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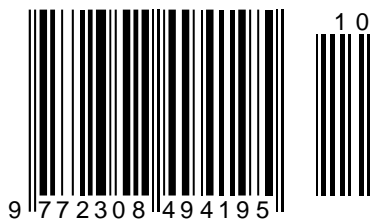
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**Kyzburak Zhaparovna Madanova**  
Osh State University  
Lecturer at the Department of  
Kyrgyz Philology and Journalism,  
the Kyrgyz Republic

## ANCIENT FOLK BELIEFS IN THE EPIC «MANAS»

**Abstract:** The article discusses the ancient beliefs associated with the archaic concept of the magic stone “Zhaitash” in the plot of the epic “Manas”.

**Key words:** archaic, religion, folklore, epic, magic stone “zhaitash”, poetics, motive.

**Language:** Russian English

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### ДРЕВНИЕ НАРОДНЫЕ ВЕРОВАНИЯ В ЭПОСЕ «МАНАС»

**Аннотация:** В статье рассматривается древнее верование, связанное с архаическим понятием магического камня “Жай таш” в сюжетике эпоса “Манас”.

**Ключевые слова:** архаика, религия, фольклор, эпос, магический камень “Жай таш”, поэтика, мотив.

#### Введение

УДК: 398.221

В кыргызском народном устном творчестве исследование эпоса “Манас” с разных аспектов остается одной из актуальных проблем фольклористики. История зарождения народного фольклора упирается в характерное для всего человечества религиозно-мифологическое направление. Искусство художественного слова берет стержень своего корня с древних религиозных верований, мифов, живущих в общественном сознании, характерном для первобытно-общинного строя человечества. В народном эпическом мышлении, его порождением являются сохранившиеся в эпосе религиозные верования как признаки древних напластований. Особенно сведения из эпоса «Манас» являются неисчерпаемым кладом для исследования в качестве эпических мотивов древних религиозных верований кыргызов.

Один из самых известных исследователей эпоса «Манаса» – казахский учёный Чокан Чингисович Валиханов в середине XIX века

отметил, что эпос «Манас» приведенный к одному времени, собранный вокруг богатыря Манаса энциклопедический сборник кыргызских мифов, сказок, легенд, это произведение, подобно «Илиаде». В этой безграничной большой эпопее имеют место сведения о жизни кыргызов, традициях, географии, религиозных и медицинских понятиях и международных отношениях [1, 23]. В этом близком к истине научном определении упоминается о древних религиозных верованиях кыргызов.

Возьмем то, что на сегодняшний день не упоминается среди древних исконно кыргызских религиозных верований, не используется понятие «жай таш» (магический камень управляющий погодой). О том, как использовать жай таш – магический камень, необходимости того, что его при этом надо приговаривать, о нем упоминается в устном народном творчестве тюркских народов. Жай таш у монголов называется «жада», «яда», у казахов - «жай тас», у якутов - «сата», изображается как волшебный, обладающий магической силой камень [2, 195]. Кыргызы всегда верили в тайные силы природы

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жай таша, просили у Неба –Теңира исполнений желаний, стремясь управлять природой. Кыргызы использовали магические свойства жай таша при вызове дождя, необходимого для полива земли. Поскольку среди Орхоно-Енисейских надписей бывшего в составе кыргызов древнего Восточнотюркского государства в VIII-IX веках встречаются также и понятия о жай таше, можно наблюдать, что о жай таше знали кыргызы, жившие на берегах Енисея. По понятиям кыргызов жай таш располагался в желудке барана или коровы. Он использовался при ритуале, посвященном изменению погоды в качестве основного предмета.

Использование жай таша в эпосе «Манас» достаточно широко упоминается. В развитии сюжета эпосана поминках по Кокетаю ближайший соратник Манаса Алмамбет читает молитву и бросает жай таш в реку, перед тем, как посылать скакунов на скачки используя чудесную силу жай таша, портит погоду, чтобы бурный ливень покрыл всю землю. В таком случае негодные и слабые кони простужаются и уже становятся негодными к скачкам, в результате уменьшается число скакунов, а собственно к самим скачкам допускаются только богатырские скакун-тулпары. А также при борьбе Кошой с Жолоем днем и ночью, для того, чтобы улеглась пыль на бранном поле, чтобы было удобнее бороться дляэтих силачей и для толпы зевак через силу жай таша идет вызванный им освежающий воздух дождь, отрезвляя народ. При сборах на Великий поход он помогает благополучно перебраться на другой берег реки Уркун, а вовремя схватки Конурбая с Алмамбетом при помощи жай таша замерзает великая река Курпулдек, а воины благополучно преодолевают путь через глубокие воды.

Со сменой связей и отношений между людьми в общественной жизни понимание о жай таше тоже менялось. После распространения исламской религии среди кыргызов, в молитвенные приговоры для исполнения ритуалов древних кыргызов, связанных с жай ташем вошли слова из арабско-персидского языка, их форма тоже изменилась. С древности кыргызы использовали жай таш во время засухи не только для вызова дождя, но и во время военных походов его использовали как военное оружие, точнее говоря, для изменения погоды и вызова бури, о том, как с помощью бурана было взято вверх над врагами в сражении и достижение победы, открыто говорится в эпосе «Манас». У кыргызов с древности идет исконное понимание о стараниях народа в том, что для достижения победы над врагами использовались природные силы, связанные с жай ташем.

Как фетишное понятие жай таш широко встречается в религиозном сознании народов

Азии. Этот эпический мотив связанный жай ташем считается сильной и устойчивой особенностью эпоса, связанной с его идейным и художественно-эстетическим содержанием. В каком бы то ни было положении или событии не использовался жай таш, он обязательно будет оказывать в разной степени свою чудесную силу на ход событий, действия персонажей, что позволяет его воздействие считать сильной и устойчивой фольклорной особенностью. У С.Каралаева искусство владения камнем - жайчылык показывается как одной из основных особенностей Алмамбета. Его владение искусством жайчылык, его специальное обучение этому чудесному искусству у шестидесятиголового дракона широко повествуется в эпосе. Например, во время Великого похода в разведку в сторону Бейджина отправляются Алмамбет и Сыргак. За ними увязывается путающийся у их ног Чубак, при этом они ссорятся с Алмамбетом, не поделив дорогу. Почувствовавший это Манас решает их примирить и напоминает Алмамбету о том, откуда он пришел, как он в шестилетнем возрасте научился у шестидесятиголового дракона искусству жайчылык:

Төмөнкү жалгыз көздүн элинде,  
У этого одноглазого народа,  
Суук-Төр деген төрүндө,  
В самом центре Суук-Тора,  
Аверден деген көлүндө  
На озере, на Аверден  
Алтымыш баштуу ажыдаар-  
Шестидесятиголовый дракон -  
Анын сырын окуп кел.  
Ты его секреты узнал.  
Күндүзү бүркөк, түнү ачык,  
Днем ненастный, ночью открыт,  
Бурганактап шыбыргак,  
От бурана взвихренный,  
Кубултуп күндү бузуучу  
Взбаламутивши погоду  
Жайдын жайын окутат,  
Учит он управлять погодой,  
Атышка кирсең алдырбас,  
Если схватишься с кем,  
Октун жайын окутат [3, 605].  
Учит метко стрелять (перев.-авт.ст.).

Также отрицательные персонажи эпоса Куяс, Жолой, Нескара, Алооке с помощью чудесной силы жай таша лишаются своей крепкости, о чем мастерством рассказывается в многочисленных событиях эпоса. В каких бы то ни было ситуациях и событиях не использовался жай таш, его чудесная сила оказывала влияние на ход событий, характеристику персонажей сопровождается магическими обрядами. Влияние жай таша на характеристику эпических персонажей сопровождается магическими обрядами и

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традициями. Жай таш на старания и действия эпических героев оказывает воздействие самой разной степени [4, 102].

По варианту С.Каралаева мастерство влияния Алмамбета на то или иное событие или ситуацию через искусство жайчылык имеет устойчивое место. Однако, со стороны детализации, искусство жайчылык у персонажей дается согласно ситуации по-разному в эпосе, но владение Алмамбетом искусством жайчылык устойчиво сохраняется все время.

В Китае, когда Эсенкан должен был убить Алмамбета, его магушка Алтынай посылает ему письмо с пожеланием ему убежать, он бежит из Большого Бейджина, но вместе с тем он похищает волшебный лист Карыкана и его жай таши. Когда он бросает в воду молитвенный жай таш, тогда:

Карыкандын жай ташты,  
Жай таш Карыкана,  
Бир чөйчөктө кара суу,  
В рюмке - черная вода,  
Суф дедирип ургабын.  
Я на нее дунул "суф".  
Жердин башын каккылап,  
И все о землю бьюсь.  
Үзөңгүнү чапкылап,  
Я стремянами прозвеню,  
Үч кыйкырып, үч үйлөп,  
Трижды крикну, трижды дуну,  
Үч ышкырып турганда,  
Трижды свистну я когда,  
Кабагым бүркөп калганда  
Как нахмурю свои брови,  
Асмандан булут сабоолоп,  
С неба прогоню облака,  
Жердин бетин камоолоп,  
Запру я лицо земли,  
Асмандан булут тумчулап,  
Тучи в небе я закрою,  
Алек болуп жаанга,  
Чтоб дождем пролились,  
Учуп кетти асманга,  
На небо они взлетели,  
Канча кытай чыркырап.  
Сколько китайцев взвыли.  
Карагай кулап, тоо учуп,  
Ели падают, горы летят,  
Катуу бороон жүргөндө.  
Когда буран закрутит.  
Аскар бийик зоо учуп,  
Воин высоко взлетит,  
Жады окуп кытайдын,  
И китайцев разозлит,  
Жайы күндү кыш кылдым.  
Летний день стал зимним.  
Кийими жука кытайды,  
В легкой одежде кытайцы,  
Кылчылдатып суукка,

Все на холоде дрожат,  
Кыңшылатып кыз кылдым.  
В слабых дев их обратил.  
Айла менен жай жайлап,  
Я их на место поставил,  
Күнүн, түнү-отуз күн,  
День и ночь по тридцать их,  
Ойрон болгон кытайды,  
Несметны толпы китайцев,  
Ошөнтүп мен кыргамын [3, 618].  
Вот так я их и всех сразил.

Такая интерпретация сведений в эпосе о жай таше разъясняется согласно индивидуального таланта, понимания и мастерства сказителей. Однако в обоих вариантах фетишистское понимание жай ташав народных верованиях полное и воображаемое представление и передача его природы становится общим вместе с религиозно-мифологическим пониманием его функций. Необходимо помнить о том, что народные верования о том, что жай ташу под силу все времена года по-разному изменять, полностью сохранено древнее понимание и о том, что все это в эпической системе полностью сохранено это явно видно. Жай ташу не по силам превратить летнее время в зимнее, он может лишь поменять их местами. По этой причине какой бы период летнего времени не было взято, волшебная сила жай ташасвоей бурной чудодейственной силой может обратить день в темную ночь, вода могла замерзнуть, обвалакивать вонючим туманом, опустить апокалипсис (алаамат).

Фетишистское понимание жай таше продолжается во второй части эпоса "Семетей" на определенном уровне. Он может особым образом взбаламутить фантастико-мифологический ряд, оживить в какую-то мощную силу. Тогда мастерство жайчылык характерно для одного из отрицательных персонажей Мурадыла, он является одним из глав сторожевых воинов Конурбая. Когда Семетей вместе со своими воинами выступает против Конурбая, Мурадыл с помощью чудесной силы жай таша ставит перед ними целый ряд трудностей и препятствий:

Каш карарып түн кирип,  
Ночь вошла, брови очернив,  
Көзүн жылдыз ачканда.  
Когда глаза открыли звезды.  
Кырымдын уулу Мурадыл  
А сын Кырыма Мурадыл  
(Анык жайчыл кул ушул).  
(Истинным магом он стал).  
Жай ташын сууга салганы  
В воду бросил он жай таш  
Жайлап туруп калганы.  
И остался там на месте.



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Жай ташты көлгө урду дейт,  
Жай таш брошен в озеро,  
Жай дубасын күбүрөп,  
Молитвенную речь произносив,  
Жайлап карап турду дейт,  
Говорят, что он стоял тут,  
Кара сууну уютуп,  
Черную воду замесив,  
Кайра колун сунду, дейт  
Снова руку протянул,  
Туруканын тунук көл,  
А чистое озеро Турука  
Ого бетер тунду дейт [3, 194].  
Еще сильнее прозрачным стал.  
Таким образом, фетишистское понимание  
волшебной силы жай таша напрямую связана с

главной идеей эпоса. Он выполняет большую художественно-эстетическую роль при передаче образов, построении характеров, пейзажных зарисовках. Такие элементы древнего мышления во второй части “Сейтек” в эпосе “Манас” не встречается. Можно видеть трансформацию вещи, того или иного предмета при помощи волшебной силы, сверх обычного, мотив веры в его чудесные свойства в “Сейтеке” тоже [5, 323-324].

Подытоживая, можно сказать, что приведенная в эпосе “Манас” как фетишистская вещь жай таш сохранился в качестве элемента архаических верований древних людей, повествующего о стараниях человечества в управлении природой.

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Kyzburak Zhaparovna Madanova

Osh State University

Lecturer at the Department of

Kyrgyz Philology and Journalism, the Kyrgyz Republic

## ANCIENT BELIEFS AS AN ARCHAIC EPIC MOTIVE IN THE EPIC “MANAS”

**Abstract:** The article discusses the artistic depiction of ancient beliefs as part of the epic motifs of the Kyrgyz epic “Manas”.

**Key words:** folklore, epic, archaic, religion, totemism, Buddhism, poetics, epic motifs, artistic means.

**Language:** Russian

**Citation:** Madanova, K. Z. (2019). Ancient beliefs as an archaic epic motive in the epic “Manas”. *ISJ Theoretical & Applied Science*, 10 (78), 705-708.

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### ДРЕВНИЕ ВЕРОВАНИЯ КАК АРХАИЧЕСКИЙ ЭПИЧЕСКИЙ МОТИВ В ЭПОСЕ “МАНАС”

**Аннотация:** В статье рассматривается художественное изображение древних верований в составе эпических мотивов кыргызского эпоса “Манас”.

**Ключевые слова:** фольклор, эпос, архаика, религия, тотемизм, шаманизм, буддизм, поэтика, эпические мотивы, художественные средства.

### Introduction

УДК: 398.221

Поэтика эпоса “Манас” выросла из исконно древней кочевой культуры и структурно состоит из множества исторических культурных слоев – начиная с мифологии доисторических фактов. “Манас” считается историческим богатырским эпосом. На самом деле в этом эпосе освещено множество исторических событий, однако они позже стали элементами фольклора. Несмотря на это, эпос обязательно дополняет историческую науку. Такое взаимное дополнение исторических памятников и эпической культуры – это считается одним из особенных качеств тюрко–монгольских эпосов [1, 14].

В сюжете эпоса кыргызского народа “Манас” встречаются элементы древних мировых религий. Среди древних религиозных верований в эпосе встречаются сведения о тотемизме, шаманизме, буддизме, которые отличаются своей

архаичностью. Мифологическое сознание первобытно-общинного строя древних людей включает всю духовно-психическую жизнь, причем отличалось от последующих затем эпох особенными формами общественного сознания, ежедневным обыденным сознанием, религией, обрядами-традициями, наукой, искусством и др.

Древнее мифологическое сознание отличается тем, что ему свойствен характер индивидуального сознания, т.е. противопоставляются формы сознания (обычное сознание, мораль, наука, искусство и др.), усложняясь и включая теологические и догматические компоненты. Члены социума в сознании встречаются в самых разных объемах. Отличаясь от этого, мифологические понятия приняли общинный характер, что имело место в сознании каждого члена первобытно-общинного общества. Позже на первоначальных этапах первобытно-общинного строя общей струе социальной дифференции простые люди

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выполняли особые ритуалы в сфере культа, начиная с шаманов, инвалидов, мастеров жайчылыкства, до более поздних, когда произошло увеличение мифологических сведений [5, 114].

Религиозные верования были составлены на синкретическом единстве донаучных представлений при изучении оружающего мира. В эпосе “Манас” можно наблюдать элементы религиозных воззрений, в том числе признаки тотемизма. Названные религиозные верования встречаются в фольклоре народов мира в равной степени.

Одним из основных положений тотемизма является то, что он основывается на веровании в то, что человеческий род происходит от некоторых животных, рассматривая человека в единстве с миром животных и растений. Можно наблюдать, что главный персонаж эпоса “Манас” богатырь Манасрождается после того, как его мать при беременности желала съесть сердце тигра, и только после этого в некоторых военных эпизодах мифическая поддержка тигра была обусловлена тем, что именно это животное имело значение тотемного покровителя. В эпосе открыто даны при портретном описании богатыря Манаса признаки тотемизма:

Тууганы жоодон качпаган,  
Родственник от врага не бегал,  
Душманга колтук ачпаган.  
И врагам не раскрывал объятий.  
Кара кандуу, көк беттүү,  
Черна кровь, темносинее лицо,  
Кабылан тууган бу канкор.  
Как кровожаден же этот хищник.  
Качырганы жолборстой,  
Он как тигр преследовал всех,  
Кабагы таштай түйүлгөн... [3, 186].  
Нахмурены брови в узелки...

В этом высказывании *черная кровь, темносинее лицо* отражен первоначальный образ богатыря мифологической эпохи, изображается его портрет, схожий с волчьим обликом. В эпосе имя богатыря Манаса традиционно сопровождается как синегривый волк, кабан, тигр. Также тотем волка как мифологическая поддержка богатыря рисуется таким образом: “*Длиннохвостый синегривый волк, спутник кровожадного воина*”, - в то время как чагарак - короткохвотовые спутники типа *тигра, дракона, горного орла* тоже рисуются при помощи устойчивых высказываний. Среди них дракон показан в эпосе как положительный персонаж, поскольку перед рождением богатыря его будущий образ снится матери богатыря Чыйырды. Это как раз свидетельствует о древности эпоса. Таким образом, тотемизм как ранняя форма религии совпала по времени с периодом формирования эпоса. А на раннем этапе

возникновения эпоса тотемизм был господствующей религией, и играл важную роль в создании произведения.

В последующие эпохи в фольклорных произведениях можно наблюдать, например, в сказках дракон превращается в отрицательный персонаж. Тогда можно наблюдать, что тотем волка изображается в порядке покровителя как самого эпического богатыря в качестве тотемного животного согласно древних народных верований, так и в качестве покровителя богатыря животного и его последующей жизни и сохранился в едином понимании [2, 189].

А следы шаманизма, признаки эпических событий особенно видны в ритуальных представлениях. Мы можем видеть это в существовании народных шаманских ритуалов при лечении больных или не могущих родить женщин при помощи бакшы (ясновидящих, жрецов молельщиков), куучу (изгонителей плохого), которые прогоняют злых духов. В эпосе при рождении богатыря Манаса мать его испытывала трудности и потеряла сознание, и мы можем наблюдать и отметить, что она сильна, т.е. поскольку рожавшую женщину посещал джин и по этой ситуации принимались меры, а также сжигали можжевелевую кустарниковую листву или арчу, его дымом очищались дом, очаг, бешик (колыбель), окуривались и говорились при обращении к деревьям на их ветви завязывались тряпочки, поклонялись горам, родникам и горячим термальным источникам. Все это нашло в великом эпосе “Манас” свое художественное отражение.

Таким образом, в эпосе «Манас» содержатся сведения о начальной форме ранних религиозных верований кыргызов, связанные с ними обряды характерны не только кыргызам, но и всем народам мира. Это свидетельствует о поступательном развитии культуры человечества с древности, о связи с окружающей природой миропонимания, мировоззрения, верований. Также распространены сведения о вере в сверхъестественные силы отдельных зверей и животных, деревьев и гор и др.

В эпосе сохраниены фольклорные мотивы связанные с древним верованием тенгрианства, то есть верование в Кок-Тенир, Небесному божеству. Эти тенгрианские представления народа нашли в эпосе свое устойчивое место и мирно уживаются с другими верованиями но, это уже отдельный вопрос. Также существует народное анимистическое представление связанное с понятием арбак. В народе и по сей день очень распространен культ арбаков. Их покровительству приписывают удачу, считается, что они незримо присутствуют и заботятся о своих родичей. В тяжелых жизненных ситуациях арбаков

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призывают на помощь и им в знак благодарности приносят жертвы.

От мировых религий в эпосе встречается буддизм, о его атрибутах дается информация о том, как в местах поклонения китайцев и калмыков ставились буркан (образ будды), их украшения, а также дается информация о том, как им поклонялись:

Жетимиш эки бурканын,  
Семьдесят два Будды,  
Баарын жыйнап коюптур.  
Все они уже собраны.  
Ажайыпкана чоң сарай,  
Величественный сарай,  
Аземдеген бир далай... [4, 161].  
Приукрашенный по разному...

Здесь само то, фигурки Будды (бурканы) даны в количестве семидесяти двух, ярко свидетельствует отом, что поскольку в буддистской религии у каждой вещи есть свое божество, посвященных им статуях говорится как раз об этом. В истории, где рассказывается о том, как один из главных героев буддизма Алмамбет сбежал из своей родины – Китая, сначала повстречался с казахским богатырем Кокче ханом, а после этого прибыл к Манасу, представлены признаки буддизма:

Кытайдын бары чуркурап,  
Весь Китай взбудоражен,  
Кележатаг ошондо  
Прибывает в таком виде  
Ташбуркандап чуркурап,  
Каменный Будда визжит,  
Буркандапуну чыкканда... [4, 355].  
Когда его голос раздается.

Подытоживая, в эпосе кыргызского народа “Манас” в эпизодах военных сражений имеют места древние религиозные верования и показаны как эпический мотив исконные обычаи людей из самых разных народов и этносов, которые были в торгово-экономических и культурных отношениях. Они могут восприниматься как представления в первобытном абстрактном мышлении человечества и в таком виде они сохранились в составе крупного по объему произведения. Древние религиозные верования становятся значимыми в период обучения, их современное значение во время глобализации служат для понимания народов, этнического менталитета наций, конфессиональных особенностей, для знакомства с их историей, для поддержки межкультурных коммуникаций и оценки его как вклада.

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**Alisher Mashrabovich Salimov**

Tashkent Institute of Textile and light industry  
Candidate of technical sciences, Professor

[ossu.oms@gmail.com](mailto:ossu.oms@gmail.com)

**Otabek Alisherovich Salimov**

Tashkent Institute of Textile and light industry  
Assistant

[ossu.oms@gmail.com](mailto:ossu.oms@gmail.com)

## STUDY OF METHODS FOR IMPROVING THE PHYSICAL AND MECHANICAL PROPERTIES OF COTTON FIBER

**Abstract:** The article provides information on the study of methods for improving the physical and mechanical properties of cotton fiber.

**Key words:** Cotton, cotton fiber, cellulose, products, mercerization, bleaching, dyeing.

**Language:** Russian

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### ИЗУЧЕНИЕ МЕТОДОВ УЛУЧШЕНИЯ ФИЗИКО-МЕХАНИЧЕСКИХ СВОЙСТВ ХЛОПКОВОГО ВОЛОКНА

**Аннотация:** В статье приведены сведения по изучению методов улучшения физико-механических свойств хлопкового волокна.

**Ключевые слова:** Хлопок, хлопковое волокно, целлюлоза, продукция, мерсеризация, отбеливание, окраска.

#### Введение

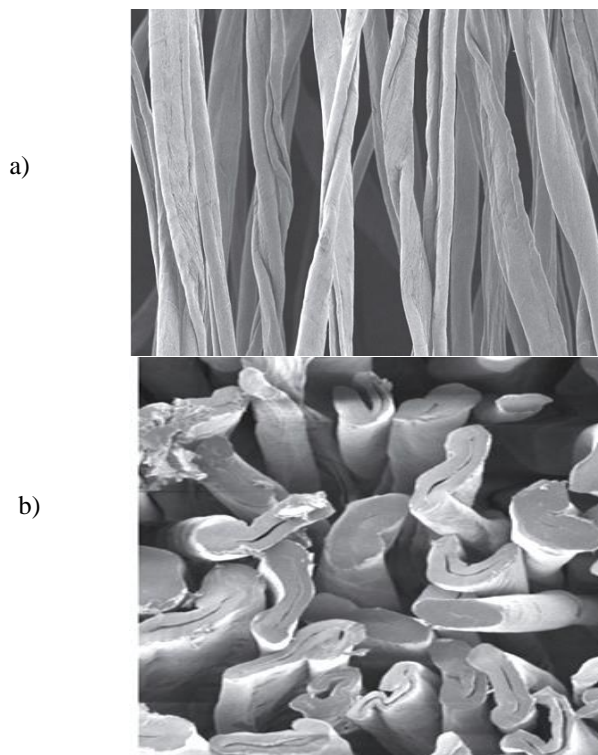
УДК 677.21.002.73.004

Главная продукция хлопкоочистительной промышленности является хлопковое волокно. Хлопковое волокно составляет более 47% мирового рынка волокон, что делает его наиболее важным из натуральных волокон. В отличие от других растительных волокон, таких как лен, конопля, хлопок является семенным волосом и состоит из одной клетки, состоящей в основном из

целлюлозы. Во время роста волокно хлопчатобумажных волос почти цилиндрическое, закрывается с одного конца и открывается там, где оно прикреплено к семенам. При удалении из семени волокно высыхает и обрушивается в свернутую (скрученную) плоскую лентообразную структуру с поперечным сечением в целом почечной формы (рис.1). Химическая обработка хлопка для улучшения его свойств имеет долгую историю и многие из этих обработок были применены к другим целлюлозным волокнам [1].

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**Рис.1** Электронная микрофотография хлопкового волокна:  
(a) продольное и (b) поперечное сечение

Зрелые хлопковые волокна состоят из целлюлозы (97-98%), пектина (0,8-1,0%), жира, воска (0,3-1,0%), азота и белков (0,2-0,3%). И другие вещества выглядят как плоские, сильно скрученная лента, несколько утолщенная по краям и сжатая посередине[2].

Наиболее важные процессы включают в себя мерсеризацию, отбеливание, окраску и перекрестные сшивки для улучшения долговечности и внешнего вида хлопчатобумажных изделий. Хлопковые волокна имеют сложную фебрильную структуру. Они состоят из кутикулы или внешней клеточной стенки, под которой лежат два слоя: первичная стенка и вторичная стенка. Хлопковые волокна также содержат просвет, который является центральной полостью, которая образуется после испарения питательных веществ, ответственных за рост клеток[3].

Толщина вторичной стенки может варьироваться в широких пределах, даже в хлопке из той же партии. Толщина вторичной стенки или зрелость зависит от условий выращивания, так как они влияют на количество целлюлозы, осажденную во время второй фазы роста. Тонкостенные, незрелые волокно отличающиеся от зрелых волокон с полностью развитыми вторичными стенками по их поведению при

набухании в концентрированном водном растворе гидроксида натрия.

Нормальное зрелое волокно меняется на цилиндрическую конфигурацию с почти отсутствием сверток и заполненным просветом. В результате их более тонкой толщины стенки незрелые волокна не набухают в той же степени и сохраняют больше своего лентообразного внешнего вида с явными свертками и отчетливым просветом. Незрелые волокна имеют более высокую эластичность по сравнению с волокнами с более толстыми стенками и, как правило, становятся более легко запутанными во время механической обработки, образуя дремоты. После крашения ворсы часто появляются как бледно-окрашенные пятна в ткани. Это связано с тем, что, хотя они содержат одну и ту же концентрацию красителя, волокна с более тонкими стенками имеют различные оптические свойства по сравнению с волокнами с более толстой стеной. Хлопок содержит около 95% чистой целлюлозы, а баланс состоит из белков, масел, восков, углеводов, пектиновых и неорганических материалов.

Не целлюлозные компоненты хлопка-сырца удаляют путем очистки при высокой температуре раствором гидроксида натрия, обычно с помощью поверхностно-активного вещества. Эта процедура

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приводит к потере веса до 7%. Даже после того, как не целлюлозные материалы были удалены путем чистки, хлопок имеет бледно-желтый цвет. Там, где требуются белые или пастельные

оттенки, хлопок отбеливается. Целлюлозный компонент хлопковых волокон представляет собой углеводный полимер (рис. 2).

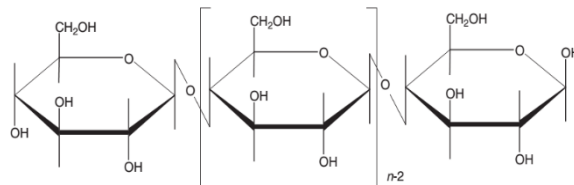


Рис.2. Молекулярная структура целлюлозы (n = степень полимеризации)

Хлопковые волокна имеют составную структуру высоко кристаллических фибрилл, между которыми менее упорядоченный, более аморфный материал. В хлопке выявлены различные кристаллические структуры. Они были названы целлюлозой I, II, III, IV и V. Целлюлоза I является наивной структурой, тогда как другие кристаллические формы получают путем обработки различными химическими веществами.

Обработка гидроксидом натрия (мерсеризация) является, пожалуй, самым важным коммерческим процессом, используемым для модификации свойств хлопка. В частности, обработка меняет краситель по существу, блеск, гладкость, химическую реактивность, стабильность размеров и прочность на

растяжение. Другие изменения, полученные путем мерсеризации, включают повышенное поглощение влаги и улучшение общей однородности субстрата.

Комплекс, стабилизированный водородными связями в зависимости от условий, используемых для удаления аммиака, комплекс разлагается с образованием различных кристаллических форм целлюлозы. Это может привести к различным изменениям свойств пряжи и ткани. Оба метода комплексного разрушения дают улучшения в прочности на растяжение и блеске. В результате проведенной работы установлено, что можно улучшить физико-химические характеристики, механические свойства, параметры процесса и другие.

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**Alisher Mashrabovich Salimov**

Tashkent Institute of Textile and light industry

Candidate of technical sciences, Professor

[ossu.oms@gmail.com](mailto:ossu.oms@gmail.com)

## MODELING OF TECHNOLOGICAL CONDITIONS OF STORAGE OF COTTON-RAW

**Abstract:** The article provides information on the study of methods for improving the physical and mechanical properties of cotton fiber.

**Key words:** raw cotton, cotton mass, heat transfer, environment.

**Language:** Russian

**Citation:** Salimov, A. M. (2019). Modeling of technological conditions of storage of cotton-raw. *ISJ Theoretical & Applied Science*, 10 (78), 713-716.

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**Scopus ASCC:** 1102.

### МОДЕЛИРОВАНИЕ ТЕХНОЛОГИЧЕСКИХ УСЛОВИЙ ХРАНЕНИЯ ХЛОПКА-СЫРЦА

**Аннотация:** В статье приведены сведения по изучению методов улучшения физико-механических свойств хлопкового волокна.

**Ключевые слова:** хлопок-сырца, хлопковая масса, теплоотдача, окружающая среда.

#### Введение

УДК 677.21.002.73.004

Рассмотрение и решение вопроса технологии заготовки и хранения хлопка и не представляются возможными, не имея достаточной информации по строению компонентов хлопка-сырца, обуславливающих их механические, физические, сорбционные и другие свойства. В связи с этим проведем обзор и систематизацию литературных данных по вопросам структуры хлопка-сырца и хлопкового волокна и семян, аналитическим исследованиям отечественных и зарубежных исследователей в области заготовки и хранения [1].

Хлопок-сырец является многокомпонентной неоднородной системой с сильно выраженными гидрофильными свойствами. Хлопок-сырец состоит из совокупности отдельных летучек, представляющих собой семя, покрытое волокнами и подпушками (линт, пух) [2].

При изучении условий и способов хранения хлопка-сырца исследовали в основном на

больших массах хлопка-сырца. Это затрудняло варьирование различными параметрами массы, отбор образцов из мест самосогревания и т.д.

В работе Кадырова Б.Г. при разработке модели на базе известных исследований приняты следующие факторы: изменением плотности хлопковой массы в модели; ее влажность, сорт и как особый фактор была принята окружающая среда [3].

Смысл изоляции слоем хлопка-сырца заключается в уменьении теплоотдачи зоны самосогревания окружающей среды. Так, как самосогревание хлопка является неустановившимся температурным процессом, то с учетом уравнения теплопроводности неизвестной функции точки очага самосогревания  $t=(x,y,z,\tau)$  запишем:

$$x\Delta^0 t + \frac{w}{c\rho} = \frac{\partial t}{\partial \tau} \quad (1)$$

где  $x = \frac{K}{c\rho}$  коэффициент температуропроводности среды;



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К - коэффициент теплопроводности хлопка по Максвеллу;

С - удельная теплоемкость;

Р - плотность суадирирования массы;

W - количество тепла, выделяемое источником тепла из единицы объема за единицу времени.

Благодаря созданию изоляционного слоя можно максимально снизить поток тепла через

исследуемую поверхность, т.е.

$$\frac{\partial t}{\partial \tau} = 0 \quad (2)$$

Соблюдение условия (2) решение уравнение (1) возможно, если одновременно меняется температура окружающей среды и массы хлопка-сырца с минимальным градиентом между поверхностным слоем среды и внутренним, незначительно удаленным от первого.

Определив условие среды, в которой необходимо проводить эксперимент, изменим конструктивные параметры моделируемого тела бунта. С учетом количества хлопка, необходимо для анализа изменений, происходящих при хранении, разработали и изготовили контейнеры вместимостью 0,05-0,04 м<sup>3</sup> состоящий из верхней и нижней плоскостей, соединенных подвижными прутками и стяжными болтами (Рис.1).

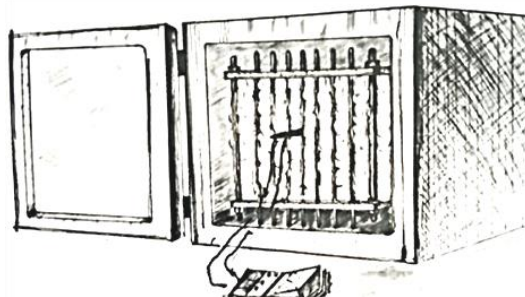


Рис.1. Схема модели контейнера для исследования процесса самосогревание хлопка-сырца

В тело мини бунта вводили термодатчики и усиленные сигналом управляли температурой внутри термостата, при этом измерение температуры регистрировали по шкальному прибору и потенциометром ПСР1-50. Разработанная методика моделирования условий хранения складированного хлопка-сырца в лабораторных условиях позволила осуществить при массе образца 8-14 кг полный процесс самосогревания хлопка-сырца до 45-55<sup>0</sup>С, включая цикл охлаждения с выделением пара конденсата из массы хлопка-сырца.

На базе термостатов типа ТС-80 и SV создали модель технологии хранения хлопка-сырца и контролировали изменение скорости роста температуры в массе хлопка-сырца и зависимости от его объемной плотности, средней влажности, засоренности, зараженности микроорганизмами, сорта хлопка-сырца и т.д. Во время эксперимента контролировали изменение активности семян, а также видовое изменение микроорганизмов на волокне хлопка-сырца. Достоверность результатов экспериментов с вероятностью 0,95.

При создании модуля учитывались условия хранения в бунтах и складских помещениях, плотность укладки, тепловые изоляция в бунте, воздухопроницаемость, хлопка-сырца. По данным Подмарёва Г.А. и Юханова Ю.А. нижние слои бунта хлопка-сырца имеют объемную плотность 300-350 кг/м<sup>3</sup>, а верхние слои 80-100 кг/м<sup>3</sup>.

По количеству самостоятельных единиц используемого хлопка-сырца (количество летучек), этого так недостаточно, чтобы судить о массовых исследованиях объекта. Исходя средней массы летучки (в среднем около 0,2 г) и количества волокон в одной летучке (12-15 тысяч), можно считать, что в каждой модуле участвует сколько летучек и волокон.

Для изучения процесса самосогревание проведено эксперименты использовано разновидности хлопка-сырца С-6524, ручного сбора I/1 и III/1, засоренностью 3 и 11% и влажностью 9 и 16%. Температуры образца хлопка-сырца измерялось терморезисторами (Рис.2).

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Рис.2. Терморезистор для измерения температуры образца хлопка-сырца

Первоначальная температура в образце хлопка-сырца находилась в пределах наружного воздуха, которая равнялась 23-25<sup>0</sup>С.

Процесс самосогревание сначала является биохимическим и биологическим процессом внутри семян, то очевидно в своей микроструктуре он должен являться очаговым. В последующем объединении отдельных очагов и на граничных условиях этого объема образуется конденсат, так как имеется контактирующая среда более холодного слоя с "горячим"слоем. Это конденсат является благоприятной основой для развития биологических и биохимических процессов на тех семенах, которые по своей зрелости и структуре сами по себе, если бы не было этого очагового самосогревания и как следствие повышение температуры, он бы очевидно лежал спокойно. Но попав в среду повышенной влажности семена включается также процесс и в конечном итоге очаговый процесс самосогревания переходит в общий процесс самосогревание хлопка.

По мере развития и смены поколений, когда истощается сахар, грибы начинают разрушать клетчатки, целлюлозы. Установлено, что чем

ниже сорт, тем больше в нем свободных сахаров, а значит больше его вероятность повреждения и разрушение микроорганизмами и эффект самосогревания больше сказывается на хлопке-сырце, который является менее зрелым. Поэтому в процессе самосогревании I и II сортов хлопка теряет выход волокна за счет разрушения его связи с семенем, и при переработке такого хлопка увеличивается уход свободных волокон в отходы при его сушке, очистке.

В результате проведенной работы установлено, что:

1) процесс самосогревания наиболее интенсивно протекает при объемной плотности складированного хлопка 180-200 м<sup>3</sup>;

2) при повышении температуры внутри исследуемой массы за счет биохимических и биологических процессов возрастает число колоний микроорганизмов на волокне;

3) порча волокна, складированного хлопка-сырца не всегда сопровождается значительными (60<sup>0</sup>С) ростом температуры.

Кроме того, самосогревание может происходить и при влажности ниже 13%.

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Feruza Rashitovna Murtazaeva  
BukhsU  
scientific applicant, Uzbekistan

## PSYCHOLOGISM AS A STYLISH DOMINANT IN THE MODERN FEMALE PROSE OF V. TOKAREVA

**Abstract:** One of the important issues of V. Tokareva's work - the psychological characteristics of the heroes is revealed in this article. Particular attention will be paid to psychological details, various types of speech, specific organization of the text, psychological antithesis, psychological comments of the author, self-esteem of the character.

**Key words:** psychologism; speech; aphorism; psychological detail; subtitle; rhythm, character.

**Language:** English

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### Introduction

Interest in a person's spiritual life, in other words, psychologism (in the broad sense) has always existed in literature. This is a natural case. Psychological (mental) is one of the levels of personality, without which it is impossible to go through the study of personality. In literature, the inner world of man has always been attractive. But in modern literature, the psychology of artistic heroes has reached a high level. According to Bakhtin M, who identified two main ways of considering a literary hero, we define the character-building individual in V. Tokareva's work as a manifestation of the general through a particular, universal through individuality (classic). In her texts, a high degree of psychological generalization is observed.

### Main part.

V. Tokareva is a talented psychologist. She observes such properties and patterns of human relationships that you don't think about in the everyday stream of life. The writer extracts material from the surrounding reality. According to the results of the analysis of the texts, the plot of her works is characterized by montage, in which only those moments that most fully characterize and also reveal the psychological state of the character are transmitted. Sometimes nothing is said about appearance at all, only internal experiences,

conditions. The whole story "Star in the Fog" is built on the transmission of feelings and psychological state of the heroine after breaking up with her husband, after his betrayal. The heroine is faced with emotions previously unknown to her. It is emotions, subconsciousness, half-conscious state, and not the work of thought, not calculation, that helps this woman to survive grief. The monotony depresses Natasha in the story "The fog has already fallen", the hero from "Get lost in it" feels dissatisfaction with yourself, Victoria from the story "Pig Victory" goes crazy with love, crushes the chronic chronic "tired" director from "Earth Mystery", tears resentment and anger of the hero from "Instead of Me", etc. Mental movements, moods in the works of V. Tokareva always come to the fore, and all reasoning and the "work of the mind" are their consequence. Heroes come to certain conclusions (more often they are presented in the form of aphorisms), only after feeling, feeling the situation or even "digesting" it on an intuitive level. The mental state of the characters is transmitted allegorically, through objects, through natural phenomena, everyday situations: "People walked around, but Larisa did not notice. She existed in the capsule of someone else's misfortune, like a stone in a grape, and could not move" [14, p. 191]. In such works as "Star in the Fog", "Casino", "There Will Be Another Summer", "Flying Swing" (the narration comes from the first person), / the heroine is

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revealed in introspection. Thoughts, feelings, actions, events are analyzed in detail. "I have the expression of a bird that I want to drink, but they don't give it, and it looks like she will soon leave this world. The mouth is half open. The eyes are half closed. It was as if they had scooped out everything inside for a soup trap, and there they poured thick schizophrenia into the cores. Headache. I want to not live. This is different than dying. Just knock yourself out of time. However, it is impossible to cut down. We must go to work" [8, p. 280]. The findings are often metaphorized and formulated as aphorisms. M. I. Kudryavtseva notes that "in the process of developing a literary text, the metaphor is used by Tokareva, as a rule, when describing the next facets of the character's character revealed by the narrator in this situation" [3, p. 235].

A fundamental role in women's prose by V. Tokareva is played by an artistic detail, including in psychological characteristics. An integral world is formed from individual details in the reader's mind. It is precisely the details and touches that lead to the general perception of the image. Through the details-symbols, the reflection of the ordinary human consciousness is interspersed with the comprehension of complex moral and philosophical categories and concepts. In the story "Striped air mattress" the heroine compares herself in childhood and now, when she is already 70. A difficult life, many failures, but there were also good luck and good times. The memory of an air-colored mattress from childhood gives brightness to a bitter narrative. No one had such a mattress at that time, it was a gift from his father. The mattress is a symbol of joys that happened in life, beauty, youth. Involuntarily, the reader compares the heroine with this mattress. Once she was also bright, young, and now she is "faded" and old. Old age in this case (as in the work of V. Tokareva as a whole) appears as a state of mind, rather than a physiological category, but a psychological one. Tokareva's works peculiarly affect the reader in an emotional sense. Her works are characterized by lack of understanding. Usually the reader breaks up with the heroes at the moment when he wants to continue, to see what the meeting, the realization of his self, the separation, etc. led to. on the other hand, the author, as it were, shows that everything is clear in the work, and the reader can simulate the situation to the end, arrange it himself and thus become a co-author. Before the reader appears "confusion" of thoughts, desires, actions, conditions. The works are filled with a plurality of motives that are not always clear to the characters themselves. We should talk about textual psychology, when the reader himself, relying on author's hints, should expand the analysis.

In the story "Everything is fine, everything is good", the main character retells the story of Russian general Popov about "true" love, and then he tries to bring some of what was said into his life.

The question arises: could I like Popov? A beautiful story becomes an impetus for introspection of not only the character, but also the reader, each will have its own associations.

The speech of the characters is a natural communication, but transformed by the author and is a form of generalization, both character and author-reader. There is almost no pure "stream of consciousness" in the texts, each thought is "combed", masterfully processed by the author for a better reader's perception. Being an element of the secondary author's world, the dialogues and monologues of the characters help to convey the author's thought and reveal the psychology of the characters, encourage the reader to comprehend the text of the work.

The language game is an important feature of female prose by V. Tokareva. The game with meanings in the texts is not only intellectual, but also entertaining. The deep meaning of the works is able to lead the reader to oppressive reasoning and emotional experiences, the presence of metaphorical, aphoristic, ironic components partially removes the painful impression and intrigues the reader. In *The Secret of the Earth*, the heroine is depressed, and the whole work is painful attempts to resolve love failure, a lump of pain and misunderstanding. But a few phrases are included in the stream of oppressive thoughts that make the reader smile: "Alena was convinced that people did not come entirely from monkeys, but each from their own beast. Alena - from a cat. Nikolaev is a horse, but not a large one, but a pony. Perhaps the donkey" [18, p. 150].

Different types of speech characteristics also contribute to the deepening of psychological analysis.

The narrative includes a monologue, dialogue, quoted direct speech, and improperly direct speech. The internal monologue is one of the main forms of self-characterization:

"I am none. You will never notice me in the crowd, but notice - you will not look back. You may not notice me even when I am alone" [17, p. 114].

In a number of works, internal monologues do not appear as part of the text inserted in the narrative, but as a whole work in which the narrative and monologue merge. The reader not only sees the heroes, he hears them:

"- You have your whole life ahead. And I also want happiness.

I do not understand how it is possible at thirty-five years old, having a child, to want some kind of happiness for yourself. But to say so is not tactful. And I say:

"And where did you see one hundred percent happy?"

("The happiest day").

The amazing penetration into the inner world of heroes of different generations, social groups, emotional types, due to the respectful, reverent



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attitude to the heroes, small and large, which is inherent in V. Tokareva. The soul of a particular "little man" for "female prose" is no less complex and mysterious than the global cataclysms of the era.

As for the dialogues of the heroes, they usually occur at the level of everyday life, in the absence of the need to work with the thought and, therefore, the presumptive absence of the thought itself, the veiled psychic aspect is characteristic of the whole story, as a result of saving language means. To illustrate this position, we turn to each of the analyzed stories and the story "Purple Suit":

- "- Did you have a man?"  
- Yes. Werner.  
- And what?  
- He had two children.  
- And the wife? - Marina was surprised.  
"His wife left him and left the children with him."  
("Purple Costume").  
"- Where do you live?  
- Nowhere.  
- How is it "nowhere"?  
- Very simple. I swim - and that's it. "

("Oh, how the fog fell ...").

"I will divorce him," says mom.

- Reason?

"He is not helping me ..."

("The happiest day").

"- Have you been hiding on purpose?"

- No. I am late.

"Why are you late?" - asked Laura.

- I forgot that "Kazakhstan". I just realized that Central Asia "

("One cube of hope").

### In conclusion.

I would like to note that none of the male writers can convey the emotional experiences of women like the woman herself. Therefore, V. Tokarev's experiences of the Woman herself are conveyed so sensitively, reliably and vividly. There is more sensuality and psychologism, less directness and confusion, intrigue, everything here is in sympathy and antipathy. Any attempt to "go out" to logic is broken up into an eternal desire for emotional harmony.

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**Ikram Okmanovich Khalmuratov**

Public Education Staff named after K. Ubaydullaev

Senior teacher of the regional centre of retraining and qualification upgrading

230105, Republic of Karakalpakstan

[ikram68@inbox.ru](mailto:ikram68@inbox.ru)

## ETYMOLOGICAL ANALYSIS OF SOME ONOMASTIC VOCABULARY OF SOUTHERN KARAKALPAKSTAN

**Abstract:** In this chapter it is necessary to give an exposition, explanation of the three research points of our scientific research in sequence and in their mutual relationship. In the beginning of the Chapter is a General description of the etymology, then it is appropriate to dwell on animistic ecology, that is about animistic etymology. After a brief presentation of these two issues, it is advisable to move on to etymological analysis, or rather, one of the types of etymological analysis of simple, complex, which is the main topic of this Chapter.

**Key words:** Ethnonymy, toponymy, ethnographical group, microtoponymy, ethnotoponymy, hydronymy.

**Language:** English

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### Introduction

The first part of the third Chapter named “**Etymological analysis of some simple onomastic vocabulary**”. There are several opinions about the etymology onomastic vocabulary **Qo’ng’irot**: 1. First of all, this onomastic vocabulary is a simple onomastic vocabulary. Initially words in the language are divided into two groups: 1) appellative words are considered to be ordinary actively used words; 2) the words chosen for assignment of a name, according to the plane of onomastic vocabulary. Appellative words also serve as source of these words, but their difference from appellative words is that they have the meanings of the names, or rather, toponymic meanings. If the brown horse form of the word Qo’ng’irot corresponds to the appellative vocabulary, the formation of this word in the form qo’ng’ir+at and its use in the process of assigning names based on the new formation in the form of qo’ng’irot is its property, which corresponds to onomastic vocabulary. The word brown horse in the plane of the appellative vocabulary and name qo’ng’irot in the plane of the onomastic vocabulary can be the name of a toponym, ethnonym, onomastic vocabulary.

2. According to folk etymology, some people associate this word with “qo’ng’ir ot” (a gray colour horse). As representatives of the people considered it of relevance to the lexeme qo’ng’ir, which is related to gray colour. If we look at the structure of the land around Boysun-Kungirov (Бойсун-Кўнғирот), there is a shade of gray. Along with a slightly different from the Uzbeks custom of wearing clothes, they retained the palatal vowel harmony in speech.

3. But the word qo’ng’irot is an ancient Turkic word, it is associated with the Mongol word Hun Kerey (black raven) and it went through an evolution in the following order: ву хун + керей+т /хункейт/ кўнғирот/ кўнғирот.

4. According to the historian scientist Jalilov Omonbek Husainbek oqli, Qo’ng’irot is the name of a Turkic-Mongolian tribe. The tribe Qo’ng’irot were part of the ethnic composition of Uzbek, Nogai, Karakalpak and Mongolian ethnos’. Karakalpak Kungirat (Qo’ng’irot) people was a large ethnic group and were divided into two subgroups: segiz tamgali shulluk and jети tamgali jobungur. The first subgroup consisted of the tribes of kiyots, ochamoli, kuldovli, kushtamgali, bolgali, handakli, karamuyun. The second group included the tribes, clans: jovungurga

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terstamgali, bokonli, tiyokli, ergokli, biymokli, kozokyoyoqkli uygurs.

Prior to obtaining its modern form, this toponym underwent phonetic and morphological changes. The suffix *-т // -ат* in its composition referred to plural. And an onomastic lexical unit was formed a result of its addition to the word before it: *кўнғир+ат > кўнғират > кўнғирот > Кўнғирот*. Here, due to phonetic changes, the vowel sound *a* in the *-ат* format changed to the vowel sound *o*: *a > o*. In short, when the word *qo'ng'iro't* went beyond ordinary words category in the plane of the onomastic lexicon, first turned into the name of an ethnonym, and then a toponym, it has lost the property of the suffix and turned into a format of a topoformant and gives the value of many, a community, a herd.

The second part of the third Chapter is called "**Etymological analysis of some complex onomastic lexicon**". From topogrammatical, in particular, onomastic lexicon point of view, it is appropriate to consider such names in as phrasal onomastic lexicon in the system of onomastic lexicon. They represent topogrammatic phenomenon that is found in the system SK onomastic lexicon.

**Nukus** – is a city, the capital of the Republic of Karakalpakstan, and a onomastic lexicon. In fact, topobase Nukus was formed from the name of a tribe. The name of the city also originated due to the transition of the name of an ethnonym to an onomastic object. K. Abdimuratov writes about belonging of word Nukus to the Iranian languages, and that it was formed with the help of words “Nuh” nine and “kas” – person, and the author gives a legend about the nine knights of Karakalpakstan<sup>1</sup>.

According to the representatives of ordinary people, the name of the city is associated with the name of the prophet Noah and the activities of his sons. According to legend, the prophet Noah and his sons formed the former site of the city and built it. In this case, the name oikonym is assigned to the name of a person (prophet Noah): the name of the prophet Noah > Нух+кас > Нухкас > Нукус. Here the word that meant *кўрғон* (fortress) was added to the word *нух* and subjected to phonetic changes in the form of *кас > каш > кас* and under the influence of phonetic changes in pronunciation of the word Nukes moved to the form Nukus. Under the influence of the golden law of Turkic languages – vowel harmony, the vowel sound *y* in the first syllable turned the vowel *a* in the second syllable into the vowel *y*: *Нух > Нух + кас >*

Нух кас > Нухкас > Нухкус > Нукус > **Нукус**. In the sense that built by Noah, as a result of phonetic and phono-morphological changes it developed to the word Nukus and formed the place name **Nukus**.

In our opinion, in ancient times the ethnos, people, who spoke the Khorezm language, may have named the toponym Nukus. Since, this city was built during the reign of Khorezm shahs. The etymology of this word can be justified by the materials of the ancient Khorezm language. *Нуз > нув «новое»*, and the word *kass* means "fortress"<sup>2</sup>. That means that Nukus – the "new fortress, a new village" («янги кўрғон, янги кишлок»). E. Murzaev writes that the name means: *Ну* “nine”, «house, roof»<sup>3</sup>.

The third part of Chapter Three is called "Etymological analysis of some phrasal onomastic vocabulary". Phrasal onomastic vocabulary are an essential part of the system of SKO. In the 1960s, I. A. Chernova was one of the first who began to study phrasal onomastic vocabulary<sup>4</sup>.

**Osqal'a village** – village, one of onomastic vocabulary objects located in the territory of South Karakalpakstan. There are several versions about the origin of this place name:

1. Among the people, for it is seen from afar, toponym **Osqal'a**: in the sentences “*Ўша қалғада яшайман*”, “*Яшайдиган жойим ўша қалға*” (I live in that fortress, “My place of residence – the fortress”), the phrase “*ўша қалға*” (that fortress) was later subjected to phonetic changes and developed to the form *Osqal'a* and the village onomastic vocabulary indicator was then added to it: *ўша қалға > ўша қалға > ўс қалға > ўсқалға > осқалға > Осқалға > Осқалға қишлоғи*. Phonetic changes of topobase *ш > с, ў > о* are one of the original individual properties in the pronunciation of the local population.

2. Abu Rayhon Biruni was the first to give information about the Os tribe<sup>5</sup>. After the Amu Darya river turned to the left because of obstacles - towards the Kipchak region, the population living there moved to live to the shores of the Khazar sea. He writes that these tribes were *alon* and *os*<sup>6</sup>.

3. The toponym was formed on the basis of the ethnic name. *Os // ss*-was one of the non-Turkic tribes, that is, representatives of the Iranian ethnos<sup>7</sup>, but also found in the ethnic groups of the Uzbek and Karakalpak peoples<sup>8</sup>.

4. There are different opinions about the formation and origin of the ethnonym *Os*. As some

<sup>1</sup> К. Абдимуратов, О происхождения названия Нукус «Вестник Каракалпакского филиала Ан УзССР Нукус, 1965 №1. с. 93-94.

<sup>2</sup> Материалы по истории туркмен и Турмении Т.1, М.-л., 1939 стр.187.

<sup>3</sup> Э. Мурзаев, Очерки, 230.

<sup>4</sup> Чернова И.А. Топонимы словосочетания // Микротопонимия. - М., 1967, - С.91-95.

<sup>5</sup> Абу Райхон Беруний, Т.III, 95-96т.

<sup>6</sup> Абу Райхон Беруний, Т.III. 95.

<sup>7</sup> Байчоров С. Я. Этимология этнонима *ас* // Проблемы этимологии тюркских языков. Алма-Ата, Гылым, 1990. С. 279-289.

<sup>8</sup> Л.С. Толстова, Некоторые вопросы исторической ономастики Хорезмского Оазиса, «Этнография имен» М., 1971. С.248.

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researchers write, Os is the name of the tribe of Alans, who are descendants of the Osetian people<sup>9</sup>. The names Os, osli are encountered in official documents of the city of Khiva<sup>10</sup>.

According to the content of the first hypothesis about this toponymic, it implies that it is a folk etymological interpretation of the name. The second and third hypotheses provide an explanation in connection with the ethnonym. Since assignment of the names of tribes and clans to topographical objects in the above territories is one of the regularities of assignment of names peculiar to the general onomastics. We can agree with this opinion. Because toponymic objects were given the names of minority tribes and clans. Such naming is considered as the main regularity, pattern of naming for toponymy in Uzbekistan and all its territories as a whole. The reason for this is naming the components of a minority in major areas, where many people of the tribes and clans live, is a characteristic property of a system of onomastic vocabulary of the territory.

Etymological analysis of some compound onomastic vocabulary means their identification by special research, formation of names after occurrence of serious phono-morphological changes in their structure, formation. Etymological analysis of some phrasal onomastic vocabulary was carried out taking into account several assumptions and data on the

processes of phono-morphological, morphological and syntactic changes in the plane of onomastic vocabulary.

The presence in etymological analysis of some SK onomastic vocabulary of specific of regulatory signs, the creation, assigning of the name and renaming of oikonyms of the territory in different historical periods; their preservation, despite the fact that the ethnonyms, hydronyms, and anthroponyms and phytonyms go through the process of various phonetic and morphological changes in the naming, shows the real picture of the historical development of onomastic vocabulary of the area.

Etymological study of onomastic vocabulary of the research area indicates the presence of both distinctive and similar features between onomastic vocabulary of our country and onomastic vocabulary of the territories, and presence of forgotten and hidden meanings in onomastic vocabulary. The use of ethnonyms, anthroponyms and hydronyms in assignment of names, to some certain extent, means peculiar aspects of friendship of peoples, mass and wide distribution of proper names within the study area, the important role of names of rivers and river tributaries in the historical development of the studied onomastic vocabulary. The fact that onomastic vocabulary are one of those inventions in mankind history of struggle for life is one of the reasons to that.

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<sup>10</sup> XIX аср, Хева давлат хужжатлари, Т. II, Тошкет 1960. 211.



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**T.A. Konurbayev**

Kyrgyz state university named after I.Arabayeva  
Candidate of psychological Sciences

**S.M. Ussenova**

Taraz State University named after Dulati  
Master of Psychology

## RESEARCH OF EMOTIONALLY EXPRESSIVE COMPONENT OF PEDAGOGICAL ACTIVITY OF TEACHERS

**Abstract:** The article analyzes the results of experimental studies of the emotionally expressive component of teachers' pedagogical activity.

**Key words:** teacher, emotion, method, sensitivity

**Language:** Russian

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### ИССЛЕДОВАНИЕ ЭМОЦИОНАЛЬНО – ЭКСПРЕССИВНОГО КОМПОНЕНТА ПЕДАГОГИЧЕСКОЙ ДЕЯТЕЛЬНОСТИ УЧИТЕЛЕЙ

**Аннотация:** В статье проанализированы результаты экспериментальных исследований эмоционально – экспрессивного компонента педагогической деятельности учителей.

**Ключевые слова:** учитель, эмоция, методика, сенситивность.

#### Введение

Величайшие педагоги прошлого всегда искали пути преобразования процесса учения в радостный процесс познания, развития умственных сил и способностей учащихся (Я.А. Коменский, Ж.-Ж. Руссо, И.Г. Песталоцци, Ф.А. Дистервег, К.Д. Ушинский и др.) [1-6].

Умение учителя управлять своим эмоциональным и психологическим состоянием является одним из компонентов педагогической техники.

«Управлять» - значит не только контролировать, но и, что более важно, вовремя снимать накопившееся напряжение, приводить свое состояние в порядок. Ф.Н.Гоноболин, освещая разные стороны личности, специальный раздел посвятил «чувствам в труде педагога». Особое значение чувств в педагогической работе обусловлено такой их особенностью, что они

легко и быстро передаются от одного человека к другому, «заражают» других. По мнению автора, одно из важнейших качеств учителя – умение управлять эмоциями [7].

Положительно эмоциональное, комфортное общение создает условия для совместной творческой деятельности, «помогающего поведения», проявления особой социальной установки на другого человека, вызывающей чувство уважения, благодарности, симпатии. В состоянии комфортного общения личности – учитель и ученик – начинают образовывать некое общее эмоционально-психологическое пространство, в котором разворачивается творческий процесс приобщения ученика к человеческой культуре, разностороннего познания окружающей его социальной действительности, т.е. разворачивается процесс социализации личности ученика [8].

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Низкий уровень психологической культуры, недостаточное развитие коммуникативных способностей, навыков саморегуляции приводит к тому, что значительная часть педагогов страдает болезнями стресса: многочисленными соматическими и нервно-психическими болезнями. Это в свою очередь является причиной прогрессирующей невротизации школьников, которые значительную часть своей жизни проживают в невротической среде, создаваемой, кроме прочих, учителями.

Поведение учителя выступает регулятором межличностного общения с детьми. На своем примере он учит культуре эмоционального самовыражения.

Одной из составляющих оптимального педагогического общения является совершенствование преподавателем средствами педагогического воздействия педагогической техникой, всеми вербальными и невербальными средствами общения с учащимися.

Нами было проведено исследование с целью выявления взглядов на роль эмоциональной чувствительности как одного из важных качеств учителей. Учителям был предложен перечень качеств, значимых для личности педагога. Необходимо было проранжировать их по степени важности (значимости).

По своей значимости личностные качества получили следующее иерархическое расположение (табл. 1):

Таблица 1. Значимость качеств педагога для выполнения профессиональной деятельности

	Качества	Ранг
1.	Доброта	8
2.	Стремление к творчеству	9
3.	Пластичность поведения	10
4.	Энергичность	7
5.	Эмоциональность	12
6.	Требовательность	2
7.	Общительность вне урока	5
8.	Сильная воля	1
9.	Профессиональная компетентность	4
10.	Организованность	11
11.	Сенситивность	14
12.	Высокий интеллект	3
13.	Нравственность	6
14.	Внешняя привлекательность	13

Таким образом, из таблицы видно, что учителя отдают предпочтение качествам, связанным с проявление интеллектуальных способностей, профессиональной компетентности, высокой нравственности, организованности и требовательности. Считая главным звеном школьного обучения передачу знаний и контроль. Эмоциональному компоненту, пластичности поведения, волевым качествам, общительности отводится незначительная роль. Внешняя привлекательность и чувствительность считается не столь важным компонентом в профессиональной педагогической деятельности. Возможно, многие конфликты между учащимися и учителями возникают из-за того, что значимость этих компонентов для учителей невелика.

Полученные данные подтвердили, что эмоциональному компоненту и чувствительности в педагогической деятельности уделяется недостаточно внимания. Такие же результаты дали и учащиеся в своих сочинениях «Каким я вижу современного учителя». Из общего числа

исследуемых учащихся и студентов 97% детей хотели бы видеть красивого, веселого, общительного не только на уроке, но на переменах, чуткого и внимательного учителя. Мотивируя эти качества для повышения собственной успеваемости на занятиях, говоря, что повышенная требовательность, строгость, только мешают раскрываться и доверять своему учителю.

Отмечая важную роль эмоциональной чувствительности в педагогической деятельности, мы считаем, что целесообразно его специальное изучение.

С целью определения интенсивности проявления эмоции и каналов (средств) их выражения нами была использована методика «Выраженность эмоциональной экспрессии» (ВЭЭ) А.Е.Ольшанниковой [9].

Мы решили посмотреть выраженность экспрессии у учителей разных ступеней обучения. В диагностике принимали участие учителя средней общеобразовательной школы №44 и

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политехнического колледжа города Тараз.  
 Выраженность эмоциональной экспрессии у

учителей разных ступеней обучения представлена  
 в таблице (табл. 2).

**Таблица 2. Выраженность эмоциональной экспрессии у учителя разных ступеней обучения (в баллах)**

№	Средства экспрессии	X (n = 60)	Y (n=60)	Rx	Ry	d	d <sup>2</sup>
1	Громкость голоса	8,9	9,8	6	4	2	4
2	Темп речи	9,0	8,7	5	5	0	0
3	Образность речи	9,1	9,8	4	4	0	0
4	Речевые ошибки	5,2	4,7	9	8	1	1
5	Интонационная выразительность	10,8	12,1	3	3	0	0
6	Двигательная активность	7,0	7,8	7	6	1	1
7	Лишние движения	5,8	6,3	8	7	1	1
8	Мимика	12,0	12,9	2	2	0	0
9	Недифференцированные каналы экспрессии	13,1	14,9	1	1	0	0
	Итого:	80,9	87,0				

Данные, полученные в ходе эксперимента, говорят о том, что показатель общей экспрессивности у учителя в школе (87,0) выше, чем у учителей колледжа (80,9). Это объясняется тем, что в своей работе учителя среднего образования, учитывая возрастные психологические особенности обучаемых, особое внимание уделяют характеру и стилю педагогического общения. Именно дети – школьники очень эмоциональны, у них высокая потребность в теплом эмоционально – насыщенном общении с учителем.

Было получено положительное значение коэффициента ранговой корреляции, позволяющее выявлять похожие, но не идентичные свойства. Как видно из таблицы наибольшие расхождения в показателях по таким каналам, как «громкость голоса», «интонационная выразительность», «образность речи», «лишние движения», «двигательная активность», где учителя средней школы показали результат выше, чем по каналам «речевые ошибки», «темп речи» результаты оказались ниже. Это объясняется тем, что им чаще приходится проговаривать слова, комментировать, выделяя их звукобуквенный состав. Этому они уделяют серьезное внимание. Учителя средней школы проявляют большую двигательную активность, выражая свои эмоции, речь их интонационно выразительнее, образнее, в

большей степени сопровождается мимически, голос громче.

Таким образом, с помощью методики, разработанной А.Е.Ольшанниковой, были выявлены некоторые особенности проявления эмоциональной экспрессивности у учителя средней общеобразовательной школы. Ведущими каналами экспрессии, по оценке самих учителей, являются недифференцированные каналы экспрессии, далее они отмечают интонационную выразительность, затем мимику и образность речи.

С целью изучения функций жестикуляции на уроке нами было проведено исследование жестикуляции как компонента педагогической техники, методами анкетирования и наблюдения. Мы использовали анкету «самооценка жестикуляции учителя на уроке», разработанную Е.А.Петровой. В исследовании принимали участие учителя средней общеобразовательной школы и педагоги политехнического колледжа города Тараза. Мы хотели узнать, существует ли разница в применении жестикуляции учителями разных ступеней обучения. Выборка составляла 50 учителей школы и 50 педагогов колледжа. На вопрос «при подготовке к данному уроку думали ли Вы об употреблении того или иного жеста?» педагоги колледжа ответили в основном «не задумывались», «не вижу необходимости».

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Ответы учителей средней школы выглядели иным образом: «да, конечно», «жестом можно обидеть», «как без жестов объяснить новый материал», лишь 14% ответили, что значимость жестикуляции в учебном процессе невелика, и этому не стоит уделять внимание, есть «другие методы и средства», поважнее, чем жесты. Но важно то, что «другие методы и средства», так и не были объяснены.

На вопрос: «Встречались ли на уроке жесты, употребляемые экспромтом?»

Учителя школы	Педагоги колледжа
да – 12%	да – 19%
нет – 6%	нет – 13%
не знаю – 82%	не знаю – 68%

на следующий вопрос: «Довольны ли Вы жестикуляцией на данном уроке?» - ответы были следующие:

Учителя школы	Педагоги колледжа
да – 10%	да – 54%

нет – 6%

не знаю – 84%

нет – 16%

не знаю – 30%

По ответам на вопрос анкеты и в ходе беседы выяснилось, что учителя средней школы в большинстве не планируют употребление жеста при подготовке к уроку, не осознают важности особенностей своей жестикуляции, затрудняются в оценке адекватности и эффективности употребляемых жестов. Большинство педагогов колледжа часто продумывают использование жестов на уроке (описательно – изобразительные, жесты – информаторы, указательные). Они лучше осознают особенности своего невербального поведения на уроке.

С помощью анкеты «Невербальная выразительность учителя», разработанной Е.А.Петровой, мы решили определить соответствие самооценки учителя и оценки учащихся по анализу своего невербального поведения во время урока [10].

Исследование проводилось среди учителей города Тараза, в котором принимало участие 130 человек.

Таблица 3. Данные невербальной выразительности учителей

	1 шкала	2 шкала	3 шкала	Сумма
Учителя средней школы n = 60	3,1	3,8	5,6	12,5
Педагоги колледжа n = 60	2,8	2,6	4,4	9,8

Анализ полученных данных показал, что учителя средней школы оценили свою невербальную выразительность как высокую (12,5). Они считают, что способность к управлению и рефлексии невербального поведения в педагогическом общении у них развита лучше, чем эстетическая гармоничность и формально – динамические параметры. В наиболее важных ситуациях педагогической деятельности они удачно справляются с управлением невербальным поведением. По оценке учителей колледжа у них средний уровень невербальной выразительности (9,8). Способность к управлению и рефлексии невербального поведения в наиболее важных ситуациях педагогической деятельности и общения на уроке, таких как привлечение внимания, повышение

интереса, проявление требования, оценивания ответа, выражение отношения и т.д. у них развита лучше, чем другие показатели.

Для изучения эмоциональности на личностном уровне нами был использован «Фрайбургский личностный опросник» (FPI) И.Фаренберга, Х.Зарга, Р.Гампела. Это многофакторный личностный тест, пригодный для диагностики по следующим шкалам: невротичность, спонтанная агрессивность, депрессивность, раздражительность, реактивная агрессивность, уравновешенность и эмоциональная лабильность. Полученные результаты отражены в таблице 4.

Исследование проводилось среди учителей города Тараза, в нем принимало участие 130 человек.

Таблица 4. Показатели выраженности личностных факторов (свойств)



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№ п/п	Наименование шкал	Показатель среднеарифметического значения
1	Невротичность	6,9
2	Спонтанная агрессивность	6,7
3	Депрессивность	3,6
4	Раздражительность	7,8
5	Реактивная агрессивность	4,2
6	Уравновешенность	3,6
7	Эмоциональная лабильность	7,2

Испытуемые показали высокие баллы по шкалам: раздражительность (7,8), эмоциональная лабильность (7,2), средние баллы по шкалам: спонтанная агрессивность (4,2), невротичность (6,9). Результаты указывают на неустойчивость эмоционального состояния, проявляющуюся в частых колебаниях настроения, повышенной возбудимости, недостаточной саморегуляции, склонности к эффективному реагированию учителей.

П.И. Якобсон утверждал, что доминирование эмоциональных переживаний определенного вида

является одна из важнейших характеристик эмоциональной сферы. Для проверки этого упражнения мы использовали методику Б.И. Додонова «Эмоциональная направленность личности». Стремление к определенным типам переживаний, к удовлетворению определенных потребностей Б.И. Додонов назвал общей эмоциональной направленностью. Исследование проводилось среди учителей города Тараза, в нем принимало участие 130 человек.

**Таблица 5. Доминирование эмоциональных переживаний разных видов**

П/п	Эмоциональные переживания	Средний показатель
1	Альтруистические эмоции	6,3
2	Коммуникативные эмоции	6,8
3	Глорические эмоции	2,3
4	Практические эмоции	4,0
5	Пугнические эмоции	1,1
6	Романтические эмоции	4,7
7	Гностические эмоции	4,9
8	Эстетические эмоции	7,2
9	Гедонические эмоции	1,3
10	Акзигитивные эмоции	0,8

Анализ представленных в таблице данных показывает, что у учителей значительно чаще доминируют эстетические, альтруистические, коммуникативные, гностические переживания, непосредственно связанные с социальной сферой учителя и учебной деятельности. Потребность восприятия прекрасного, отдавать, делиться,

помогать, потребность в общении, в получении знаний о новом и неизвестном очень значимы для учителей. Акзигитивные, пугнические и гедонические переживания оказались не столь значительны для педагога.

С помощью теста Басса – Дарки исследовались показатели агрессивности как

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комплекса специфических реакций (раздражения, негативизма, обиды, чувства вины, подозрительности, физической, косвенной, вербальной агрессии). Полученные результаты

отражены в таблице. Исследование проводилось среди учителей города Тараза, в нем принимало участие 130 человек.

Таблица 6. Показатели агрессивности учителей

П/п	Показатели агрессивности	Средний показатель
1	Физическая агрессия	3,3
2	Косвенная агрессия	3,8
3	Раздражительность	4,3
4	Негативизм	4,0
5	Вербальная агрессия	4,1
6	Подозрительность	3,9
7	Обидчивость	2,8
8	Чувство вины	3,5

По таблице видно, что учителя показали высокие показатели по шкалам: раздражительность (4,3), вербальная агрессия (4,1), негативизм (4,0). Наименьший результат по шкале обидчивость (2,8). Полученные данные были подтверждением нашему предположению, что учителя остро нуждаются в психологической помощи, им нужны знания, помогающие им противостоять тенденциям социальной среды, негативным для психического и физического здоровья. Для этого им необходимо знать не только закономерности эмоциональной жизни, но и основные навыки ее управления, регуляции и психогигиены.

Также с учителями было проведено исследование по выявлению некоторых личностных качеств по проективной методике М.Панфиловой «Кактус». Испытуемым было предложено нарисовать кактус. Выборка составила 130 учителей города Тараза.

Были получены следующие данные:  
эгоцентризм, стремление к лидерству выражено у 67% учителей;  
импульсивность – 48%;  
демонстративность и открытость – 34%;  
агрессия – 42%;  
тревожность – 18%;  
скрытость и осторожность – 37%;  
завышенная самооценка – 84%.

Нами было проведено исследование по изучению интеллектуального и эмоционального состояния школьника в учебно – воспитательном процессе. Мы использовали анкету, составленную Е.В.Коротаевой «Изучение интеллектуального и эмоционального состояния школьника».

В эксперименте принимали участие учащиеся 5,9,11 классов школы №5 и школы №44 города Тараза, а также 3 группы студентов в количестве 75 человек Политехнического колледжа города Тараза. Проведено первоначальное анкетирование также среди учащихся и студентов, в котором приняли участие ученики среднего и старшего звена: 5 классы 42 ученика, 9 классы 22 ученика, 11 классы 47 учащихся СШ №44, 5 классы 38 учеников, 9 классы 24 ученика, 11 классы 23 учащихся СШ №5, 3 группы студентов в количестве 75 человек политехнического колледжа города Тараза. (Итого: 290)

Были выделены 8 учебных предметов. Из 214 учащихся школы 187 показали, что они испытывают интеллектуально – эмоциональную напряженность и тревожность на уроках, 93 – отметили негативную ориентацию учебно-воспитательных взаимодействий в отношениях между учителем и учащимися. Все учащиеся отметили преимущественное позитивное эмоциональное и интеллектуальное состояние в познавательном процессе и желание в совместной деятельности. Из 75 студентов колледжа 63 показали, что испытывают эмоционально – интеллектуальный комфорт на занятиях, ни один из учащихся не отметил наличие негативной ориентации в учебно-воспитательном процессе в отношениях между учителем и учащимися. Почти все студенты отметили, что продолжать обучаться в школе у них нет никакого желания, у многих остались негативные воспоминания о школе, связанные со страхами, тревожностью, непониманием, непринятием их как личности. Все

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учащиеся одобрили и отметили преимущественное позитивное эмоциональное и интеллектуальное состояние в познавательном процессе.

Полученные результаты были подтверждением тому, что нежелательные эмоциональные состояния возникают чаще всего

на уроках в школе и не учитывать эмоциональную компетентность и наблюдательность учителя нельзя.

Нами была проведена диагностика межличностных отношений по методике Т.Лири (ДМО).

Таблица 7. Показатели типов межличностных отношений учителей

П/п	Типы	Показатели
1	Властно - лидирующий	19,8
2	Независимо - доминирующий	21,1
3	Прямолинейно - агрессивный	6,3
4	Недоверчиво - скептический	15,0
5	Покорно - застенчивый	8,3
6	Зависимо - послушный	14,9
7	Сотрудничающие конвенциальный	- 6,1
8	Ответственно великодушный	- 8,5

Преобладающим типом межличностных отношений является независимо – доминирующий у 21,1% участников, для которого характерны уверенность, независимость, чувство соперничества. Следом по показателям властно – лидирующий тип, с проявлением уверенности в себе, умение быть хорошим советчиком, наставником и организатором, выраженные свойства руководителя у 19,8% участников. С незначительной разницей проявляются типы: недоверчиво – скептический у 15,0% участников и зависимо – послушного типа у 14,9% участников с проявлением свойств реалистической базы суждений и поступков, скептицизм и неконформность установок. У 8,5% участников проявляются свойства выраженной готовности помогать окружающим, развитое чувство ответственности по типу ответственно – великодушному. 8,3% участников имеют свойства скромности, застенчивости, склонности брать на себя чужие обязанности, повышенное чувство вины по типу покорно – застенчивому. Прямолинейно – агрессивный (искренность, непосредственность, прямолинейность, настойчивость в достижении цели) – 6,3%. Только 6,1% участников стремятся к тесному сотрудничеству с референтной группой, к дружелюбным отношениям с окружающими по сотрудничающие – конвенциальному типу.

Полученные данные диагностирования эмоционально – экспрессивного компонента педагогической деятельности учителей дают основание сделать следующие выводы:

1. Значительное число учителей не уделяют эмоциональному компоненту своей деятельности должного внимания.

2. Показатель общей экспрессивности у учителей колледжа выше, чем у учителей средней общеобразовательной школы.

3. У учителей преобладают альтруистические, коммуникативные, гностические и эстетические переживания.

4. Показатель невербальной выразительности у учителей средней школы выше, чем у педагогов колледжа.

5. Учителя школы в своем большинстве не придают значения жестике при подготовке к уроку, не осознают ее важности, затрудняются в оценке адекватности и эффективности употребляемых и передаваемых жестов.

6. У значительного числа учителей встречаются агрессивные формы реагирования. Они эмоционально неустойчивы, раздражительны, проявляются агрессивные тенденции реагирования. В конфликтах проявляются агрессивные формы реагирования, отражающиеся на психологическом здоровье учеников.

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7. В школе у учащихся повышенный уровень тревожности, чем у студентов колледжа.

8. Преобладающими типами межличностных отношений являются независимо – доминирующий и властно – лидирующий, для которых характерны уверенность, независимость, чувство соперничества, умение быть хорошим советчиком, наставником и организатором, выраженные свойства руководителя. Недостаточно развит тип сотрудничающий – конвенциональный, необходимый для средней школы.

9. Учителя остро нуждаются в психологической помощи, им нужны знания, помогающие им противостоять негативным для психического и физического здоровья тенденциям социальной среды. Главным условием здоровой эмоциональной жизни в школе является изменение ценностного отношения учителя к собственным эмоциям и адекватное реагирование на эмоции учеников, понимания их действенной и позитивной роли в жизни человека. Для этого учителям необходимы знания о закономерностях эмоциональной жизни, основные навыки управления, сенситивности, регуляции.

10. В зависимости от эмоционального состояния учителя средней школы учащиеся часто испытывают интеллектуально – эмоциональную

напряженность и тревожность на уроках, отмечая негативную ориентацию учебно-воспитательных взаимодействий в отношениях между учителями и учениками.

В ходе эксперимента подтвердилась первоначальная гипотеза о том, что обучение учителя по специально разработанной коррекционно – развивающей программе эмоциональной сенситивности значительно улучшает эффективность педагогического труда, а значит и стабилизирует психическое состояние учащихся в процессе обучения и воспитания.

Кроме того, подтвердилось предположение о том, что учителя, овладев разнообразными способами эмоциональной регуляции своего сенситивного поведения, приобретут социально – желательные формы поведения, что будет способствовать психическому здоровью учащихся. Позитивное эмоционально сенситивное состояние учителя создаст психологический комфорт в процессе обучения и воспитания учащихся. В результате применения психологических знаний и внедрения в практику педагогической деятельности произойдет более глубокое осмысление и учет учителями личностных особенностей учащихся и своих собственных.

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**Barno Buranova**

the Academy of Sciences of the Republic of Uzbekistan  
Researcher of the Institute of Uzbek language, literature and folklore  
Tashkent city, Uzbekistan  
[dokma@bk.ru](mailto:dokma@bk.ru)

## ABOUT THE TURKMEN TRANSLATION OF "STAR NIGHTS" (THE ISSUES OF CHOOSING WORDS IN LITERARY TRANSLATION)

**Abstract:** Some defects of turkmanish translation of Uzbekistan social writer Pirimkul Kodirov's "Yulduzli tunlar" novel was analyzed in this article. Mistakes of translator Shodurdi Choriyev's translation about historical novel was analyzed critical.

**Key words:** Starry nights, translation, Shodurdi Choriyev, similar lexema.

**Language:** English

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### Introduction

Historical novel of Uzbekistan social writer Pirimkul Kodirov has particular position in uzbek novelism. Particularly, "Yulduzli tunlar", "Avlodlar dovoni" novels about Zahiriddin Muhammad Bobur who left memory as a king and a poet in uzbek literature and history, and his generation plays an enormous role in uzbek historical novelism. These novels are a big event not only in uzbek literature, even in the culture of relative and world literature too. Therefore P.Kodirov's "Yulduzli tunlar" novel was immediately translated into relative country's language, such as turkman, karakalpak, kazak, turk. This novel translated into turkman in 1988, in "Turkmanistan" publishing house with 23000 copy. Translator of the novel is Shodurdi Choriyev translated "Yulduzli tunlar" into turkmanish with the name of "Yildizli gechelar".

"Yulduzli tunlar" novel translated into Russian suitable for soviet system before, after then another languages included in Soviet alliance. We can observe like this situation in the translation of "Yulduzli tunlar". For instance, the novel was translated into Russian first with the name of "Zvezdnoe nochi", then it was published. After then it was translated into another relative society's language. Moreover, it was translated into karakalpak in 1983 by Hamidulla

Jumashev with collaboration Abadulla Sodiqov. The novel was published in Nukus at the publishing house "Karakalpakistan" under the name of "Julduzli tunlar" (10000 copy). I have to mention this, the one reason of translating "Yulduzli tunlar" into a lot of language is being rewarded in 1981 with "Hamza" award. That is why scientific and artistic works which was rewarded by government were translated into PSSR included almost all languages. Even though the ideological goods played the main role, it was very big works kind a leaving uzbek literature and appearing. Naturally, translating social imageable ideom from one language to another language is so complicated process, and also it is considered so responsible and analyzing the real translation language one by one the creative work.

During the translation of "Yulduzli tunlar" renamed "Yildizli gejelar" Shadurdi Choriyev reached a new record using the proper words as the original view, such as, using synonyms and descriptive instrument; using suitably historical and old words; showing interturkmanishism, giving the terms which express relationship.

Uzbek instead of "ko'tarib" he chose "goldashib" correctly. Nevertheless, if turkmanish говы гормек verb is used, the turkmanish lexic-semantic and grammatic peculiarity would be not considered. The

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translator met different complicity while giving such similarity and wonderful difference, and he reached a huge amount of achievements. We have showed them as a ability of translator in the special paragraphs. Therefore reathing them is inappropriate.

However we can see the difects between original novel and translated novel. We are going to give some notes of them.

It I known that, it should pay attention the artisticity of original view, the language and style of the translator.

In this case, our translators: J. Sharipov, G'. Salomov, M. Boboyev and K. Kurambayev mentioned "It is considered imagery which can know and be reflected in every point, comma, voice and artistic function of the novel".

If we check exactly in this way, the translator Sh. Choriyev did some mistakes like choosing similar

lexema with orginal version of the novel. For example, *munqli qiz* is used in original one. The first synonym of this word- combination is a woman who can be able to do nothing, weak, poor, and came from persian and tajik language. (ЎЗИЛ. I. 486)

Compare. Uzbek. "Deplorable, plaintive, upset, doleful, sad and other synonym words expresses psychologic torment which extincts with parting, at the same time sorrow too".

Compare again: *munqli* means *g'amgin, ma'yus* in bookish style. *Mushtipar* means *ojiz, bechora* (poor). Sum to up, using *сойгули гыз* (same meaning of *poor* turkmanish variant) instead of original *munqli qiz* is opposite meaning to each other. In the consequence, it turned into opposite to event of expressing the real novelist.

Compare this microcontext given below:

The real:

-Ҳазратим, мен мунгликқизингиз сизга худодан Шайх Саъдийнинг умрини тилайман! Илоҳим юзга киринг! [2. 23]

*Zamcha, handalak* ( type of melon) consists of one synonymic system in uzbek language. The first word is a view of a dialect, and it is used in Khorazm, additionally it is used in turkmanish actively too. Look (TPC. 334). Uzbek. *Zamcha/ handalak* is a type of melon which ripe earlier then ordinary melon, aromatic and mild fruit. (ЎЗИЛ. I. 297. ЎЗИЛ. II.

The translation:

-Шахым, сизиң сойгулигызыңыз сизе худадан Сады Шыхың яшыны дилейэр. Блахым йүз яшаң! [10. 30].

685.). In conclusion, even though there is difference between *zamcha* and *govun* ( melon) expressions in both languages ( turkmanish *zamcha* and *govun* TPC 136, 334) *govun* was used instead of *zamcha* in the translation . In the result , there is a defect in general meaning of that context.

The real

Фақат бир-икки тилим ҳандалак еди-ю, уч-тўрт пиёла чой ичди. [2. 8].

There is semantic difference between arabish words *muammo* , and *maslahat* in uzbek language: *muammo* ( problem) is misunderstandable, secret, hidden thing; russian проблема (ЎЗИЛ. I. 474); *maslahat* ( advice) is a conference , thinking , opinion, changing a mind (ЎЗИЛ. I. 450). *Maslahat* is

The translation

...диңе ики дилим гавун ийди-де, чая зор берди. [10. 9].

the same meaning in turkmanish too ( TOM 443). Giving *доветли бир маслахат* is fully unsuitable for the expression of risky problem (*nozik muammo*) in the context.

Observe the text:

The real:

...икковимиз нозикбирмуаммода сизнинг маслахат-ингизни олгани келдик. [2. 92]

Tuynuk ( hole) is an interturkish word which means a hole brighting old house and yurt in uzbek and turkman languages. (ЎЗИЛ. II. 221. ТДС. 664) The translator used turkmanish *дешик* instead of *tuynuk* without concentrating historicity and being

The translation

...давлетлибирмаслахаты уч болуп салдарлап гөрели дийип мубәрек хузырыңызга гелдик. [10. 112].

used in XV *тунглик* (НАТИЛ III. 255). The aim of the writer would be saved if the translator used turkmanish *туйнук*.

Compare:

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The real:

...онаси...чопиб бориб, **тўйнуқнинг** оғзини гавдаси билан бекитди. [2. 60].  
Ана у тўйнуқдан сомонхонага ўт. [2. 60].

Uzbek word **hazil** (joke) came from arabic (ЎЗИЛ III. 673) means a sentence told for humor; **тийишме, дегишме** is used for the meaning of **joke** in Khorazm. It is attentionable that **дегишме** (russian шутка) is used in turkmanish too. (TPC. 251). Although there was suitable variant, it is questionable

The translation:

...эжеси...гызының сүмүп гиден **дешигини** гөвдеси билен япды. [10. 71]  
Ана, хо дешикден деррев саманхана сүмүк. [10. 71].

that the translator used the antonym of humor with the word of **есеп, есерлик** = russian хитрый, хитрость (ТОМ.309-310) alternative for the synonym of the word discussed above. Here one mistake existed again with expressing uncorrectly the word "**hazilomuz**" (joker, kidder)

The real:

Бобур **ҳазиломуз** қўлимсиради: -Мен аввал Самарқанд сайқалини бир қўрмоқчимен. [2. 73]

According to the examples, translating without understanding some words and expressions fully harmed to the semantic and artistic function of the "Yulduzli tunlar" novel. With the purpose of not making such a defect, "the translator must know phonetic, lexic, morphologic functions of both

The translation:

Бабыр **есерлик** билен гүлүмсиреди: -Самарканд билен ярашмак учин илки оны гөрмек герек лазым болса герек. [10. 87].

languages of the translating novel and his or her native language" said scientist Karimboy Kurambayev. Inappropriate gap can be met in the turkmanish variant with expressing object and expressing lexema. Compare the text:

The real:

...оқиом хиргоҳда машварат ўтказайлик. [2. 80].

There is an opinion about having conference in the tent in the original varaaannt and **xirgoh / chodir** (tent) (натил. III. 398); **mashvarat** (arabic) meaning conderence (ЎЗИЛ. 453) were used. The event

The translation:

...агиам(?) беглериң улы маслахаты болжаг-а [10. 97].

happening place, or more clearly **xirgoh** (tent) was dropped inappropriately.

The information in Samarkand which indefinit, where and whome came from lexema was dropped again in the context shown below:

The real:

-Қулингиз  
**Самарқандданхуфияларданкелганбирхабарни** амирзодамга қўрсатишдан тортинган эдим. [2. 78]

Furthermore, the meaning of **улуфа** (натил. III.287) which explains a salary given to official was not choosen suitably, and verb of place was added

The translation:

-Гулыңыз Самарканд бир нома алды велин, оны ша хезретлерине гөркезмәге-де чекинйэр. [10. 94].

instead. It was extra, and they might choose another according word. Compare:

The real:

Мавлоно Фазлиддин подшоҳнинг хос меъмори қилиб тайинланган, унга яхшигина **улуфа** белгиланган эди. [2. 85].

The translation:

Ша хезретлери молла Фазлиддиниң гадырыны билди. Ол көче накгашы эдилеп белгиленди, оңа ишлер хем яшар ялы чаклаңжа жай гуруп бердилер. [10. 104].

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Dropping the word spot of a horse, adding river as a bog; using earth instead of the word pit which can save seed impacted linguistic function undoubtably

The real:

1. *Бериғи ёқдағи оёқлари узун тўриқ қашқа отни анжомлари билан Бобур мирзо инъом этган эди.* [2. 85].

2. *Қувасой батқоғининг устидан...* [2..5].

3. *Бўш ўраңыз борми почча?* [2. 50].

In brief, defects like using unproper word and phrase for original and dropping several important words can be met a lot in the text. Like these

The translation:

*Бери тарапдакы аяқлары узун дор аты Бабыр мўрзе ахли зер-энжамы билен арзылы накгаша совгат берипди.*

[10. 104].

*Қувасай дерясының үстүндәки...* [10. 65].

*-йығнара ериңиз бормы гиев?* [10. 65].

defects and mistakes are unable to compete with perfect artistic requirement.

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**Khurshida Rahmonova**

the Uzbek language and literature university named after Alisher Navoi  
an independent researcher

[dokma@bk.ru](mailto:dokma@bk.ru)

## THE PECULIARITY OF PSYCHOLOGICAL IMAGERY IN THE STORIES OF KHURSHID DUSTMUHAMMAD

**Abstract:** The article analyzes the stories "A large street" ("Katta ko'cha") and "Guardian" ("Vasiy") by the means of artistic-psychological styles. The means of the psychological analysis: silence, the inner monologue, the speech of the author, the speech of a hero, the memory-based manners of anamnesis, the subtle moments of the hero's spirit through the details are learned. The psychological, social, spiritual problems have been discussed.

**Key words:** a writer-psychologist, a psychological analysis, means of psychological image, the human psychology, the characters of heroes.

**Language:** English

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### Introduction

The analysis of human spirit, its profound understanding, perception and the ability to describe is one of the factors that determine the very essence of literature. The process of dealing with psychology in a fiction is a complex process. Fiction studies the essence of one's thoughts, feelings and experiences. Fiction is a field of art and psychology is one of the major fields of social science. From the connection of fiction and psychology, a psychological method emerges. The best works in fiction are the ones that reflect human psychology, attitudes and perceptions. The human spirit and the extent to which human words are revealed depend on the skill of the writer in the work of art. In this case the writer must be, first of all, a psychologist. To be a psychologist is to understand human nature, the mystery of his actions, in short, to learn human-beings. What kind of personalities can the writer have? There are writers who can comprehend psychology in the world literature. We can call Shakespeare, Lermontov, Tolstoy and Dostoevsky as a psychologist-writer, taking into account their talents and the abilities to control human behavior. Besides them, Uzbek writers like Abdulla Kadiriy, Chulpon (the son of Abdulhamid Suleyman Cho'lpon), Abdulla Kahhor,

Said Ahmad, O'tkir Hashimov, Nazar Eshankul, Khurshid Dustmuhammad may be called as a psychologist to have great talents. We may conclude that there are writers who can have no idea about psychology. They rarely describe the person's inner nature.

S.L.Rubinstein, who made a lot of extensive research in the nature of psychology, in general, the human psychology, problems about the person's conscience and activity, says about the portrayal of human behavior in art so: "Anyone, who lives in an inner-world way of analyzing the path he has passed, has a deep, vivid impression on his mind. When word-of-mouth artists portray the psychology of the character, it is no coincidence that they try to make their way through life as a turning point in their individual lives. Thus, the experience of the human-being is a subjective aspect of his real life, subjective aspect of her or his life" [10, 13]. From the point of view, the artistic-psychological methods, used in the works by Khurshid Dustmuhammad, is worth paying attention. Vibrations, anxiety, burdens, opinions and feelings in the human's soul make the creation of the writer be meaningful and elevated.

In the field of literary studies there have been many interpretations on the essence, historical



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development and significance of psychology. However, such authors as N.G.Cherneshevskiy, L.N.Tolstoy and scholars, such as I.B.Straxov, S.G.Bocharov, A.N.Iezuitov, M.B.Xrapchenko, A.B.Esin, A.B.Karelskiy, L.Kolobayeva, N.Berkovskiy, B.Xalizev, H.Umurov, N.Shodiev have interpreted the term “psychology” differently. In these studies, the terms “psychological analysis”, “psychological prose”, “psychological impression”, “heart dialect” are used like “psychology”, “artistic psychology”. The ways of psychological analysis, a number of means of the description of the human’s soul, the difference of the terms in psychology are clearly expressed in the research works. According to the author, Hotam Umurov “... firstly, it is wrong to think the inner world of the human like his or her psychology. Secondly, we can not use the term “psychology” in the place of “psychological analysis”. Psychology is broader used than “psychological analysis” and it also includes the author’s psychology.” [12, 17].

In conclusion of the opinions abovementioned, it can be say that psychology is a basis for evaluating the psychology of the hero as well as the creative individualism of the writer and the features of artistic-psychological way. It also allows the writer to get deeper into the creative psychologist’s studio, while on the other hand, some writers find that there is some retreat from the psychological source. In literature psychology is equally relevant to all types of art and communication but also to its particular parts. It explores the psychological features of the work of the writer, the psychological essence of the author as well as the general and specific regularities in the process of creating a work from the thought process to the creation of the work.

The psychology of the artistic creativity is based on giving new ideas to general one. Psychology in artistic creativity differs from the general psychology of the story by the author’s process of storytelling, its particular forms of art. Theoretically, the psychology of creativity includes the laws of the creative process, the secrets of the creative lab. In practice, however, the writer’s artistic ability, taste depends on how he describes the heroic psychology in the artistic work. For this reason a psychologist-writer portrays the inner world of the human clearly and completely besides it, his artistic features are indicated in the work.

“Psychological analysis” is an aesthetic category that reflects the process of the human psyche, development of a variety of thoughts and emotion of the human as well as a comprehensive revelation of the heroic spirit world. In psychological analysis, the psychology and feelings of the hero is the main character.

“The emergence of a psychological analysis, its form and typology often depends on the purpose, talent, the character of the personal features and the

situation of the work. At the same time, it is not necessary to compare the features of the artist with his or her peculiarities as aesthetic principles based on the worldview and the rationality of the theological analysis.” [4, 21] - noted V.V.Kampaneets. Thus, the psychological analysis is a formation of the image which was created by the writer, a way of exposition and analysis a particular image of a person’s inner world, understanding this or that a real character. The psychological analysis is a means of analytical and fundamental form, whether or not it is in a literary work depends on the ideals and talents of this work. “Unlike psychology, the psychological analysis has its inner monologue, speech not belonging to it, psychological portrait and two-plot dialogue (the hero’s feelings and experiences, speeches, facial expressions and gestures are reflected in the former plot; the experiences of the hero are explained and evaluated by the author in the latter one).” [12, 19].

From this point of view, one of the most talented Uzbek writers, Khurshid Dustmuhammad, has a special emphasis on storytelling, describing the human spirit and revealing the world of characters. His stories are detailed and meaningfully and widely expressed by the heroic thoughts, feelings, experiences and situations of psychological conflict. The means of psychological impression like yelling, silence, laughter, dialogue, bullet, psychological portraiture, relationship between the image of the taboo and the personality, the inner monologue, the heroic discourse are explicitly used in human speech. It is known that the literary critic M. Khrapchenko divided and classified the psychological analysis into three main principles. They are dynamic, typological and analytical ones. Khurshid Dustmuhammad tried to express the hero’s inner world with a help of ideas and feelings in his most stories. This coincides with the analytical principle of the psychological analysis. Some of these methods combine trophies in some of the writer’s work. These works not only portray the spiritual world of heroes through their behavior, but also the development of the heroes’ feelings and opinions in his or her dialect. Works like this one combine these two principles of psychology. This is a synthetic principle of psychology. The story named “A large street” (“Katta ko’cha”) by Khurshid Dustmuhammad is one example of an esoteric story. The mental experiences of a hero of the story, S. Alievich, the former office-bearer, are reflected in literal form. After being dismissed the head of the large office the hero, S. Alievich who was the former president, left alone in the office with a staff chair. What did S. Alievich do? What department was he in? Why was he removed from his post? Such questions are not interesting for the author. He never emphasized these points in any parts of the story. The author tried to express the spiritual state and actions of the hero in the crisis. The expression of the experiences was more likely to be described by the

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writer than the happenings in the story. The hero, S. Alievich's spirit, inner world, thoughts and inner monologue, expression in the face as well as eyes are expounded relying on memories with a help of means of anamnesis. The moral, philosophical and spiritual problems were explained with these ones.

The character of S. Alievich (interpreted by Khurshid Dustmuhammad) is inextricably linked with the society and nature in the story. When a person is in a post, everyone welcomes and is ready to serve. However, after the dismissal ban, everybody, for instance, his friends, his servants obliging, neglect him and stop contacting. The writer examined carefully the pain, sorrow and thoughts of S. Alievich, who was brought up in orphanage, trusting, veracious, faithful in nature, completely unaware of the unwritten rules of the street and spent his main life doing public work and obeying commands, and expressed every detail.

"S. Alievich is in more anxiety to go to "A large street" (Katta ko'cha) than to exit out of "this place". Because it is a long and useless way to get rid of insignificant comments but going "to a large street"... S. Alievich thought that it was the reason of the sorrow in his heart." [7, 121]. It was a distressing case for the hero to lose the post which belonged to him for a long time, his familiar and acclimatized surroundings, his friends' circle, not only leaving but abjuration of his teammates and avoiding talking. In fact, he was embarrassed and distressed not to go "a large street" but to be in that case and to get seen in that situation by the people who got to know him. "In goodbye moments even one of his friends who were close to him did not turn up". [7.] This vivid description of the story served as a more accurate representation to indicate S. Alievich spiritual suffering and pain in his heart. The author expressed the powerful spirit of the soul, the tribulations coming from the nerve with a help of the hero's lips. "S. Alievich felt that the right corner of his lip was being pulled to the side of his ears and started to follow himself" [7, 119]. "What happened to his lips? Is his lip getting used to smile without his permission?" [7, 119].

The author portrayed S. Alievich as a calm and strong-willed person. We can see this case at the time when he did not tell about his concern and feelings to anybody in spite of the fact that he was in trouble. His sorrow and pain in his heart are only known when he talked to himself and wherewith the inner monologue happened as a result of his terrible feelings. "S. Alievich is still alive and well and he has no any grudge and venom in his heart. His experience which he gained during his working years can support his people in their terrible time! ... He could find the solutions of tough problems without doubt and difficultness. He participated in terrible doing. Even though he has a harsh situation, he will be able to find his way. He is clever and I am sure that he will show what he can! Only the right corner of the lip ad like a

sheet of leaf and the sophist S. Alievich pressed his fingers to stop it with his asshole. Whatever his lip is but he was not able to get rid some kind of abstract and ill-conceived trace of the bourgeoisie..." [7, 134]. We can see on the one hand the heroic feelings and suffering, on the other hand there is a conflict between opinions and feelings in the passage above. H. Umurov, a literal critics, noted that there are different conflicts in the work and informed about three main ones:

1. Psychological conflict – the struggle of feelings and concepts in the hero's soul (weak and strong circumstance).

2. Social conflict – the struggle between heroes in the work and the condition in which they live.

3. Personal-intimate conflict – the struggle between the groups who are opposites. [4, 50].

When we learn the conflicts which are explained by H. Umurov, the literal critics on a basis of S. Alievich's character, psychological conflict can be seen to be the main source in his soul. In other words, the hero investigates both his weakness, strength and their own feelings. We can also see symptoms of social conflicts in the spirit of S. Alievich.

"The details are important to prove the hero's psychology and reassure readers to the reality in psychological expression" [9, 184], wrote the literal critics, Bakhodir Karimov. Khurshid Dustmuhammad used an armchair, a calligrapher's chair to discover the hero's spirit. S. Alievich had that the one for long years and it helped him in his terrible situation. It was not just a piece of material for him but he also looked at it like his friend and his reliable person. He talked to his armchair for a long time, scolded it and it was his condolence in his disaster. It is surprising that the writer described the morale of the armchair as the one of the hero, he looked at it like a living-thing and made the readers believe that. Its greatness and impressiveness were expressed at the time when S. Alievich was in his post. "The armchair puts up all good and bad treatment and shows its attractiveness making the room be cozy" [7, 131]. S. Alievich accompanied it from his office to his apartment because that armchair served him after he was dismissed from his post and it became like his intimate. He used to carry it with him every day. They were together with that armchair a half of the day and the whole night and had unexpected events. "Every rudiment has, of course, its ending. The person may a test at the ending like at the beginning of his life..." These lines were given as an epigraph at the beginning of the story. It is quite natural that that epigraph also helps to discover the meaning of the story. The resignation of the hero in the story was also an exam of life. People rely on their friends and family on his terrible days. S. Alievich relied on his agnate armchair. He is very self-conscious in the course of events. In the sense of loneliness, that armchair, that lifeless fabric looked like an ember. If he got tired, he leant on

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his chair. When his heart got sore, he commiserated with it. When it was as a figure of detail at the beginning of the story, it was an outward moving image in the course of events. Dilmurad Kuranov, the literary scholar, said about it so: "The second layer of the reality from the image of the details, the picture of the events including inner and external activities turned up" [13, 72]. It is true that the armchair was with S.Alievich in the large street. The description of the one in the corridor or in the large street, the attitude of people to that, the treatment of people each other, the resignation of S.Alievich, and the attitude of his friends, assistants and Merganboy to him served to describe the image and character- psychology of his clearly. "No, nobody can understand and comprehend the importance of that armchair for the life, fate and future of S.Alievich except him! Everybody has a lot of mysterious adventures and without doubt, his armchair is full of surprising experiences too." [7, 159]. The heroic inner monologue reveals how much importance of the armchair in the hero's life.

The author described the hero's psychology together with the condition of the wheel-chair which always accompanied with S.Alievich in the large street, was aware of nice and cruel treatment of the people outside in the following way: "The wheel-chair had no sound. Its condition and colors were the same as it was some years ago but it seemed to have lost its greatness, massiveness for S.Alievich." [7, 183] In short, we can say that literal details are also the main source to express experiences in the hero's psychology.

Unlike the style of other writers, the image of the nature was described in an exclusive one in the story by Khurshid Dustmuhammad. "... the world is peaceful and the sun which rises in the sky not giving up its own habit which it has had for a million years goes on its lined way and comes back to its place in the evening. However, the warmth does not disappear because it is a summer day. It is surprising that an extraordinary happening occurred during daylight hours." [7, 118]. There are both the world psychology and another one which can discover the meaning of the story in the rise of the sun and the sunset to the western side after doing its everlasting and eternal function. However, occurring the unexpected happening at the day time, in other word, the demission of Alievich was described in the contrast of the hero's psychology.

Anything may happen in life. Every rudiment has its ending. This is a test of life but it is very cruel. The author reminds readers that the human should not be confronted with these exams and must be ready for them.

Another story which is full of psychological images is called "Guardian". The hero of this story is not healthy like most people, it is a mentally ill woman living in other world which is different from our one and she feels their surroundings. From this point of

view, it is much more difficult to express her experiences but the author does not feel difficultness. "Khurshid Dustmuhammad is interested in expressing reality and fantasy, complex life and psychological conflicts, emotionally in the wide-ranging climate of novelty-free poetry, only in his own literary experiences. The artistic imagination works in continuous interaction with the subconscious processes of consciousness, constantly pauses the imagined state in space and time, constantly strives for its deep study and expression." [16, 163]. The idea of Khurshid Dustmuhammad's work is also typical for the style of the story called "Guardian". In this story, the image of a mentally ill woman is broadly depicted in the image of Umid's sister in the story. The image changed. In both cases, it is a brother who is responsible for looking after his mentally ill sister. At this point, we see that the image of the national character and an Uzbek son who can feel responsibility for his sisters. The story "Guardian" unfolds real life but minds of people, events which people can not comprehend, the psychology of the characters having these experiences, their fearful lives and their feelings of loneliness were vividly illustrated by psychological means. "Suddenly something banged on the sidewalk. The hands of the woman clasping her diapers trembled nervously. Unexpectedly, she fainted as if she lost her consciousness and paused a little." [17, 327]. The writer described the panic in the face and the fair with "she fainted" and "trembling hands" in the image above. The subtlety of the heroic spirit with such subtle images is also erased in the works of Uzbek writer and novelist, Abdulla Kahhor. The facial expression was represented with the word "the face whitening", "the face reddening".

"The old woman was pale, her eyes red and her cheeks had a pulse." (the story "The granddad Asror") ("Asror bobo" hikoyasi)

"Turobjon looked at his wife and she was scarred when she saw her husband's pale face" (the story "Pomegranate") ("Anor" hikoyasi).

Abdulla Kahhor did not describe the trouble of Asrorkul suffering from the pain of losing her child with a long expression but with one or two facial ones. "he lost his weight and his face got dark". However, we can not meet the expression "face got dark" in the work of Khurshid Dustmuhammad. He described the anxiety, embarrassment, distress of the characters not only with the facial expression but also their hand and leg one. The mentally ill sister daunted her brother with her unusual activities. When she saw her brother she was embarrassed and blamed herself when she was in her consciousness. The spirit of the woman in that case was expressed with her facial and limbs expressions. "The woman saw her brother when she was moving as she was cleaning a window. Her face faded, hands and legs languished and leaned on the stairs, the rag which she had for cleaning the window

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flopped. She tried to stand up slowly.” [17, 329]. (the story “Guardian”) (“Vasiy” hikoyasi).

The feelings of the heroes’ like anxiety, panic, fear were expressed with the presence of members, “vibration”, “shaking”. “When the guy held the ladder with his shaking hands, his sister was able to balanced her motion” [17, 329] (the story “Guardian”) (“Vasiy” hikoyasi). An example from this story “... The guy who stood on the threshold restrained himself to stop entering the room. With lacking strength he leaned against the door. He shacked with anger but his eyes were vigilant and looked with love...” [17, 328].

The feeling of excitement and heartbreak in the story of Abdulla Kahhor was described so: “Turobjon did not answer. His body was shacking” (the story “Pomegranate”) (“Anor” hikoyasi), “Qobilbobo in a light summer robe was trembling at the cattle shed without a cap, shoes”. (the story “Patient”) (“Bemor” hikoyasi)

Like Abdulla Kahhor, Khurshid Dustmuhammad used to describe the inner world of the hero with the process of silence in the psychological analysis. “Silence” is a good expression for describing an anxious state of the hero. Abdulla Kahhor used “silence” to describe the spirit state in a

number of places of his story “Pomegranate”. “the wife did not say anything”, “the man and his wife sat in silence for a long time” (the story “Pomegranate”) (“Anor” hikoyasi). Even distressed states are described with “silence”. People who heard about their close relatives’ sacrifice in the war stood in silence in the story “the granddad Asror” (“Asror bobo” hikoyasi). Xurshid Dustmuhammad expressed the anxiety, distress of the guy with a help of “silence” in his story “Guardian” (“Vasiy”) hikoyasi. “... a weak, pale guy with a sleeveless vest and unkempt hair was in silence without saying a word (the story “Guardian”) (“Vasiy” hikoyasi). In order to attract the readers to the image of the ghostly mood and frightful process the author portrayed the image of the space with silence. “He did not appear for a long time and nobody noticed his shadow. There was fearful silence in the yard”.

Life is always changing, as if everything happened in the form of a conflict, the spiritual world of the heroes in the stories by Khurshid Dustmuhammad is also reflected in the contradictions, emotions, dreams and desires. It is a skill of the writer to discover the human spirit in such a process in the course of conflict.

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O.Kh. Jaynarov

National University of Uzbekistan

PhD Student,

Tashkent, Republic of Uzbekistan

[jaynarov.o@mail.ru](mailto:jaynarov.o@mail.ru)

## ORGANIZATION AND ACTIVITIES OF THE PEOPLE'S COMMISSARIAT OF JUSTICE OF THE TURKESTAN ASSR

**Abstract:** This article describes the establishment, structure, functions and activities of the Turkestan ASSR People's Commissariat of Justice on the basis of extensive archive data. They also analyzed the problems and contradictions in the activities of the commission and the policy of the Soviet power in the judicial system.

The national and social composition of the most active personnel in Turkestan system, their information is terminated.

**Key words:** Turkestan ASSR, Ferghana, Council of People's Commissars, People's Commissariat of Justice, Congress, Regulations, Charter, governing system, judicial bodies, Soviet authorities, departments, cadres.

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### Introduction

Following the establishment of the Bolshevik Soviet power in Turkestan, the highest governing bodies were created to serve their interests. One of such governing bodies was the Council of People's Commissars, established on the basis of the Regulations adopted at the V Congress of the Soviets in 1918. The Council of People's Commissariat (CPC) of the Republic of Turkestan (the Republic of Turkestan) was composed of 16 commissars and included eight Bolsheviks and 8 Nassaris on a parity basis [1, P. 84].

### Literature review

The first information on the organization and activity of the People's Commissariat of Justice in Turkestan is presented in the scientific work of H.Sulaymanova [2]. It can be seen later that a number of aspects of the subject have been uncovered by a number of researchers. In particular, M. Kasymova, A. Akhmadeev, M.Makhbubov and other scholars in their dissertation research have focused on the structure, powers and functions of the Turkestan ASSR.

In the history of modern homeland of Uzbekistan, scientific researches of M. Haydarov [4], A. Ermetov [5], D. Komolov [6], A. Abdullaev [7] provide important factual information on a number of aspects of the subject.

### Research methodology

In the Turkestan ASSR, the methods used in the establishment of the People's Commissariat of Justice, its structure, objectives and activities, have been recognized in modern history as historical, objective, systematic, comparative analysis, problem-based and interdisciplinary approaches.

### Analysis and results

The People's Commissariat of Justice of the Republic of Turkestan was established by the decision of the Council of People's Commissars on November 23, 1917. Kh. Ibragimov was elected as the first people's commissioner of justice [9, P. 159].

In 1918, the Central Executive Committee of Turkestan adopted a "provisional Regulation on the Commission of Justice of the Republic of Turkestan", consisting of 3 sections, 21 points. According to the



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charter, the Justice Commissioner of the Republic was elected and dismissed at the Republican Congress of Muslim Workers' Deputies. The Commissioner of Justice is entrusted with a single procedure of executive power, with the following powers:

- hiring and dismissing all staff (except department heads) at the Commissariat;
- develops measures to ensure the implementation of decrees adopted by the higher governing bodies and oversees the implementation of their tasks;
- supervision over the activities of subordinate bodies and employees, in case of non-fulfillment of their duties or failure to act in accordance with the established legal framework, when they commit a crime;
- allowed forcible resolution of difficulties and misunderstandings in enforcement of the decrees and regulations adopted by the judicial authorities;
- has taken important decisions in the case of emergencies without the participation of higher authorities [11].

In 1918–1919, the Commission of Justice consisted of the following divisions:

1. Department of supervision of the Russian courts.
2. Department of the local courts.
3. Department of Prison Control.
4. Advisory Board.
5. Stationery [12].

For comparison, at the time the RSFSR established the People's Commissariat of Justice, it had 6 sections: judiciary and personnel, legislative initiative and codification, law publishing, secretariat, administrative, prison, [13, P. 126].

Each unit consists of the head of the department, his assistant, the secretary, the office staff, and the staff. The heads of departments were appointed and dismissed by the Turkestan Public Service Commission on the recommendation of the Commissioner of Justice. The Advisory Board of the Commission consisted of five members from the Turkestan Attorney's Office, Russian Courts and local courts. Special emphasis is placed on the commitment of the Bolshevik ideology to all members of the Justice Commission, including lower level officers (courier, guard, gatekeeper).

It should be noted that the Turkestan Justice Commission, like other Soviet authorities, has built its activities on a number of shortcomings and problems. One of the main problems with the Turkestan justice bodies in 1917–1918 was financial shortages. It was common during this period that the salaries of justice officials were not paid on time. Even ordinary courthouses in justice institutions have not been given much money. The same can be seen in a letter from the chief justice of the Perovsk district, Nikolai Uspensky, to the Turkestan justice commissioner.

It can be seen that in the programs of a number of political organizations organized by local intellectuals in the country, the activities of judicial authorities in the system of public administration are highlighted. In particular, the Memorandum, adopted on July 12-14, 1917 at the first convention of the Turkic Center Center in Ferghana, highlighted the activities of the judiciary. The eighth chapter, entitled "Issues of Justice", contains six articles. Article 1 of the Code of Conduct states that judicial and judicial authorities should be free from any interference and obey the Shariah and the law. Article 3 of the document states that it is necessary not to intervene in the activities of the judiciary for various reasons, but to act independently [15, P.7-8].

In accordance with the "Statutes on Justice Departments" adopted by the Central Executive Committee of Turkestan ASSR in 1919, organizational, administrative, legal and legal functions were assigned to the local justice departments. However, the regional justice departments have not been able to complete these tasks at all. The Commissioner of Justice, in his 1919 report, noted that the central and local branches of the justice system were dissatisfied with the activities of state bodies and citizens, and that the justice agencies did not play a role in the system of public administration [16]. As a result, there was a need to reform the judicial system of the Turkestan ASSR. In particular, according to the decision of the Commissioner of Justice Kh. Ibragimov, the activity of the Justice Department in Tashkent was abolished and its functions and responsibilities were transferred to the legal consultant under the city executive committee. The structure of the central office of the system was also changed. On the basis of the "Statute on the People's Commissariat of Justice of the Republic of Turkestan" adopted on July 20, 1920 by the Central Executive Committee of Turkestan, the following departments were established in the commission:

1. Department of judicial construction and judicial control;
2. Division of Law Publishing;
3. Department of planning and accounting;
4. Punishment Division [17].

The position of legal counselor (instructor) was introduced in each department.

Each department in the People's Commissariat of Justice was assigned specific tasks, of which sections I, II and IV played the main role.

In accordance with the Regulation 315 "On the Provision of Justice in the Provinces", adopted by the Central Executive Committee of Turkestan on July 20, 1920, the work of the departments of justice in the field began. The head of the regional department of justice was elected by the regional executive committee, whose nomination was approved by the People's Commissar of Justice [18]. Initially, the main

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task of the regional justice departments was to oversee the work of judicial bodies in the respective area. According to the same Charter, Justice Divisions were also established in the districts [19].

According to archival sources, the level of education and social status of the system's employees is poor. For example, the average age of People's Courts in Tashkent District is over 30, with two of them having a higher education degree [21]. An analysis of the sources shows that even responsible employees in the system were employed even with no education at all.

In addition to the low level of staffing in the justice commission, shortage of staff is common. In 1920, there were 72 states in the central administration of the People's Commissariat of Justice, with 42 employees. In 1921, there were 86 employees, with 170 units. In the regional offices of the Commission, 11 employees were employed [22]. This in turn caused a number of shortcomings and difficulties in the operation of the system.

According to archival documents, in 1922 the People's Commissariat of Justice had 52 employees, 16 of them with higher education, 13 with secondary education and 18 with primary education. In addition,

there were five staff members who had no background in the commission [23].

Although the Soviet authorities had adopted numerous plans and programs for staffing the judiciary, they were not implemented during the Turkestan ASSR government. This can also be seen in the information on periodicals [24].

Another challenge for the Commissioner of Justice was the involvement of justice officials in various activities by higher authorities. At the first convention of heads of justice of the Turkestan ASSR, held in Tashkent on September 3, 1919, liberation of judges and investigators from military mobilization was a major issue. [25, P. 47]

### Conclusion

To conclude, the Justice Ministry of the Republic of Turkestan, like all the other governing bodies of the Soviet Union, acted in a classical manner. Due to the inherent bias in the system, a number of shortcomings and failures in the work of the commissariat have occurred. This can be seen in the central and local offices of the commission, as well as in the work of its staff.

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Usmonjon Turgunaliyevich Yusupov

Tashkent Institute of Architecture and Civil Engineering  
PhD, Associated professor department of “Building Materials and Chemistry”  
Tashkent, Uzbekistan.

## ELABORATION OF NEW HIGHLY EFFECTIVE ADDITIVES TO IMPROVE FIRE AND HEAT RESISTANCE OF CONCRETE

**Abstract:** The article discusses some of the possibilities of creating fire-retardant materials of a wide profile for concrete, reinforced concrete, facing and finishing materials. Concrete ways of practical application of new developments are given.

**Key words:** concrete, fire protection, heat resistance, polymer composition, plaster, finishing material, waste.

**Language:** English

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### Introduction

Currently, in all developed countries, great importance is attached to studies of the fire resistance of building structures, the development of new materials with increased fire resistance, as well as the development of new methods and materials for protecting structures from fire. Such interest in this issue is caused by the constant increase in the number of fires in industrial and civil buildings in recent years. An increase in the number of storeys in construction also requires an increase in the reliability of structures in case of fire [1].

Elements of reinforced concrete structures that find themselves in the high temperature zone are heated quite strongly: in this case, both due to an increase in their temperature and due to changes in the metal structure, the strength characteristics decrease below the level at which the bearing capacity for design loads can be guaranteed.

Building standards of our republic, a number of European countries, the USA and Japan prescribe the protection of reinforced concrete structures with the help of fireproof coatings. These requirements apply to residential and administrative buildings, as well as to a number of engineering structures located in densely populated areas. However, the use of protective stains, coatings, etc. is accompanied by a deterioration in the sanitary and hygienic condition of

workplaces, additional labor and material costs, sometimes a significant increase in the dead weight of structures, and also significantly increases the cost of work.

The use of reinforced concrete structures with strength characteristics normalized to a fairly high level during short-term heating during a fire in the temperature range 500-700 ° C allows to weaken, and in some cases eliminate, these negative circumstances. reinforced concrete structures with high fire resistance [2].

Reinforced concrete structures with sufficiently high strength under prolonged exposure to elevated temperatures - mainly heat-resistant steels - have been developed for such applications as tanks operating under high pressure in aggressive environments at high temperatures, boiler pipes, etc. These reinforced concrete structures are used for long-term service at elevated temperatures and differ from fire-resistant reinforced concrete structures, which must withstand fire for a relatively short time [3].

The main field of application of fire-resistant reinforced concrete structures in foreign countries is industrial and high-rise civil engineering, especially for areas with increased seismic activity, where the likelihood of fires is especially high, and the use of fire-retardant colors significantly worsens the environmental situation.

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The use of reinforced concrete structures resistant to short-term exposure to high temperatures for the manufacture of metal structures of these structures can significantly reduce construction costs and increase the operational reliability of structures.

The specificity of the requirements for fire-resistant reinforced concrete structures is that these materials must ensure the operability of the reinforced concrete structures both under ordinary conditions (including at freezing temperatures) and under conditions of short-term heating of the reinforced concrete structures in the event of a fire. In this regard, fire-resistant reinforced concrete structures must also have a full range of mechanical and technological properties, the necessary building reinforced concrete structures and including normalized strength, plastic characteristics determined at normal temperature (+ 20 ° C), impact strength, determined at negative temperatures have sufficient technological ductility, guaranteed weldability.

The solution to the problem of introducing fire-resistant reinforced concrete structures in industrial and civil engineering necessitated extensive research related to the development and study of the properties of these new steels, studying the behavior of these reinforced concrete structures in building structures during heating, and determining the actual increase in

fire resistance of structures made from new fire-resistant concrete structures, with the development and practical use of methods for testing new materials, and fire resistance assessments and methods of corresponding calculation.

The relevance of the research is due to the need to increase the fire resistance of reinforced concrete building structures, improve fire resistance methods, ways to regulate it and increase the operational reliability of reinforced concrete building structures in case of fire.

The aim of our research is to develop methods for evaluating the performance of fire-resistant reinforced concrete compositions in building structures, study the properties, determine the actual increase in fire resistance of structures made from new fire-resistant reinforced concrete structures, and identify areas of application for new materials [4].

To achieve this goal, we conducted studies to determine the possibility of the integrated use of mechanically chemically activated additives of the YuUT series based on the mechanochemical activation of ash and slag of the Novo-Angren TPP, phosphogypsum waste from Maham-Ammofos OJSC and cement baking dust. The chemical compositions of the averaged samples of mechanochemically activated additives are shown in table 1.

**Table 1. Chemical composition of the components of the ash-slag + phosphogypsum mixture**

Name of components	The content of the mass fraction of oxides,%							
	NN	SiO <sub>2</sub>	Al <sub>2</sub> O <sub>3</sub>	Fe <sub>2</sub> O <sub>3</sub>	CaO	MgO	SO <sub>3</sub>	P <sub>2</sub> O <sub>5</sub>
Ash and slag	7,97	54,82	21,34	3,18	5,72	1,30	0,56	0,14*
Phosphogypsum	19,61	3,04	0,74	0,78	29,44	0,25	43,22	2,42*

\*Mass fraction of water-soluble phosphates,%, in terms of P<sub>2</sub>O<sub>5</sub>.

Cement plant baking dust trapped on electrostatic precipitators has the following chemical composition shown in Table 2. (according to the laboratory of the Kuvasay cement plant).

The results of chemical analysis show that if the bulk of calcium oxide is part of the clinker, then up to 10.0% of the oxide is in a free state. Given the

possibility of direct use of free calcium oxide, as well as the possibility of displacing it from the corresponding carbonate compounds with stronger nitrite and nitrate anions, we thought it advisable to search for the use of caked dust as an additive to concrete.

**Table 2. Chemical composition of caked dust of the Kuvasay cement plant**

№	The composition of the baked dust, in terms of oxides	Amount, % the weight	Note
1.	SiO <sub>2</sub>	14,10	Dust from the stove № 4 Kuvasay cement
2.	Fe <sub>2</sub> O <sub>3</sub>	3,38	
3.	Al <sub>2</sub> O <sub>3</sub>	3,30	
4.	CaO	46,28	



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5.	MgO	1,55	the factory
6.	SO <sub>3</sub>	5,00	
7.	R <sub>2</sub> O, в т.ч.	6,12	
	K <sub>2</sub> O	5,24	
	Na <sub>2</sub> O	0,88	
8.	Loss on calcination	19,44	
9.	Unaccounted for losses	0,79	

The SO<sub>3</sub> content is 21.89% and 13.36% in UUT-1 and UUT-2, respectively, the results of chemical analysis of the mechanically-chemically activated additives of the UUT series indicate the possibility of their use as active mineral additives, and possibly a time regulator setting instead of gypsum stone to obtain fire-resistant and heat-resistant cements, concrete and building structures [4].

As is known [5], marble chips consist mainly of calcium carbonates, magnesium and related impurities, which give marble color and shade. The activity of calcium and magnesium carbonates occupy almost the same absorption, they are equal with respect to caustic potassium 0.39 and 0.4, respectively. It can be seen that their activity, although 2 times lower than the activity of potassium oxide, in those cases when it is available and is a waste product, can be used to clean the exhaust gases from nitrogen oxides. In this case, the only expense item is the energy consumption for grinding crumbs to a finely divided state and calcination.

We have established [4] that the use of one or another type of aggregate depends on the established temperature regime of their operation:

1. At temperatures from 600 °C to 800 °C, rocks (basalt, andesite, diabase), granular blast furnace slag, porous aggregates from volcanic rocks, brick fight, porous artificial aggregates (expanded clay, vermiculite can be used as fillers), expanded perlite, slag pumice, etc.).

2. For the operation of concrete structures within 1200 °C – 1700 °C, cement heat-resistant mortars are made with the addition of crushed refractory materials (magnesite, fireclay bricks, chromite, calcined kaolin, corundum).

3. In addition, special fillers are used, made by high-temperature firing of a mixture of magnesite and

refractory clay - magnesium aluminum silicates, characterized by low temperature deformation, high refractoriness in a wide temperature range.

According to table 3, in the initial stages of hardening, the strength of cements PUUT-2-15, PUUT-2-20, at the age of 7 days amounted to 26.8 MPa and 24.1 MPa, respectively, which practically does not differ from the strength of the control cement PC-D0 (26.8 MPa).

It has been established that heat-resistant concrete structures on aluminate cements without special additives can withstand temperatures up to 1300 °C, and when adding the UUT-2 additive developed by us, the temperature regime rises to 1800 °C and more.

To improve the structure of the cement composition and increase the strength of structures, mineral components were added to the binder (a battle of magnesite or fireclay bricks, andesite, blast furnace granulated slag, loesslike loam, fly ash, etc.), which possess the necessary refractoriness indices.

When heating reinforced concrete structures, destructive processes occur not only in cement binders, but also in the used aggregates. The occurrence of these reactions is explained by the uneven thermal expansion of the mineral aggregates. Therefore, you need to carefully approach the issue of choice of aggregates for a particular brand of heat-resistant concrete.

Fire-resistant structures prepared using the UUT additives we developed in aluminous cements can be exposed to high temperatures already after a day after manufacture. The optimal compositions of heat-resistant concrete on aluminate cements are shown below in Table 3.

**Table 3. Some thermophysical properties of fire and heat-resistant concrete**

Components of concrete	Content by weight, %	Deformation temperature under load, °C		Refractoriness, %	Linear shrinkage, %
		Start	End		
Aluminous cement + YuUT-1 fireclay powder	20-15	1480-1520	1500-1600	1800	0,2-0,3
	80-85				
Aluminous cement + YuUT-1 chromite powder	15-7	1495-1560	1500-1600	1800	0,2-0,3
	85-93				



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Aluminous cement fireclay powder	20-15 80-85	1200-1350	1300-1400	1500	1-2
Aluminous cement chromite powder	15-7 85-93	1280-1340	1380-1440	1600	1-2

## CONCLUSION

Consequently, the dense heavy heat-resistant concrete developed by us can be used for the manufacture of fire-resistant building structures, and as a heat-resistant lining in thermal units: blast furnace

recuperators, in chemical industry enterprises, in building brick kilns, in the construction of chimneys, etc.

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PIHHI (Russia) = 0.126  
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Aziza Kaxramonovna Zaripova  
Bukhara State University  
student, Republic of Uzbekistan.

## LINGUISTIC PROPERTIES LABEL

**Abstract:** This article contains product label information. Types and label requirements are indicated. Linguistic study of product labels, indepth analysis of language labels (lexical, syntactic, morphological) food labels based on Uzbek materials. The article analyzes the texts of bread and dairy products, canned food and labels for coffee and tea. It discusses theoretical issues such as labeling and labeling, and food safety is a priority. One of the factors that has not yet been developed in Uzbek linguistics is the current state of our science and the need for increased attention to the native language in our society. Uzbek linguistics can serve as a theoretical and methodological resource for scientific research and, in general, for studying the linguistic capabilities of the languages of the world.

**Key words:** label, packaging ethics, lexical, syntactic, morphological characters, buyer, label, food label, confectionery labels.

**Language:** English

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### Introduction

A product label is a database or product passport. It indicates the quality of the product, shelf life, content, product range or product specifications. Thus, a document that gives you full information about a product is its label. Nowadays, the main tool for the popularity of a product is its design, design and packaging. The appearance of the product for the buyer depends on its taste and attractiveness.

Labels — How do we know about them? In Central Asia goods and products were widely and reliably consumed without labels until the 19th century. But, of course, it is important to recognize that pharmacies have labeled the names of medicines, and the working class has widely used rectangular tables to highlight fish species in the markets.

Label design is the process of creating and selecting graphic image components directly for a given purpose. The purpose of the design may be aesthetic considerations or practical purpose. Both goals can play the same role. The motives and motives of the purpose illuminate the design of the label. But that's not all. The label will have to supplement its smallness with the originality and creativity of the images. Despite its size and variability in layout, wrapping, this area of printing, that is, design has

become a separate industry. Although labels are almost invisible to other areas of printing, they are universal at the same time. Exactly in the production of labels, industrial design added its focus to graphic design. For example, if the design of a label on something bottles or something warms the circle in its place, it may eventually become a hoard of collectors.

Label design plays an important role for the buyer. This is because the buyer prefers the goods with the help of the packaging and the label. Beautiful and interesting, self-adhesive labels can be the embodiment of a genuine brand, not just a product label. At the same time, they provide long-term customer service in collections, performing various tasks, including the external attributes of a particular brand. Label design is one way to generate motivation for buying. Depending on the nature of the dyes used, the design of the design in various typographies has become a particular area of printing.

### Materials and Methods

One of the main tasks is to improve the quality and appearance of foodstuffs, storage, transportation and sale, as well as packaging them using up-to-date materials to provide the necessary information about the type, grade, mass and consumption. The purpose

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of packaging is to protect quantity, composition and quality of products from production to consumption, to prevent changes in consumer properties, that is, to prevent the product from deviating from established standards. This packaging task is to protect the product from mechanical, physical, chemical, weather and biological effects.

The elegant form and packaging of the packaging serve as an advertising tool not only for the packaging, but also for the manufacturer and even for other products. In some cases, packaging is required to be beautiful, elegant and repetitive, while in other cases it is required to be simple. Food safety depends largely on packaging material. The standards of these materials are used to select packaging material for various products. As a packaging material various types of paper, polymeric film, aluminum foil, galvanized steel and others are used as packaging materials.

The labels are essentially intended for machinery, clothing, and food. Food labels, in turn, are used in the following names: canning labels, seafood labels, bakery labels, dairy labels, honey labels, honey labels, meat labels, coffee and tea labels, labels for chocolate. The buyer carefully examines the goods until there is a need, and determines whether it is worth buying. However, an abandoned buyer makes a clear conclusion only after using the goods at home. An experienced manufacturer is not afraid to invest in modern design and quality packaging [2003, p.102 – 104.]. This is a business oriented business card. He, of course, understands that this is a label and a design on it. The product name should always be written in a language that the consumer understands, even if the product was developed in China. For example, if we are talking about rye bread from pita bread, then rye bread is made in molds or baskets, pulled or sold. In addition to simple rye bread, fermented (red) rye malt, improved rye bread with spices, rye bread “Moscow”, 80% rye flour, 15% wheat flour II and red rye malt, sugar, molasses and spices. Borodinsky bread is ready. Borodino bakery products contain the following words: yeast, sugar, composition, Tashkent, phone number, manufacturer, date of manufacture, exact weight, rye flour. As well as the following phrases, such as “The best kind of royalty in the world is good for your heart”, “Weschtel Germany for search engines”. This product is made in Uzbekistan, and it has an inscription in two languages: Uzbek and Russian. Take a look at the label for baked goods, such as noun phrases like margarine, sugar, salt, water, vanilla and yeast, and premium wheat flour, vanilla. Combinable words, such as sunflower oil, icing sugar, palm oil, egg melon, strawberry flavor. Complex phrases such as strawberry cream, condensed dairy products and “Made in Uzbekistan”, “3 months shelf life under storage conditions,” Being “is reflected in such things. Labels also contain computational nouns, such as: gr, kg, month, percent, day.

Regardless of how the labels are labeled, the question is, "What are the most important things to consider in the first place?"

1. Label appearance.
2. Name of the product.
3. Structure.
4. Term.
5. Designed Address.
6. Calorie and cost.
7. State Standards and Specifications for Uzbekistan.

When a piece of paper is attached to a product by its name, quantity, place of production and the like, it is labeled, it consists of words, phrases, sentences.

The word represents a concept. In vocabulary, however, more than one notion is introduced in speech, with more than one understanding. The word is based on the lexeme and morpheme and their regularities, while the vocabulary is based on the lexeme syntactic forms that regulate lexemes and their combinations. As is said, the word is broad and abstract in meaning. In the vocabulary, however, this breadth and abundance disappear. For example, when the word "bread" in food is used as a word, a special sign of bread is used in the phrase "wheat bread", "rye bread", "black bread", "bread bread", and "amir bread". In this sense he became famous. But this specificity is relative and one-dimensional. Because, for example, its artistic or scientific nature is still unknown and uncertain. This characteristic is also evident in the combination of sourdough wheat bread. In word combinations, the word becomes morally narrower as it expands to other words. So, if the form expansion causes a spiritual narrowing (in a word), the form narrowing (in words) corresponds to the spiritual width

A highly experienced manufacturer is not afraid to invest in modern design and quality packaging. It is a business-oriented business card. He certainly understands that it is the label and the design on it. The name of the product must always be written in a language that is understandable to the consumer, even if the product was developed in China.

**BLACK BAKE.** The inscription on the packaging: "Cellulose Source" - The bread is rich in cellulose, no matter how it is made. Dairy Products Packaging: "Contains Vitamin A and Vitamin" — "Vitamin A" and "Vitamin-Enriched" is a different concept. Dairy products, such as butter and cream, are not rich in vitamin A and milk is rich in vitamin B2. Then the recommended micro nutrients should be at least 20% of the daily standard.

**CAPITAL.** Packaging: If the package is labeled "light" (in Russian: "make" or "logos"), it is likely to be a sandwich margarine rather than butter. But the actual butter is at least 70%. "Dietary Products" is a dietary supplement that does not mean butter, fat, and carbohydrates are reduced. It just means that the calorie intake is high. As a rule, 100 grams of dietary products should contain no more

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than 40 calories. If you are looking for a product you should write “reduced fat”: “fat free” (not more than 0.5 g per 100 grams) or “reduced or less fat”.

PLANT FAT. The inscription on the pack: "Cholesterol free" — cholesterol is found only in animal fat. "Contains Vitamin E" — Vitamin E is present in any unhealthy, whitened vegetable oil — even if it doesn't have a note! "Fitness Product" is the most insidious record, which often implies that the product is low in calories, because transients can damage the cardiovascular system and even increase body weight. However, manufacturers keep it secret that this can only be achieved by physical stress.

Foodstuffs have no shelf life. Therefore, select products that have a specific shelf life and do not expire.

Product labeling on labels or packages does not indicate the time of production on a ball pen or

flomaster. These labels are labeled on the edge of the pack or box by a special device.

### Conclusion

Food security is the satisfaction of the economy's needs with food in accordance with physiological norms, which, in turn, is a key part of the nation's security. Its main criteria are the physical, economic potential of food consumption and the quality and safety of food.

To summarize, the name of the product on the label should always be in a language that is understandable to the consumer. Secondly, because food packaging records (labels, tags) include nouns such as nouns, adjectives, numbers (counting words) and nouns, simple and complex phrases and simple phrases that express authority. Label analysis based on the Uzbek linguistic point of view (lexical, syntactic, morphological) is very important.

*The study was conducted under the supervision of Toirova Guli Ibragimovna, Associate Professor, Bukhara State University.*

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**Malika Anvarovna Nasirova**  
International Islamic Academy of Uzbekistan  
Chief of the Department of  
“Classical Oriental Literature and  
Source Studies”, Doctor of Philosophy  
Tashkent, Uzbekistan  
Tel.: (93) 385-21-29

## THE CONTRIBUTION OF THE OUTSTANDING MAVARANNAHRIAN SCHOLAR MAHMUD AZ-ZAMAKHSHARI INTO THE WORLD LINGUISTICS

**Abstract:** Being a part of a large study, this report is devoted to the analysis of the scientific activities of the famous Arabic-speaking linguist of Central Asia (Maverannahr) Mahmud az-Zamakhshari (467/1075–538/1144) and his linguistic school. The linguists of Maverannahr created special textbooks for madrasas on Arabic grammar for local residents. Among them it is possible to single out such textbooks as “Al-Numuzaj fi’an-nahv (Samples of Grammar)” and “Harakat (Declination of Nominals)” of Mahmud az-Zamakhshari, “Tasrif al-af’al” of Mu’izzi, “Mukaddima ad-dariri” of Hamididdin ad-Dariri and “Sharhi Mullo” of Abdurahman Jomi.

**Key words:** linguistic school, madrasa, special textbooks, the socio-cultural life, Arabic language, Arabic grammar, Commentary, manuscripts.

**Language:** English

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### Introduction

The early classical period (IX-XIII cc.) is the era of the free development of various branches of human knowledge, active international exchange of spiritual values through the Arabic book, the manifestation of the powerful creative spirit of the great Central Asian scholars who made a major contribution to Arabic-language science and culture, it was the time of scientific take off of the genius of hundreds of other Türkic-speaking and Iranian-speaking scholars, poets, philosophers, historians. “Muslim Renaissance”, “Eastern Renaissance” - such definitions of an epoch are not uncommon in scientific research of scientists of a Western European school who traditionally impose Western standards and standards on the phenomena of the socio-cultural life of the peoples of the Middle East” [1, p.29].

As a result of the translation of Islam as a religious and cultural component of the public life of that time, Arabic was widely spread as a metalanguage of scientific literature in the countries of the Arab East and Ajam (including Maverannahr). Thus, in Central Asia, obligatory knowledge of the Arabic language became the centrifugal force in the development of Arabic linguistics. As a result, here, in this region, a whole galaxy of Arabist scholars has formed. Many of them studied in Arab countries, as they traveled to Syria, Iraq, Hejaz and other cultural centers of the Islamic world in search of knowledge. Therefore, in the scientific world of this whole area there were constant scientific contacts and interrelations. Among the most prolific scholars were Mahmud az-Zamakhshari, Ibn Hayat, Yusuf al-Barqi, Ahmad al-Barkoni and many others. They improved their



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knowledge in Kufa, Basra, Baghdad, where schools of the same name were formed. After returning to their homeland, they devoted themselves to scientific and educational activities.

The development of productive forces in the independent Central Asian states, accumulated in antiquity and the early Middle Ages, the creative potential and traditions of the original culture created the necessary prerequisites for the revival and development of the science, literature and culture of the peoples of Central Asia in the new historical era. One of the most important factors contributing to this was the growth of cities and the revitalization of urban life, the spread of literacy among certain strata of both urban and rural populations. Exactly, It is in the cities of Maverannahr that the institute of madrasah first emerges, which later spreads in all Muslim countries. "Madrasah as an educational institution," wrote the prominent orientalist V.V. Barthold, even in the capital of the Muslim world, Baghdad, appears only in the second half of the 11th century ... whereas in Maverannahr the madrasa was no longer news" [2,c.9]. In another article, the author points out that for the first time a madrasa is mentioned in connection with the Bukhara fire of 937 described by Narshahi (899-995) in the "History of Bukhara". At that time the large Faradzhak madrasah was burnt and vanished in the fire [3, p.6].

From the first days of the emergence of Arabic linguistics, in the distant Middle Ages, several scientific schools took shape in its course. In particular, in the Arabic linguistic tradition, the Basrian, Kufi, Baghdad, Egyptian and Andalus schools stood out [4].

As for Maverannakhr, it was here that Arabic-language scientific and linguistic and educational literature was born. The linguists of Maverannahr created special textbooks for madrasas on Arabic grammar for local residents. Among them it is possible to single out such textbooks as "Al-Numuzaj fi'an-nahv (Samples of Grammar)" and "Harakat (Declination of Nominals)" [5] of Mahmud az-Zamakhshari. These manuals by Mahmud az-Zamakhshari are distinguished by brevity, conciseness, consistent style and a peculiar method of presentation of the material. They were compiled taking into account the need for intensive mastering of both vocabulary and grammar of the Arabic language. Subsequently, they became so popular that for several centuries they were used as the main textbooks for teaching in madrasahs of the whole East.

Thus, there were very favorable conditions in the region during the IX-XIV centuries for the formation of our own linguistic tradition and the creation of fundamental works of az-Zamakhshari, such as al-Mufassal fi san'ati al-i'rab (Substantive (book) on the art of flexion), Mukaddamat al-adab (Introduction to the science of adab) ", "Asasu al-Balagati (Basics of eloquence)", "Al-Foik fi Garib al-Hadith - A

magnificent book about the rarest Hadiths ", " Samim al-Arabiyya - The Basis of the Arabic Language", "Al-Mufrad wa al-muallaf fi an-nahv - the singular and the plural in Arabic", "Sharh Abyat Kitab Sibawayhi" (Verses Comments of al-Kitab Sibaveihi), al-Asma fi al-lugat (Nominals in language), al-Amali fi-nahv (Spelling in grammatical rules), "Jyavohiru al-lugat "(Language Jewels ), "Sharhu al-fasih - Commentary on al-Fasih" by al-Sa'labi ", " Sharh baad mukhilat "al-Mufassal" (Explaining of some difficulties of "al-Mufassal" "etc.

As a result, the Central Asian school of Arabic linguistics reached such a development that the name and works of Mahmoud az-Zamakhshari gained particular fame throughout the Muslim world, and lists of his works mentioned in almost all the most authoritative bibliographic dictionaries of the Middle Ages, particularly in books of Ibn al-Kifti (XIII century), Yakut al-Khamavi (XIII century), Ibn Khallikan (XIII century), Ibn Jawzi (XIV century), Jalaliddin al-Suyuti (XVI century), Haji Khalifa (XVII century), etc.

The scientific interests of Mahmud az-Zamakhshari cover the entire system of contemporary humanities. His merit, generally recognized in a scientific world, is that under the conditions of the dominance of the dogmas of orthodox Islam, he not only managed to develop, but also successfully put into practice the scientific rationalistic method based on the cognitive abilities and skills of human logical thinking. An example of this is the rarest, one can say, the only linguistic tafsir to the Qur'an, which is called "Al-Kashshaf 'an haqaiqi ghavozimi at-tanzil va 'uyun al-aqawil fi vujuhi at-ta'vil". At present, 65 works composed by az-Zamakhshari [6] are revealed by historians of science. Most of his scientific heritage reached us in numerous handwritten copies and publications.

The manuscript repository of the Institute of Oriental Studies named after Abu Rayhan Beruni in Academy of Sciences of the Republic of Uzbekistan contains numerous manuscripts of the works of this scientist [7].

Al-Zamakhshari gained world fame mainly as an outstanding grammar, and as the author of "Al-Mufassal fi sanati al-i'rab". It is a deeply scientific view of the natural properties of the Arabic language that allowed him to achieve amazing results in linguistic studies and thus he made a great contribution to the theory of Arabic grammar.

In this book, which is a reliable source to explain the complex issues of Arabic grammar, He developed a new method of presenting Arab grammatical theory, according to which grammatic issues are set out in a framework of 3 sections: noun, verb and particle [8]. Such an interpretation leads to accuracy of perception and interpretation of the specific characteristics of the Arabic language.



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His writings presented the profound research of verbal and nominal flexion, syntax of complex sentences and morphology, In particular irregular verbs, four roots verbs etc., as well as phonetics.

Mahmud az-Zamakhshari paid great attention to the issues of flexion, because he believed that: "First of all, one should know and the "i'rab", because it can be used to state the essence of other phenomena" [9, p.30]. The term "i'rab" is chosen due to the fact that it is the basic concept of Arabic grammar.

The works of linguists of Maverannahr, as a rule, begin with sections devoted to the issues of nominal inflection, which was not accidental, because these forms are always indicators of the connection between words. Entering into such a relationship, the words in the sentence, along with the morphological, acquire certain syntactic properties, i.e. perform the corresponding grammatical functions.

After analyzing and comparing the observations of these linguists about the signs and properties of the main and secondary clause of the sentence, as well as the auxiliary words of the Arabic language, it can be concluded that linguists of Maverannahr [10] developed their own approach to the consideration of the syntax of the Arabic language.

"Al-Mufassal fi san'ati al-i'rab" was written in 1119-1121, or more precisely, within a year and four months. It was first published in Christian in 1859 and 1879. The first commentary to it is written by the author himself and is called "Sharh Ba'ad Mushkhilat" Al-Mufassal "- Clarification of some difficult (questions)" of "Al-Mufassal ". One copy of this commentary is kept in Leiden, the second copy is in Vienna [11, p.225].

According to the German orientalist C. Brockelmann, about thirty comments were written on this book. But recent studies have shown that their number, from the sixth through the ninth century AH, is approaching seventy [12, p.28]. The most famous of these are the comments of al-Kasim al-Husseini al-Kharezmi [13], Abul Baka Yaisha [14], Ibn Hadjib [15] and Fakhruddin al-Razi [16].

The writings of az-Zamakhshari on lexicography are significantly different from the similar works of Arab linguists, primarily because of their pronounced multilingual character. So, for example, Mahmud az-Zamakhshari is the author of the first bilingual dictionary in the Muslim world. His work "al-Mujam al-arabi al-Farsi" is an Arabic-Persian dictionary. And his other work, "Mukaddamat al-adab" is trilingual, i.e. covers Arabic, Persian and Turkic vocabulary. Over time, the Mongolian version of words was added to it. This unique work contains a dictionary and grammar of the Arabic language. Compiling multilingual dictionaries can be explained by the social factor, which characterizes the Ajam regions, i.e. non-Arab East [17]. All these dictionaries were compiled, first of all, for the peoples of Central Asia, including Maverannahr.

"Al-Faiq fi Gharib al-Hadith (Magnificent book on the rarest Hadith)" is an explanatory dictionary of uncommon words that are very rare in Hadith. Here are phonetic explanations for the correct reading of each word. A characteristic feature of it is that it uses a syntactic method in explaining the etymology of words. With this work, Mahmud az-Zamakhshari marked the beginning of a new, fourth school in the history of traditional Arabic lexicography [18,p.48].

The origin of the science commentary tradition in Maverannahr as an important link between representatives of various linguistic schools greatly contributed to the exchange of experience and the further development of Arabic linguistic thought in general.

So, in line with this direction, scientists of Maverannahr made comments to the scientific works of representatives of other linguistic schools. For example, Mahmud az-Zamakhshari created a commentary on the famous work of Sibaveihi, a representative of the Basra school, Al-Kitab, and called it "Sharh Abyat Kitab Sibawayhi". He is also known as the author of the commentary on the remarkable work of a representative of the Kufa school of al-Tha'lab, which went down in history as "Sharh al-fasih". The traditions of the school of Maverannahr and its founder, Mahmud az-Zamakhshari, were picked up and developed by scholars and grammarians of subsequent generations [19].

The works of Mahmoud az-Zamakhshari, especially grammatical ones, had a great influence on the subsequent development of Arabic grammar. They became the starting point of numerous studies; they were commented on; parts of them were included in other books; dozens of generations studied and learn from them. It was a deeply scientific view of the natural features of the Arabic language that enabled him to achieve amazing results in linguistic studies. He made a great contribution to the theory of Arabic grammar.

Bulgakov P.G., a prominent researcher of the history of Central Asian science and culture, writes: "The list of names of Central Asian scholars whose activities have left a deep imprint in the history of natural science and the humanities is very long. The scope of activity of these scientists goes beyond the limits of Central Asia. The list of names of Central Asian scientists, whose individual achievements in science, may be more modest, but in sum made up a huge force that moved science along the path of progress, would take several pages" [20, p.10,12].

From the history of the development of Arabic linguistic science, it appears that each subsequent stage in the development of linguistic thought arose as a form of overcoming the contradictions of the previous period of development of the science of language. New achievements were a direct continuation of the already open laws and theories, but

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in a new, higher level of development of science. Also, each linguistic work of Mahmud az-Zamakhshari, which takes place in the history of Arabic linguistics, contributed to the general achievements in this field.

So the works and writings of Mahmud az-Zamakhshari, who made a great contribution to the development of Arabic linguistics, have their honorable and firm place in world linguistics.

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11. (1873). In this regard, V. Girgas notes that "Most grammars, like Abu Ali al-Farisi in "Idhah", follow Sibaveihi in the distribution of grammatical questions; others, like Abubakr Abdu-l-Kahir al-Dzhurdzhani in the treatise - "One Hundred Governors", distribute all phenomena of the language according to the control words; and finally the third, as Jarulla az-Zamakhshari in al-Mufassal, sets out all the grammatical questions in 3 sections: the noun, the verb and the particle. He further writes: "The essay mentioned by us was considered during the XI, XII and XIII centuries as a classical guide for learning Arabic, which is proved by the numerous comments written by grammars of this period. Girgas V.F. Sketch of the grammatical system of the Arabs. (p.16, 22). St. Petersburg.
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**Diana Nikolayevna Kokhan**

Kharkiv National Pedagogical University named after G. S. Skovoroda  
postgraduate student of the Department of General Pedagogics and Pedagogy of the Higher School

[Diana\\_777@bigmir.net](mailto:Diana_777@bigmir.net)

## THE EDUCATION OF RESPECT FOR WOMEN AS A BASIS FOR THE FORMATION OF A NOBLE ATTITUDE TOWARDS HER

**Abstract:** The article analyzes the notion of "respect" and defines it as the quality of a person, which implies such an attitude to a person in which her dignity, achievement is determined, includes justice, politeness, delicacy, is the basis for trust between people. The basis for generating a noble attitude towards women is respect, which begins with the love of the family, the relationships between family members and is based on care and attention, justice and trust, attentiveness and courtesy. Therefore, it is important to bring generosity to a woman with a sense of respect for a woman-mother, a positive and not indifferent attitude towards her, based on recognition of her merits, authority in the family and society.

**Key words:** respect, maternal authority, noble men, attitude.

**Language:** Russian

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## ВОСПИТАНИЕ УВАЖЕНИЯ К ЖЕНЩИНЕ КАК ОСНОВА ФОРМИРОВАНИЯ БЛАГОРОДНОГО ОТНОШЕНИЯ К НЕЙ

**Аннотация:** В статье проанализированы понятие «уважение» и определено его как качество человека, которое предусматривает такое отношение к человеку, в котором определяется его достоинства, достижения, включает в себя справедливость, вежливость, деликатность, является основой для доверия между людьми. Основой для формирования благородного отношения к женщине является уважение, что начинается с любви к семье, взаимоотношений между членами семьи и основывается на заботе и внимании, справедливости и доверии, внимательности и вежливости. Поэтому важно воспитывать у подрастающего поколения благородство по отношению к женщине с помощью чувства уважения к женщине-матери, положительного и равнодушного отношения к ней, основанного на признании ее заслуг, достоинств, авторитета в семье и обществе.

**Ключевые слова:** уважение, материнский авторитет, благородные мужчины, отношение.

### Введение

Украинское общество переживает резки скачки в социально-экономической сфере, которые отображаются на воспитательном потенциале молодежи, как следствие увеличение правонарушений, жестокости, грубости, безнравственности, бездушия. Это стимулирует к разработке новых подходов, которые бы учитывали современную реальность и опирались

на общечеловеческие ценности в отношении друг к другу.

Научно-технический прогресс позволил понять окружающую среду с космической скоростью, зато человечество теряет умение морально-этического общения и поведения с другими. Современное молодое поколение все чаще проявляет неуважение, равнодушие, грубость, бестактность по отношению к людям. Школьники не уважают взрослых, особенно

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женщин в возрасте, иногда с насмешкой относятся к их замечаниям, считая их установки «отсталыми», современный социум к сожалению, не способствует формированию у воспитанников норм этического поведения. Именно поэтому становится привычным наблюдения «разовые» проявлений вежливости, доброжелательности, тогда как нужно помнить, что самая большая ценность является человек, к которому нужно относиться с уважением.

### Обзор литературы

Целью статьи является анализ научной, психолого-педагогической литературы относительно воспитания уважения к женщине как основы формирования благородного отношения к ней.

Проблема воспитания уважения к людям, в том числе и к женщине была предметом исследования во многих исследованиях ученых: Д. Д. Бакиева, А. И. Кульчицкая, Г. С. Прозоров, Ж. Руссо, Я.Корчак, И.Г.Песталоцци, А.Дистервег, Скворода, К. Ушинский, Сухомлинский и другие.

В этической научной литературе понятие «уважение» толкуется как один из важнейших требований нравственности, которое предусматривает такое отношение к людям, в котором практически признается достоинство личности. Оно включает в себя: справедливость, равенство прав, внимательное отношение к убеждениям, стремлений людей, отзывчивость, вежливость, деликатность, скромность [7, с. 367].

Уважение как реализация принципа достоинства в практике человеческого общения предполагает благотворительность, справедливость, самоопределение и самореализацию личности, основывается на толерантности, ориентирует на заботливое и внимательное отношение к другим, требует чуткости, доброжелательности, вежливости. Понятие «уважение» несовместимо с понятиями «насилие», «угнетения», «жестокость», «грубость», «унижение» [5, с. 335].

Другой аспект указанной категории связан с чувством уважения, отношений между людьми, основанные на признании достижений [6, с. 819].

Более распространенное толкование "уважение" связано с признанием равенства прав с другим человеком, отзывчивостью, деликатностью, скромностью [4, с. 271].

В педагогической научной литературе понятие «уважение» определяется, как чувство, связанное с направленностью личности, ее переживаниями, осознанием объекта уважения как своего идеала [8, с. 391].

Уважение, за определение Э.Кант, это норма человеческих отношений, в основе которых лежит не осуждение, а понимание другого. [7, с. 218].

В переводе с английского уважение означает оглядываться, посмотреть снова. Такое значения Р.Дилон связывает с признаком уважения, как проделанную объекта внимания. Ученый объясняет понятие «уважение» как позиция, которая не может навредить ни физически, ни морально; как важнейшее требование нравственности, согласно которой свойственно такое отношение к людям, практически (в поступках, поведении, мотивах, социальных условиях жизни общества) определяет достоинство личности [12, с. 178]

В.Билоусова отмечает, что основными составляющими понятия «уважение» является правдивость и доверие к людям, внимательное отношение к их стремлений, готовность к пониманию и компромиссу. «Мир человека - это мир взаимодействия людей. В каждом своем поступке нужно научиться видеть и выражать отношение к другому человеку. Отношение к другим людям и к себе человека, нормально развивается, занимает стержневое положение в структуре характера. Будет ли у нее развито чувство долга и ответственности перед людьми начиная от близких и заканчивая далекими, всем человечеством ... »[3, с. 97]. Старшее поколение должно показать молодежи, что в мире нравственных ценностей ничто не покупается и выражается не в цене, а в уважении и любви.

С Дарваль считал, что уважение существует двух типов как: признание прав человека и его внутренних ценностей, авторитета; оценка заслуг и достижений человека [11]. При этом первый тип связан с заботой, предусматривает избежание вмешательства в отдых или дела человека независимо от возраста, статуса, должности и тому подобное. Второй тип ассоциированный с уважением к человеческим заслуг, достижений определенной цели, связанный с доверием к человеку. Уважение к маме (бабушке) за ее профессионализм и опыт выражается в доверии к ее советам, замечаниям, советам.

Опираясь на исследования С.Дарвала, Ш.Дж.Ахундова установила, что чувство уважения возникает тогда, когда личность замечает те особенности, которые хотела иметь сама. Ученый связывает уважение с чувством восхищения, зависти, основанном на авторитете человека [1, с. 188].

Следует отметить, что каждый человек зарабатывает свой авторитет, опираясь на материнский или отцовский, а значит это понятие приобретенное. Материнский авторитет основан на признании за женщиной первичных и определяющих прав в развитии мира, дома, семьи. Именно женщина способна с помощью интуиции воспринимать очевидное глубже и чувственнее, решать почти не решаемые задачи, влиять на



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сознание своих родных, приносить в жизнь семьи любовь, добро, чувство единства. [2]

Теоретическое изучение проблемы определения категории «уважение» в психолого-педагогической литературе позволило установить, что она может толковаться как: признание прав человека и его внутренних ценностей, авторитета; оценка заслуг и достижений человека; позиция к объекту; моральный долг; отношение к субъекту.

Таким образом, можем определить понятие «уважение» как качество человека, которая предусматривает такое отношение к человеку, в котором определяется его достоинство, достижения, включает в себя справедливость, вежливость, деликатность, является основой для доверия между людьми. Основные признаки уважения - уважительное, деликатное, внимательное отношение к личности, основанное на признании ее достоинств и достижений.

Зрелость общества определяется уровнем отношения к женщине. Украинцев отличает приоритет женщины по сравнению с мужчиной. Это обнаружено в мифологии, в фольклоре, обрядах, системе супружеских отношений. Постоянное отсутствие мужчин (так как они воевали) стимулировало и способствовало формированию у женщин «мужественных» черт характера. Матери брали на себя ответственность за воспитание детей, были решительными, устойчивыми к неурядицам - все это поднимало на более высокий уровень ее достоинства и авторитет. [10]

В наследии В. Сухомлинского главное место занимает отношение к женщине. Он считал, что именно женщина (женщина-мать) является источником человеческих ценностей, Березиной, она закладывает основу для формирования личностных качеств и культуры поведения ребенка, чеканит ее характер, способствует воспитанию благородного, уважительного отношения к старости, семьи. Уважение к жизни начинается с уважения к женщине - писал педагог [9, с. 558]. По этому поводу он говорил: «Помните, дети, которые у матери все помыслы, заботы и переживания - об их судьбе. Добро в сердцах и по делам детей - это ее счастье, зло - ее горе. Каждая женщина - мать или будущая мать. Она по-своему глубоко, по-своему красиво переживает свою ответственность за весь род человеческий. Материнство делает женщиной красивой и мудрой. С тех пор, как женщина становится матерью, ее чувства приобретают высокого,

никому, кроме нее, не доступного содержания» [9, с. 559].

Уважение к женской половине человечества воспитывалось в семье каждого парня постепенно переходя в уважение к любимой, будущей жене. Благородное отношение к женщине проявлялось в заботе, переживании, внимании и постоянной защите. История нашего государства неоднократно показывает заслуги и достоинства украинской женщины, самая главная из которых является выполнение долга Березиной своего рода, семьи. Особое внимание уделяли подготовке девушек к осознанному материнству, ведь оно положено в основу благородного отношения и уважения к женщине. Выше сказанное способствует воспитанию настоящих граждан своей страны, настоящих женщин и настоящих благородных мужчин.

### Заключение

Таким образом, уважение к людям является социальным качеством, которое проявляется во взаимодействии с человеком и характеризует уровень его воспитанности. Уважать женщину - значит быть внимательным, чутким, деликатным к ней, ее чувствам, признавать ее достоинства и заслуги, беспокоиться и помогать ей, защищать ее. Основой для формирования благородного отношения к женщине является уважение, что начинается с любви к семье, взаимоотношений между членами семьи и основывается на заботе и внимании, справедливости и доверии, внимательностью и вежливости. Поэтому важно воспитывать у подрастающего поколения благородство по отношению к женщине с помощью чувства уважения к женщине-матери, положительного и равнодушного отношения к ней, основанного на признании ее заслуг, достоинств, авторитета в семье и обществе.

На основе изложенных положений психолого-педагогической литературы уважение к женщине, в которой заложены общечеловеческие нравственные ценности, является основой для формирования благородного отношения к ней, что проявляется в активно-деятельного отношении и основывается на признании ее как высшей ценности со всеми достоинствами, заслугами, качествами. Дальнейшей разработки требуют современные методики и технологии воспитанию уважения как основы формирования благородного отношения у подрастающего поколения.



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**Mehriniso Musinovna Rakhmatova**

Bukhara State University  
senior lecturer, Uzbekistan, Bukhara city,  
Str. Gazli shosse bld 17, apt21. Tel.: +998914424079  
[2000niso@gmail.com](mailto:2000niso@gmail.com)

## LINGUISTIC FEATURES OF THE CONCEPT “BEAUTY” IN ENGLISH, UZBEK AND TAJIK NATIONAL CULTURES

**Abstract:** Questions such as What is beauty? What is beautiful? Who's handsome? are as ancient as the world itself. The answers to these questions are of interest to everyone from Plato to the present generation. These questions, first of all, require an understanding of the philosophical and aesthetic nature of "beauty". However, the problem of analyzing the expression of the concept of "beauty" in the language (in the English, Uzbek and Tajik national cultures) has not been studied from the point of view of cognitive linguistics and linguistic Culturology. Consequently, the aesthetic picture of the world in English, Uzbek and Tajik languages, the possibility of expressing and reflecting the concept of "beauty" on the phraseological and lexical tiers of the language, the interpretation of values in different cultures, comparative analysis of linguistic and cultural features, and the study in direct connection with cognitive linguistics, linguoculturology, general linguistics determine the relevance of the topic of the article.

**Key words:** concept, value, value of objectness, picture of the world, aesthetic picture of the world, estimation, stereotype, gestalt, scheme, inner beauty.

**Language:** English

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### Introduction

In world linguistics, special attention is paid to the national, aesthetic, linguistic picture of the world, the correct interpretation of aesthetic values in it, the study of universal and differential aspects of different cultures, the study of the features of the expression of aesthetic thinking of different nations in a language. One of the important tasks of modern linguistics is a comparative analysis of the national-cultural characteristics of each language to identify and analyze the harmony between the universal and spiritual-cultural values of peoples, the analysis of the linguistic features of units adopted in some languages at the level of an aesthetic category. Research on the basis of the language-speech dichotomy of the concept “beauty”, which received the status of an aesthetic category in the framework of some languages is one of them.

In contemporary linguistics the language is studied in conjunction with the culture, values and

thinking of the individual, it becomes necessary to study the concept of “beauty” in the framework of axiological theories and anthropocentric paradigms. In this regard, the question of a complete study of the expression of the concept of “beauty” in English, Uzbek and Tajik national cultures from the point of view of linguistic culturology and cognitive linguistics has not been an object of study to this day. Consequently, the aesthetic picture of the world in English, Uzbek and Tajik, the definition of values in various cultures, the expression of the concept of “beauty” in the phraseological and lexical planes of the language, the possibility of its manifestation, a comparative analysis of linguocultural features and study within the framework of linguoculturology demonstrate the importance of the research.

In English, Uzbek, and Tajik national cultures, values are the main components of concepts. Such an approach has created in our country, as well as in world linguistics, a school for the analysis of national

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languages from the point of view of anthropocentricity. Taking into account modern concepts, the concept of Beauty is based on a triple of the main components - values, thinking, language. Being a rational being, a person animates "beauty" in his own consciousness, that is, evaluates, values and expresses it through signs with the help of mental units, which has material value, creates frames - a knowledge system in the process of transmission from generation to generation, or forms another conscious stone frame slot. For this slot frame can not be found in other national cultures.

Questions such as What is beauty ?, What is beautiful? Who is beautiful? are as ancient as the world itself. The answers to these questions interest everyone, from Plato to the current generation. These questions, first of all, require an understanding of the philosophical and aesthetic nature of "beauty." For "Beauty," writes B.E. Khusanov, "surpasses the concepts of pretty, charming, elegant, attractive, charming" [Khusanov, 2004, p.12]. The concept exists initially as a holistic in the form of gestalt as an important element in the perception of beauty, not through the rejection of parts, but through the conscious perception of an object in a holistic way, through the comprehension of parts: "beauty is the first beauty, and it is integral, it is integral everywhere" in Plotinus "On mental beauty." The scientist considers integrity an important element of beauty, which implies the correspondence of content with form. The consideration of integrity (gestalt) as an important element in the perception of beauty is not the rejection of parts, but the perception of consciousness of integrity under the influence of parts.

Taking into account the above, we rely on the three foundations of cognition of the world (thinking, language and values) to analyze the concept "beauty". For this, the content related to values, figuratively expressed and based on facts was chosen as a research analysis. If we consider beauty from an objective point of view as part of nature, we will find where exactly we can see it, or how nature expresses it. And only a rational being can understand it, and not only understand, but also feel it. An unconscious and inanimate being is not capable of this. For example, a stone cannot realize the beauty of a stone. And a person can distinguish one stone from another. Evaluation of one stone above the second indicates the value of the first for a person. Although pearls and ruby in nature have their function and value, they are reborn in the human mind as an aesthetic value in society. Linguistic derived words of thinking such as eyes diamond (eyes like diamond), ruby lips (scarlet lips) in English, tishlarning sadfdek (teeth like pearls), lablarning yout (lips like rubies) in Uzbek, gavarnishon, guarnamoy, duri yatim, lalmonand, sadafoso in Tajik are the result of national stereotypes of aesthetic axiological assessment. Having aesthetic value, the stone creates a panorama of the national

picture of the Uzbek and Tajik peoples - having formed as knowledge, it is expressed in the language through mental devices. Because the value factor plays an important role in the concept of culture. First of all, the individual himself evaluates a social phenomenon and forms a national consciousness.

Thus, a person in his thinking animates beauty, that is, evaluates and expresses it with the help of symbols through mental units. This gains value and creates a system of knowledge - frames in the process of transmission from generation to generation, or forms another aesthetic slot in the Uzbek consciousness. This frame slot may not be found in other national cultures.

### I. Literature Review

Most studies in the direction of anthropocentric define the picture of the world: A.E. Mamatov writes: "The picture of the world is of paramount importance for human communication, ... in the linguistic picture of the world, a person is the main figure. The whole diverse picture of the world, the whole human life is reflected in the language and remains the meaning of communication" [Mamatov, 2012, p. 43]. According to the Russian linguist V.I. Karasik, the linguistic and cultural direction is appropriate in understanding the concept and picture of the world, since the concept is the main unit of culture [Karasik, 1996, p.3-16]. According to the German philosopher G. Rickert, if science wants to distinguish culture from natural signs, and first of all, it should be based on the principle of values [Rickert, 1994, p. 154]. The knowledge of a person accumulated over his entire life is reflected in consciousness, and the idea has repeatedly been expressed that mental representation reflects national cultural activity. In particular, V. Humboldt believed that "The internal structure and originality of one language is a phenomenon directly related to the ability of the spirit of a nation to see originality" [Humboldt, 1984, p.133], N.F. Alefirenko says that "Language is fixed important for the bearers of this culture objects that are reflected for world consciousness, linguistic consciousness captures what seems to be especially significant for a given linguistic culture" [Alefirenko, 2010, p. 54]. He also emphasizes that the national-cultural, value picture can be presented as a field. And he comes to the conclusion that its core is the national cognitive base" [Alefirenko, 2010, p.186]. S. Safarov notes: "A concept that occupies the central shell of the semantic structure of a word, in relation to content and scale, as well as the meaning itself, has a national tendency" [Safarov, 2013, p. 91]. As evidence, he points to existing differences in the linguistic names of individual objects and events in different languages. We believe that the indicated positions seem quite justified and the proposed author's interpretation of the semantic field of national values is a key basis for

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the lexical-semantic space, as well as a motive for creating this space.

### II. Materials and methods

Method of conceptual analysis, method of component analysis, comparative and cross-cultural methods are the main methods to shed light to the investigation of Language and culture.

Various objects, concepts and phenomena have a certain value in accordance with the general essence and level of need for a human being. Sometimes in one subject both value and flaw can be embodied. As Y. Meshcheryakova correctly notes: "Value is an object related to a person. Value is not the thing itself, but its peculiar social existence "[Meshcheryakova, 2004, p.23]. That is, the social relation that arose in an object or event, existing in a natural way, consists in the fact that the objectively assessed functional state of the subject ensures that the subject becomes a value. The situation is objective, but subjective reflection. For example, black color –1) in the Uzbek national culture, this color has a negative connotation: black day, black face, black soul, black thoughts, black coming ... 2) as a definition of some parts of the human body, this color expresses a positive aesthetic value: black hair, black eyes, black eyebrows. 3) this color can simultaneously express negative and positive values: Ўzbekoyim қ ora kiydi. (A. Қodiriy) (Uzbekoyim dressed in black.); Қora costume-shim Elchinni хam salobatli, хam pўrim кўrsatar edi. (T. Malik) (In a black suit, Elchin looked both handsomely and dandyly);

The explication of the theory of the semantic field of national values consists in the fact that the lack of words in the lexical-semantic field of the concept of beauty was illustrated in the work to explain the content of the concept of beauty. The values of Beauty in one national culture can cause hedonistic (like / dislike), normative (right / wrong), ethical (moral / immoral), psychological (interesting / uninteresting, pleasant / unpleasant) or xenological (acquaintance, friend / stranger, stranger) feelings in another national culture [Khusanov, 2004, p.12]. For example, the Uzbek folk proverb *Yerga Rosh, қizga қosh* (the Earth - berm, the girl - eyebrows) may not provide anything for understanding for the English people or may even create a dissonance. There is a core and periphery of this field. The core is created on the basis of the cognitive base, and the periphery as a result of the formation of prototypes of national values, signs and symbols and newly formed values.

### III. Discussion

The analysis of lexical units related to the concept of "beauty" in English, Uzbek and Tajik is very important [Rakhmatova, 2018, p40]. Including nouns in English: beauty, beau, and others, adjectives: Beautiful, pretty, handsome and others, verbs: to beautify, to adorn, to ornament and others; in Uzbek

dictionaries: nouns: gўzallik, хusn, chira, and others, adjectives: gўzal, chiroili and others, verbs: chiray ochmoқ, кўrkamlashmoқ and others; In Tajik dictionaries: nouns: zeboy, хusn, others, adjectives: zebo, зўхrahad, others, verbs: oroish kardan, orostan, oso kardan and others.

The words in the core of the semantic field of beauty in languages in the etymological aspect were analyzed. For example, the word Beauty entered the English language (bealte) from the French language, comes from the word bellus, that is, bonum - meaning good. In the etymological dictionary of the Uzbek language, the word "beautiful" means with a beautiful face, pretty, and in essence, in the ancient Turkic language it means "look." In the Tajik language, the word "Zeboi" is etymologically related to the Tajik language and expresses the meaning of Oroish (preen). Stylistic synonyms (*Bashara, Jamol*) of the words *yuz, pў (th) (face)* in the Uzbek and Tajik languages expanded their derivational possibilities. Analysis of dictionary entries confirmed the process of enriching the lexical layer of the Uzbek and Tajik languages through word formation using synonyms of the word *yuz (face)*, which is not typical for the English language.

It is noted that when adding the affixes "gul-, moҳ-, oh-" before the words *yuz, oraz, rukhsor, zhamol* (face) in Uzbek and *rў, oraz, chehra, zhamol, rukh, rukhsor, tinat* in Tajik language, words are formed with a figurative meaning expressing the concept of "beauty", a positive aesthetic assessment is expressed (mohcehra, gulcehra, gulzhamol, oyruhsor). The synonyms of the word in the lexical-semantic field of the words *yuz, pў* create an antonymic feature in the semantic field of national values, that is, the word *Bashara*, which is a synonym for the word *Chekhra*, is the antonym of the same word from an aesthetic point of view. In addition, the abundance of complex words in the Uzbek and Tajik languages is verbalization through symbols in the semantic field of national values. In English, the number of compound words in the lexical-semantic field of the concept of Beauty is small: *Good looking; Barbie-doll, cheese-cake, apple-cheeked, light-footed* [LDLC]. In the lexical units of the English language, unlike the Uzbek and Tajik languages, gender and age are clearly defined *handsome, pretty* [WNWCD]. And in the Uzbek and Tajik languages, artistic colors, methodological and poetic features more clearly express the gender characteristics of the lexical units of *moҳzjamol, latofat* [FTZT].

Objects that are natural values are now beginning to revive and gain aesthetic and ethical value. For example, the natural phenomenon of a flower and the process of its disclosure are enlivened as images of beauty in the Uzbek and Tajik languages and verbalized through a conceptual metaphor **Beauty – dynamics**. Beauty is a dynamic in nature. (*Guldek, guldek ochilmoқ, ochilib sochilmoқ, / gul shukuftan*)



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(Like a flower, bloom like a flower, open). In the same way, we analyzed the values in the semantic field of national values “beauty” in all three languages and divided them into thematic groups: 1. Possession of beauty, 2. Attracting power, good phenomenon, desired by heart and soul, 3. Pure and without flaws, 4. Unprecedented, amazing, 5. Animals, birds, insects and others.

The language uses characteristic images to verbalize the categories of all three languages. For example, if in the Uzbek and Tajik languages the category of plants and nature is verbalized using images of gul (flower), rano (rosehip with pink flowers), sarv (cypress), lola (tulip), nargis (daffodil), guncha (bud), bahor (spring), then in English the same category is verbalized using images of daisy, lily, damask rose.

“The peculiarity of the expression of the conceptual field of beauty in English, Uzbek, Tajik cultures” analyzes the features of the expression of the concept of beauty in literary texts, in the texts of the Koran, the reflection of the concept of Beauty in the Bible based on the theory of conceptual metaphor. Beauty can be verbalized in the following 5 cases in a lexical and grammatical identity: 1) Assessment of the appearance of a person and other objects; 2) A value judging through hearing; 3) A value that aesthetically evaluates human movements; 4) Expresses pleasant personal experiences through the sense of smell, taste and tactile sensations (prototype characteristic of the English language); 5) A value that aesthetically positively evaluates the moral aspects of man.

Each situation above has its own frame, because grammatical and lexical forms and categories exist as frame pointers. So the above 4-case, being a characteristic feature of the English language, is reflected in the speech with the help of the phrases taste beautiful, find attractive, feels beautiful and forms frames that are distinctive from the Uzbek and Tajik languages. For example:

1. Beautiful, guzal, zebo 1. Expresses the beauty of which the object possesses. Its frame: Subject - to see (symbolic and traditionally semantic signals) - object - sensation. 1a. This object is nice, nice; 1b. I like its structure and it has good signals and signs; 1c. And so I feel good (I admire, smile).

The above emotional processes are pronounced in conceptual metaphors. The idea of J. Lakoff and M. Johnson also confirms the formation of the conceptual figurative content of the metaphorical concept. In the conceptually metaphorical theory of J. Lakoff, M. Johnson, Gerard Steen, Raymond Gibbs, N.D. Arutyunova, V. Telia, A. Vezhbtskaya, D.U. Ashurova, M.R. Gallieva metaphor is a cognitive process and is reflected in the language. The metaphor is the key to the foundations of thinking, as well as the creator of the national identity of the universe and the universal image. In the process of scientific research, 22 different types of metaphors were revealed to

express the concept of beauty. These are: light, color, paint; love, magic power, kindness; magnet, temperature, fire; flower and others.

Although the same, that is, similar criteria in English, Uzbek, and Tajik thinking suggest interethnic universality, allomorphs are traditionally semantic images reflecting these criteria. In other words, the conceptual metaphor of temperature-fire verbalizes in all three languages differently: in images of flame, blaze in English; tandirdan yangi uzilgan kulchadek yongan yonoklar (cheeks burn like freshly baked cakes) in the Uzbek language, the values of an expensive, beautiful, beautiful beauty object are reviving. The phrase Istarasi Issik (pretty) is also an image that takes place in the semantic field of Uzbek and Tajik national values and has a special meaning in the expression of external beauty. Similarly, although the conceptual metaphor gopazallik-mexr, muxbbat (beauty-love) is a universal metaphor, for different languages it chooses different ways of expressing linguistic content. If the English language verbalizes the criterion of love and beauty directly with the words love, adore (lovely, adorable), then in the Uzbek and Tajik languages these criteria are verbalized using the words dil (kʻyngil, yurak) (soul, heart).

W. Shakespeare presents beauty as a conceptual metaphor for light and a bright ray. From the point of view of the XVI-XVII centuries, it appears in the form of fiery lanterns and an imaginary mixture (blend) is formed, that is, an imaginary square point with lit lanterns. Romeo's courtesy of Juliet is also created on this point of view “Thou dost teach the torch to burn bright”. Blends, that is, imaginary mixtures that shaped Romeo's speech: luminous beauty - a teacher; a lantern is a student. And secondary mixtures prepare the basis for creating an individual metaphor characteristic of the author, through the conceptual metaphor of beauty, ray. Such a conceptual picture of the author's world as thy shadow ... like a jewel hung in ghastly night (27); I tell the day, to please him thou art bright; when sparkling stars twire not thou gildst the heaven (28) in his sonnets paves the way for the formation of new metaphors and the strengthening of the beauty metaphor light, ray as a conceptual metaphor (twinkling blue eyes). As a result of this orientation metaphor, beauty –up will be expressed in phrases: pin up girl; doll up; make up.u

## IV. Findings

In fiction when describing beauty, not only words are used that are included in the lexical-semantic field of beauty. When describing parts of the body, the concept of beauty was formed, effectively using images of the semantic field of national-semantic values of beauty. For example: when describing a person, the Uzbek national culture values its whiteness, purity and roundness: oidek tʻyla yuz, oh yuzlik (round as a month); in English national culture, a healthy complexion is a semantic prototype and it is



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verbalized using the following concepts: fair complexion, fine complexion; In Tajik national culture, the complexion is important (red as an apple, white as milk): ruhsoraxoi surkhi seba monand; Cherai Chun Shir Safed;

British national culture evaluates positive light eyes and their expression: Twinkling blue eyes; In the Uzbek national culture, large and dark are considered beautiful eyes: sha ılo k y lar,  ora oxu k y lar (large eyes, black manhole like a gazelle); In Tajik national culture, eyes are described as: chalmoni kalon kaloni zebo; no segiranges.

Unlike the English national culture, in the Uzbek and Tajik national cultures, the eyebrows and eyelashes of women are of particular importance and therefore their different characteristics are reflected in the language:  ora kiyiy  kshlar, Kamon Koshlar (black arched eyebrows), in Tajik Abruvoni tobdori; abruvoni dumi mor barin borik (thick dark eyebrows, arched eyebrows); mizhgononi zich; mijgoni shooting range (black eyelashes, long eyelashes, curled eyelashes).

In Uzbek and Tajik national cultures, long and black hair are valued: in the Uzbek language, tim ora Uzun Op (black long hair); in Tajik, Zan ir Barin Pechona Daroz; In the English national culture: Golden hair; hair shone glossily; crisp gold hair; In the Uzbek national culture, the beauty of the mouth and lips is assessed as positive in quality: goulning runchasiday oriz (mouth like a bud); in Tajik,  uncha daxon, dandonoi hushator; and in the English national culture Small cherry mouth.

In fiction, male beauty is mainly characterized by strength and health. The beauty of a man is described through special functional capabilities, and special attention is paid to their strength and high growth (marda khush adu  omat; mardi shofm yylabi paxlavonsurat; Bronze, muscular men). In the formation of male gender stereotypes, courage, courage play the role of strong and strong seme [Nasrullaeva, 2018, p14].

In addition, in the Uzbek and Tajik national cultures, there are such semes nafosat (tenderness), malat (charm), latofat (grace), which describe the symbol of a girl, bride, woman in the oriental concept. In other words, bokiralik (innocence), charm xayey (shyness), kelin approve (well-mannered bride), and in the Tajik language also the closeness of beautiful parts of the body imply a special conceptual beauty. Western standards are characterized by other norms, such as aristocratic upbringing, intelligent behavior, the ability to communicate, the ability to sing and dance, where implicit and conceptual features of the concept of beauty are hidden [Arutyunova, 1990. P.5]. The historical, areal, ethno-psychological characteristics of peoples provide a national-cultural picture of the world. The picture of the world is reflected in the value system. This creates a criterion for actions and priorities as an important component

in a system that serves to comprehend reality. The most important characteristic of aesthetic assessment is that it manifests itself depending on the parameters of the characteristics of the world, which has a subjective value, and not depending on the objective nature of reality. The process of realization in speech is the result of the classification of religious and national values of the people. Signs of objects can be verbalized using images of nature, space, social imaginations and create a semantic field of national values. In this way:

a) The words in the core of the English lexical-semantic field are borrowed from French and Latin, the words on the periphery of the Uzbek lexico-semantic field are borrowed from Tajik and Arabic, the words of the Tajik field are borrowed from the Arabic language.

b) Linguistic features of the Uzbek and Tajik languages, that is, stylistic, and word-forming characteristics contribute to simplifying the verbalization of the concept of "beauty".

c) In all three national cultures, beauty is an intense emotional positive assessment and has a universal purpose to arouse feelings of joy.

d) receiving the pleasures of all three national cultures from different values and their choice of different images in the process of verbalization in the language are the hallmarks of national cultures.

e) According to the etymological analysis, the presence of "good, positive sem" in lexical units is a universal feature of the English, Uzbek, and Tajik national cultures. In the Uzbek language, one can notice a transition from a concrete meaning to an abstract, while in the English language there is a formation of an aesthetic assessment from a general positive assessment.

f) Most English lexical units are ambiguous and have a homonymous feature. The English "beauty", in contrast to the Uzbek and Tajik languages, in the production of phrases can combine other words related to nouns (creatures + creatures)

In the Uzbek and Tajik languages, adjectives actively engage in syntagmatic ("neighborly") relations with nouns: Adjective + Noun (Creatures + Existing beauty salon (g zallik saloni) could be borrowed from English using beauty salon / parlor tracing). The word zebo in the Tajik language can produce more complex words compared to the adjective g zal and this is an allomorphic language feature of the Tajik language. Adjective + Verb; Adjective + Noun. The words Beautiful and G zal (beautiful) are different in that they do not have such features.

In English, when connected to the adjective Beautiful, The answers the question "Who?" And means "The Beautiful" by beautiful people. The peculiarity of the article "the" to turn an adjective into a noun (transposition) is allomorphic in English. In the Uzbek language, this feature is formed by attaching

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the ending of the -lar plurality to the adjective: g'yzallar (beautiful). The phrase beautiful people means rich, modern and famous representatives of show business.

In all three languages, gender signs that define the object of assessment are embodied. For the formation of the concept of "beauty", the attractiveness of a man is determined by the functionality of this beauty and the beauty of a woman by its aesthetic character, comparing them with images in the animal and plant world. If in Uzbek and Tajik languages expression is expressed by a certain part of integrity, then in English beauty is better reflected in integrity (Sarvkomat (slim as cypress), urine (moon-faced), its filling, bonny, pretty). In the Uzbek and Tajik languages, the synonyms "yuz (face), p'yy (face)" are ideographic in nature, but the stylistic features are clearly expressed. Synonyms in English are ideographic in nature. As a result, the Uzbek and Tajik languages combine stylistic coloring and poetic character in complex words, and if the lexical-semantic field "user (person)" has a synonymous feature, in the semantic field of national values they form an anonymity feature.

The semantic field of national values of the concept of "beauty" differs in three languages of national cultures. In English, the values of taste, elegance, panache; physical (sexual) attractiveness, visions of beauty in love, admiration for unearthly beauty, intelligence and mind; luxury presented mentally. The Uzbek language appreciates the evidence of "beauty"; kindness and attractiveness, nature, light, objects of space, charm, decoration and human beauty are of great importance.

## VI. Conclusion

The analysis of lexical and phraseological units in three languages allows us to draw the following

conclusions. In all three national cultures, beauty is an intense emotional positive assessment and has a universal purpose to arouse feelings of joy. Linguistic features of the Uzbek and Tajik languages, that is, stylistic, and word-forming characteristics contribute to the simplification of the verbalization of the concept of beauty.

In English, when connected to the adjective Beautiful, The answers the question "Who?" And "The Beautiful" means beautiful people. The peculiarity of the article "the" to turn an adjective into a noun (transposition) is allomorphic in English. In the Uzbek language, this feature is formed by attaching the ending of the -lar plurality to the adjective: g'yzallar (beautiful). The phrase beautiful people means rich, modern and famous representatives of show business. The historical, areal, ethno-psychological characteristics of peoples provide a national-cultural picture of the world. The picture of the world is reflected in the value system. This creates a criterion for actions and priorities as an important component in a system that serves to comprehend reality. In English, Uzbek and Tajik national cultures, values are the main components of concepts. This approach has created in world linguistics, a school of analysis of national languages from the point of view of anthropocentricity. Taking into account modern tendencies, the concept of "beauty" is based on three main components-thinking, language, values. Various objects, concepts and phenomena have a certain value in accordance with the General essence and level of need for a human being.

### List of Accepted Abbreviations

LDLC - Longman Dictionary of Language and Culture

WNWCD - Webster's New World College Dictionary

ŸTIL - бекзбек тилиг исохли лугати

FTZT - Farxangi tafsirii zaboni to'riki

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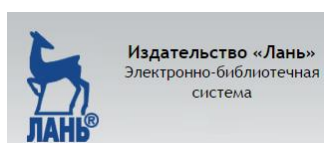
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InfoBase Index (India)

<http://infobaseindex.com>



Электронно-библиотечная система  
«Издательства «Лань» (Russia)

<http://e.lanbook.com/journal/>



Journal Index

<http://journalindex.net/?qi=Theoretical+%26+Applied+Science>



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<http://www.oajournals.info/>



Indian Citation Index

Indian citation index (India)

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Index Copernicus International (Warsaw, Poland)

<http://journals.indexcopernicus.com/masterlist.php?q=2308-4944>

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