

**SOI: 1.1/TAS**

**DOI: 10.15863/TAS**

**Scopus ASJC: 1000**

**ISSN 2308-4944 (print)**

**ISSN 2409-0085 (online)**

**№ 12 (80) 2019**

**Teoretičeskaâ i prikladnaâ nauka**

---

**Theoretical & Applied Science**



---

**Philadelphia, USA**

**Teoretičkaâ i prikladnaâ  
nauka**

---

**Theoretical & Applied  
Science**

**12 (80)**

**2019**

# International Scientific Journal

## Theoretical & Applied Science

Founder: **International Academy of Theoretical & Applied Sciences**

Published since 2013 year. Issued Monthly.

International scientific journal «Theoretical & Applied Science», registered in France, and indexed more than 45 international scientific bases.

Editorial office: <http://T-Science.org> Phone: +777727-606-81

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

### Editor-in Chief:

**Alexandr Shevtsov**

Hirsch index:

**h Index RISC = 1 (78)**

### Editorial Board:

1	Prof.	Vladimir Kestelman	USA	<b>h Index Scopus = 3 (38)</b>
2	Prof.	Arne Jönsson	Sweden	<b>h Index Scopus = 4 (21)</b>
3	Prof.	Sagat Zhunisbekov	KZ	-
4	Assistant of Prof.	Boselin Prabhu	India	-
5	Lecturer	Denis Chemezov	Russia	<b>h Index RISC = 2 (61)</b>
6	Senior specialist	Elnur Hasanov	Azerbaijan	<b>h Index Scopus = 7 (11)</b>
7	Associate Prof.	Christo Ananth	India	<b>h Index Scopus = - (1)</b>
8	Prof.	Shafa Aliyev	Azerbaijan	<b>h Index Scopus = - (1)</b>
9	Associate Prof.	Ramesh Kumar	India	<b>h Index Scopus = - (2)</b>
10	Associate Prof.	S. Sathish	India	<b>h Index Scopus = 2 (13)</b>
11	Researcher	Rohit Kumar Verma	India	-
12	Prof.	Kerem Shixaliyev	Azerbaijan	-
13	Associate Prof.	Ananeva Elena Pavlovna	Russia	<b>h Index RISC = 1 (19)</b>
14	Associate Prof.	Muhammad Hussein Noure Elahi	Iran	-
15	Assistant of Prof.	Tamar Shiukashvili	Georgia	-
16	Prof.	Said Abdullaevich Salekhov	Russia	-
17	Prof.	Vladimir Timofeevich Prokhorov	Russia	-
18	Researcher	Bobir Ortikmirzayevich Tursunov	Uzbekistan	-
19	Associate Prof.	Victor Aleksandrovich Melent'ev	Russia	-
20	Prof.	Manuchar Shishinashvili	Georgia	-

ISSN 2308-4944



© Collective of Authors

© «Theoretical & Applied Science»

# International Scientific Journal

## Theoretical & Applied Science

---

**Editorial Board:**

**Hirsch index:**

21

Prof. Konstantin Kurpayanidi

Uzbekistan **h Index RISC = 8 (67)**

**International Scientific Journal**  
**Theoretical & Applied Science**

---



ISJ Theoretical & Applied Science, 12 (80), 696.  
Philadelphia, USA



**Impact Factor ICV = 6.630**

**Impact Factor ISI = 0.829**  
based on International Citation Report (ICR)

**The percentage of rejected articles:**



ISSN 2308-4944



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 30.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



**Arthur Alexandrovich Blagorodov**

Institute of Entrepreneurship and Service sector (branch) DSTU  
researcher, g. Shakhty

**Dmitry Olegovich Bordukh**

Institute of Entrepreneurship and Service sector (branch) DSTU  
researcher, g. Shakhty

**Vladimir Timofeev Prokhorov**

Institute of Entrepreneurship and Service sector (branch) DSTU  
researcher, g. Shakhty

## ABOUT IMPROVEMENT OF THE UNION OF THE ORTHOPEDIST AND PRODUCERS OF CORRECTIVE MEANS FOR REDUCTION OF PATHOLOGICAL DEVIATIONS OF FEET AT CHILDREN (message 1)

**Abstract:** in the article, the authors have developed recommendations for the orthopedist and manufacturers of orthopedic shoes on its correct selection, taking into account pathological abnormalities, to ensure the formation of a healthy foot for the child, excluding the formation of pathological abnormalities. At the same time, the authors substantiate their concern about the reduction of social protection of families in Russia, whose children have pathological abnormalities, to provide them with free service from an orthopedic doctor in regional centers with mandatory payment by social bodies of municipal, regional and Federal branches of government of the costs of manufacturing medical, preventive shoes and corrective products that create comfortable conditions for the child's foot.

**Key words:** valgus, varus, clubfoot, hard side, pronator, oblique, cork, arch layout, beveled heel, lacing, hard heel, hard toe, special soft, hard and metal corrective parts, range of shoes, pathological abnormalities, anthropometry, demand, implementation, competitiveness, demand, financial stability, plantography, rengenography, plaster casts, prosthetics, rehabilitation.

**Language:** English

**Citation:** Blagorodov, A. A., Bordukh, D. O., & Prokhorov, V. T. (2019). About improvement of the union of the orthopedist and producers of corrective means for reduction of pathological deviations of feet at children (message 1). *ISJ Theoretical & Applied Science*, 12 (80), 1-14.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-1> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.1>

**Scopus ASCC:** 2000.

### Introduction

UDC 685: 74 519.54

The Russian market of children's products for many years shows a positive growth rate of annual turnover, in contrast to the male and female segments of the market. The reasons for this phenomenon, experts call as a natural reluctance of parents to save

on children, forcing them in crisis years to provide, at least, everything necessary, and other natural trends:

- demographic growth;
- increasing requirements for the quality of goods for children;
- growth of incomes of the population;
- raising the awareness of consumers.

Today, more than 24 million children live in Russia, of which the most significant group are

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

children under the age of 4 years – about 9 million people. Children aged 5-9 years make up about 8 million, 10-13 years – more than 5 million, and adolescents aged 14-15 years-more than 2 million. Experts note a possible increase in the number of children in the coming years, if the maternal population is maintained. The priority segments, where high growth of domestic production is likely, include: clothes for newborns, functional and bed linen, hosiery, knitwear, shoes for all eight age groups.

For the growth of these segments, an important role is played by: the positive dynamics of the increase in the child population under the age of 4 years „a" very demanding "fast-growing child's body, the natural desire of parents to acquire the best for children, without saving in "difficult times".

Range of children's shoes must focus on customers with different income levels, for this in the production of shoes of different quality leather can be used: expensive, such as a kid or cheaper - such as pork skin chrome-tanned leather, shoes that can be used to "exit", and, come home and take off to the legs of the child rested.

Also, the development of the range should be considered and that the girls in the Southern and North Caucasus Federal District is born more than boys, so that the shoes for girls should be produced at a higher level than the shoes for boys.

If the manufacturers of footwear for children will be guided by considering all anthropometric features, buyers will have the opportunity, depending on their financial situation to give preference to products of a particular price category made taking into account the climatic characteristics of the SFD and North Caucasus Federal District, the generic characteristics of the population of these regions.

One of the most important requirements of the Russians to buy shoes in general and children's in particular - its compliance with the latest fashion trends. Moreover, in recent years it has been expanding not only in the models for the students but also school children and toddlers. And this applies to both products of famous foreign brands, and domestic producers. Of course, there are different price niches on all shoe markets of the world, but especially our Russian, namely:

- First a huge sector of cheap shoes, a relatively small - the average cost and very small - expensive;
- second, no less important feature: a large fork between cheap shoes (up to 9 euros for a couple) and expensive (200 euros per couple). [1-2]

In the first sector work not only firms from South-East Asia, but also Russian wholesalers place their orders in China. Second, average - Russian factories and enterprises in Eastern Europe and Turkey, producing shoes under their own or licensed brands. In the third - world famous manufacturers and even fashion houses. At the junction - a collection of

European production of natural materials, adapted to the Russian market, but at a reasonable price.

Representatives of the most extensive of cheap sector, where a very high level of competition, striving to reduce the cost of its production at the expense of production to cheaper factories, as well as through the use of cheap materials and components.

### Main part

It should be noted that now soared to the demands of parents hygienic properties of children's footwear, namely, the use of natural materials for shoe uppers, because many manufacturers of low-cost segment of the market, seeking to reduce the price, use of genuine leather only removable insoles and lining. To stop children stay healthy shoes for children, the sliders should be all thought out to ensure the satisfaction of all the requirements set out in the guests, and in the technical regulations.

If you just think that the growth of the feet, on average completed approximately 18 years of age, you can imagine how important it is to use shoes, corresponding to these regulations. During the leg growth is their transformation: when a child begins to crawl first, then he still remains crooked legs in the shape of the letter "O". With the disappearance curves of the legs, which is caused by growth curves having legs in the form of letter «X», when side knees on the inner side are in contact with each other. Up to about 6 years of age is growing foot small child, while maintaining the shape of «X». Studying walking, the child tends to equalize the body upright and the foot thus subjected to large loads. Feet and legs begin to develop as they begin to have a functional load on the muscles, ligaments and tendons begin to adapt to each other. At a time when a child begins to spontaneously get up, stop must always be free to develop. This also applies to the further stages of development and have older children. Shoes, from the hygienic point of view, must protect the body from cooling and overheating to protect the foot from mechanical damage, to assist the muscles and ligaments to hold the arch of the foot in its normal position, providing a favorable microclimate around the foot, help to maintain the required temperature and humidity conditions for any microclimatic conditions the external environment. Footwear must meet hygiene requirements: be easy, convenient, does not restrict movement, conform to the shape and size of the foot. Then the toes are placed freely and they can move. But it can cause a large amount of strain and foot problems.

The tight and short footwear complicates gait, leg presses, blood circulation, causing pain and over time changes the shape of the foot, it violates the normal growth deforms fingers, promotes the formation of difficult to heal ulcers, and in the cold season - frostbite, enhances sweating. Too loose shoes, too bad. Walking in it quickly tires, and there may be frayed, especially in the field of lifting.



## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

Dramatically decreases the area of support and stability. The trunk leans back. This deviation in the age when the bones of the pelvis is not fused, causing a change in its form, changes the position of the pelvis, which in the future may affect the generic function. This forms a large lumbar flexion. The foot rolls forward, the fingers are compressed in a narrow wear, the load on the forefoot increases, resulting in a flattening of the arch of the foot develops and finger strain. The high heel shoes is easier to tuck the foot in the ankle joint, it is easy to lose your balance.

The sole should bend well. Rigid difficult walking sole (bending angle is limited, the shoe heel with the heel shrinks), reduces the performance of ankle muscles, legs increases skin temperature and perspiration far as necessary to provide maximum mobility forefoot, so it is necessary to maximize the stability of the heel. The back should be firm, not permitting the foot slip. The back should be protected, tightly cover the heel, to prevent its deformation.

Winter footwear should necessarily keep heat inside. For this purpose use fur, felt, cloth, felts. On cold winter days is not lower than -10 °C students can wear shoes and boots on the porous rubber, insulated with synthetic fur (polyester cotton) or wool or felt pads. In chronic cooling leg spasms of blood vessels and develop serious malnutrition tissue legs due to difficulties in blood flow. During the summer months the most hygienic light outdoor shoes with a wide neckline - sandals, sandals, leather shoes or shoes with leather soles and uppers of textiles and other materials with a porous structure (mat, denim and others.). Such shoes promotes good aeration and rapid evaporation of perspiration due to the circulation of air around the foot (due to the selection of material, but more openwork pattern uppers).

In wet rainy weather comfortable rubber boots or shoes with soles of waterproof materials, rubber, rubber, nylon, etc. However, this shoe has a low air permeability, so wear it is only necessary with insoles, absorbs sweat: felt, woolen, and in summer - from wicker straw or cardboard. Ensure that the lining does not get wet. Footwear that meets hygiene requirements, helps to avoid unpleasant, sometimes painful phenomena. Thus, the shoes should not compress the foot, disrupt the blood-lymph circulation, prevent the natural development of his feet. Before the thumb should be 0.5-1 cm space. Hygiene Requirements for footwear for children and teenagers are made up of the requirements for the design of shoes, due to the peculiarities of the structure of the foot during the growth period, and the materials used for production of shoes. Size, style and rigidity bottom of children's shoes should not hinder the development of the foot.

Stop child at an early age is significantly different from the foot of an adult by the anatomical and physiological structure. For a child's foot is characterized by radial form, in which the maximum

width is marked on the ends of the fingers. The foot becomes a fan-shaped form. Another ratio heel and forefoot: children relatively long rear end (heel), which should be considered when designing footwear. The skeleton of the foot in childhood formed cartilage. Ossification only completed with the end of growth (approximately 21 YG), so stop the child can easily be deformed under the influence of mechanical action. In this regard, qualities such as thickness, flexibility of the sole, shoe weight and thermal insulation properties are subject hygienic norms.

Shoe height standardized depending on its type and kind. The bottom of the shoe (insole, sole, heel) must have optimal performance hardness: resistance (expressed in N / cm) bend along the line connecting the head and the metatarsal bones up to an angle of 25 degrees. "Flexible shoe and must be regulated to gusarikovoy shoe - 7 N / cm, to preschool - 10 N / cm, boy-school shoes - 9-13 N / cm, for maiden school shoes - 8-10 N / cm".

Heel artificially raises the arch of the foot, increasing its spring protects the heel from injuries on the ground, and also increases the durability of shoes. By relying on the unshod foot (without spikes), most of the burden falls on the rearfoot. The lack of heel is permitted only in shoes for infants (booties) until the child can not walk. The shoe with a heel cm 2 the load is distributed evenly between the front and rear foot department. The shoes with a high heel, i.e. greater than 4 cm, a large part of the load falls on the forefoot (at a height of 8-10 cm heel load forefoot 7 times greater than the background section). Therefore, heel height should be no more: for preschoolers - 5-10 mm, for students 8-10 years old - 20 mm, for boys 13-17 years - 30 mm, for girls aged 13-17 to 40 mm. Children's shoes should have a safe and convenient fastening on leg, do not hinder movement. For this purpose, various kinds of fixing of: lacing, "Velcro", straps, zip a zipper, etc. Open shoes without fasteners (such as "boats") is not acceptable for school shoes.. Mass shoe depends on the materials, structure and type of attachment. weight normalized norm shoes.

Currently, virtually no evidence-based planning methodology and changes in the species and the model range of the company based on market conditions, which would be based on the use of regularly conducted market research, market segmentation, positioning it of its products, the comparative competitiveness assessment of the products and similar products of domestic and foreign manufacturers. Domestic science for a number of years engaged in the problem of estimation of competitiveness, but the single methodological approach to its decision no. In particular, there is no scientifically based methodology for assessing the competitiveness of the shoe as a commodity, enabling enterprise-focused and manufacturer to change its assortment policy promptly. In this context, the problem of formation footwear assortment in the



## Impact Factor:

<b>ISRA (India)</b> = 4.971	<b>SIS (USA)</b> = 0.912	<b>ICV (Poland)</b> = 6.630
<b>ISI (Dubai, UAE)</b> = 0.829	<b>PIHHI (Russia)</b> = 0.126	<b>PIF (India)</b> = 1.940
<b>GIF (Australia)</b> = 0.564	<b>ESJI (KZ)</b> = 8.716	<b>IBI (India)</b> = 4.260
<b>JIF</b> = 1.500	<b>SJIF (Morocco)</b> = 5.667	<b>OAJI (USA)</b> = 0.350

industry, the most appropriate to the needs and demands of the child population, which was built taking into account the competition in the market and production capacities, are particularly relevant and are both practical and scientific interest. For the revival of the production of children's shoes in the Southern and North Caucasus Federal District is first necessary to create a number of enterprises in the footwear industry following subjects district with a distinct socio-demographic situation and the employment in the republics of Chechnya, Dagestan, Ingushetia, Kalmykia. Newly established enterprises require government support, as own funds do not have enough, and borrowed are not available due to the high interest rates on the loan. It is necessary to solve common tasks in enterprises technological renovation industry, replenish working capital, improve the efficiency of scientific and technical support for the production of the manufacture of high-quality and affordable children's shoes. It is necessary to intensify the work of regional and municipal social welfare by targeting assistance to children and their parents, including many children and single-parent families. We believe that this problem is not only the private sector but also the state, because the trend in oil prices becomes a staunch character, which impairs the economy and not taking measures in the industry can lead to a decline in real annual GDP growth (due to lower level of profitability). This will lead to serious negative consequences in the economy. The positive development of the economy could be no shock if the

government had a "start" aid in the revival of light industry, as Today light industry remains a crisis, which explains unemployment and poor quality of life, especially in small towns, where until 1992 the town-forming necessarily functioned clothing, footwear, etc. light industry. To the place to note that the production volume of light industry only a fifth of today is produced by small businesses. There are paradoxical reasonable expectations on the proposals permits scale with restrictions on the volume of production of small enterprises Chamber of Commerce of the Russian Federation and the Russian Union of industrial enterprises, it is obvious in 2020 will increase significantly after the introduction of that issue volumes of footwear will grow by at least (!) 60-70% of the total production volumes. And again in the above development.

For some reason, this growth is not systematic? After all, there is the main thing: a vast market (the taxable base for imports of goods and products of light industry increased by 746 million dollars .; loyal customers; power; qualified personnel; competitive Hopefully, the Prime Minister instructed to meet at least part of the reduction in the market volume of the shadow ( counterfeit, adulterated and smuggled) products, and domestic shoes find their consumers. In order to create understanding of the market range of footwear SFD and North Caucasus Federal District we have analyzed the range of children second shoe in the trading network of regions of these districts, which is given in Table 1.

**Table 1. Structure assortment of children's footwear at prices**

Manufacturers of footwear	types of shoes	Price categories, rub.							
		1400	1400-1900	1900 - 2400	2900 - 3400	2900-4400	4900-5400	5900-6300	6800-7500
"Antelope", Moscow	fromandalno-remeshkovye			x					
	Boots					x	x		
	Sport shoes				x				
"Kotofey" Egorievsk, Moscow region	tufli orthopedic				x				
	boots			x	x	x			
	Boots							x	
	Shoes				x	x			
"Thomas", Moscow region	Shoes for small children			x					
	shoes for small children			x					
Bombino ", Moscow	Shoes for teenagers			x					
	Boots teen						x		
	Shoes for teenagers					x			
"Bagheera" g. Voronezh	Shoes						x		
	boots							x	
	Boots								x

## Impact Factor:

<b>ISRA (India)</b> = 4.971	<b>SIS (USA)</b> = 0.912	<b>ICV (Poland)</b> = 6.630
<b>ISI (Dubai, UAE)</b> = 0.829	<b>PIHHI (Russia)</b> = 0.126	<b>PIF (India)</b> = 1.940
<b>GIF (Australia)</b> = 0.564	<b>ESJI (KZ)</b> = 8.716	<b>IBI (India)</b> = 4.260
<b>JIF</b> = 1.500	<b>SJIF (Morocco)</b> = 5.667	<b>OAJI (USA)</b> = 0.350

RIL, g. Rostov-on-Don	Sandalno-remeshkovaya		x						
	Gym shoes	x							

Based on the analysis of the range of children's shoes are coming into the trading network, it can be concluded that, in general, for footwear demand is met at the expense of manufacturers in other regions. [3-4]

It is necessary to rehabilitate the production of children's shoes in the shoe factories, located in the regions of the Southern Federal District and SKFYU, as in this case, will be able to fully meet demand and, more importantly, taking into account the anthropometric features stop the children of these regions, and significantly reduce the provocation of pathological deviations and form healthy Lifestyle

The surface should be soft and easily take the shape of the foot. It is desirable to select a product completely from the skin (even sole). The sole new pair should be with the rise in the heel area (heel). Heel height - small, for children's shoes - in the region of 5-10 mm. Rise of the soles has to go somewhere from the middle of the foot. The toe should not be narrow. The new shoes should be comfortable, feel at ease walking. The materials used for sewing, do not cause irritation, allergic reactions. Shoes should not cause pain and rubbing. The elasticity of the sole - the average. The base should easily bend during walking. If a new pair of outsole is thick and does not bend, it is unlikely to be worn between the rigidity of the base change. From generation to generation master shoemakers constantly improve shoe fit the leg. Today shoemakers continue to enjoy this heritage, but the form of the shoe is supported at the expense of a more flexible and lightweight materials.

There is a point of view that the rigid structure only compresses the foot. This misconception leads to the fact that the market can see many models of shoes

that do not provide any protection and support. Under pressure from all shops marketers are more focused on brand value and less - on the quality of the landing leg. Then the doctor - an orthopedic shoemaker and an important pedagogical role: it depends on them whether the child will be comfortable in this shoe. We formulate the design features of shoes for children with abnormalities, namely:

### the heel portion

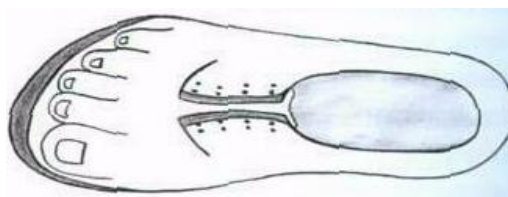
The width of the heel portion as important as the length of the shoe. Ocher Tania, curves, volume - all critical factors landing leg. Strengthen the block in this field helps to semi-rigid heel. Shoes should ideally fitting heel. If the heel of the bonds tookai, the heel will not enter it until the end; if it is too wide, it will move out to the right and left, and shoes - to hang on the leg, deviating from onboard of movement, causing the child discomfort.

### the toe

This part of the shoe should not squeeze the foot. On the contrary, well, when the child is able to straighten the fingers and the thumb does not cramped.

### the length of the leg and landing

For each particular size manufacturer determines corresponding parameters (length of the shoe, the width of the heel portion, comfort factors). Shoemaker should take into account these features and offer the model that best fit the shape of the child's foot (Figure 1).



**Figure 1 - Characteristics of the foot location in the length of the shoe**

### length and height

It is necessary to measure the maximum stack length and add to it at least one and a half size (one size equal to 6,66mm) for growth. Standard stopomery used today already account for this stock. If ankle boots reveal too wide, in this case, is not enough to add half the size and one that is 6,66mm.

Parents sometimes give way to the temptation to take the shoes for another size larger, to extend its life. This choice can be justified if the length, calculated from the above formula, falls midway between the two

dimensions. However, one should know when to stop: if the shoes are too large, the stop will be deprived of support from the sides, and on the vamp can be formed pleats that prevent walking - in a shoe child will stumble along, that is him again in this shoe is uncomfortable.

### sock rise

If the toe is bent slightly upward, it contributes to the free movement of the foot when walking, prevents the child from falling, making wrinkles less

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

noticeable on the ankle and protects the toe shoe from premature wear and tear (Figure 2).

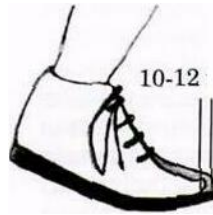


Fig. 2- Feature forming the toe of the shoe

feet of the entrance to the shoes

The hole should be large enough that the foot belonged to shoes without effort. The task much easier if unlace the boot to the very end, to undo all the buckles buckle and velcro so. N.

The following 28-gauge cut legs led shoes difficult entry into the shoes; boots Derby, on the other hand, the hole is wide enough, then there is a choice for parents, taking into account the child's feelings.

fastener system

fastener system must reliably fix the heel to the foot does not slide forward, and fingers are not pressing.

If the shoe lace, tension should be evenly distributed over the entire length, and enough clearance between bertsami provide a good tension. Buying shoes with Velcro, make sure that the mounting quality and sufficiently robust.

If the shoe is held on the leg buckles, tension is unlikely to be sufficiently accurate. Foresee the location of the perforations in the strap is not always possible. locking system shoe corresponding rules correspond exactly coverage insteps. If the shoe fixing lifting the foot, this is a serious mine and a high probability that a child in a shoe is uncomfortable.

socks

Recommended socks made of natural fibers. Avoid thick and coarse socks with a high content of synthetic fibers, which do not allow the foot to breathe and increases the volume of the foot. It is also important to make sure that the seam and the front of the nose will not rub the fingers. Finally, if the socks are great, they will gather in the folds.

lining

Ideally, the lining must be genuine, unground skin (foot close contact with the leather lining is a comfort factor), applications and decorative stitching - soft to the touch. Assembly joints should not occur in the painful areas (joints, ankle and foot rise). Flannel lining the top of the tibia prevents injury to sensitive areas of the foot bottom quarter of the feet, and under the tongue - softens the pressure attributable to the rise.

boot raznashivanie

First of all, make sure that the assembly seams will not chafe baby foot. To soften the skin, stretch it to the opposite sides of the thumb, especially strongly pressing the heel. When it comes to shoes, stretch straps.

New shoes recommended shoe initially for short periods before starting to wear it regularly.

raznashivanie near the ankle

If the shoe is low, bend the upper part of the tibia outward with your fingertips to the edge of the leg is not broken; for models with high bertsami uses a special horn.

Characteristic parts of footwear

Vamp - top part covering the lower part of the lifting and fingers.

Ankle boots - the top part, which covers the heel on the side and comes to lacing.

Tongue - piece, located under the lacing.

Backdrop - semi-rigid tab at the back of the shoe, between the leather upper and lining. Its function - to keep back part of the foot to walk the line and not allow the heel of the shoe to sink (see Figure 3).



Figure 3 - Characterization parts uppers

**Impact Factor:**

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

**Toe**  
Rigid insert between the leather upper and lining, which protects the fingers from shock and prevents the shoe to deform.

backcloth

Semi-rigid part, reinforcing the heel, which is inserted between the leather upper and lining. Fixes foot movement on the axis and does not wrinkle and sag shoe toe cap and backdrop arrangement shown in Figure 4.



**Figure 4 - Location Features toe cap and a backdrop on board**

**gelenok**  
Rigid insert in the insole part that starts at the heel and ends approximately one centimeter in front of the beams line (she imagines crosses the foot at its widest part, at the junction with the fingers metatarsal). Gelenok attached to the bottom of the shoe the necessary rigidity and protects it from deformation. Place one hand on the front half of the sole, and the other for the heel of children's shoes and start to twist them in opposite directions - good gelenok resists this torsion, and practically does not change its original position.

Gelenok contributes to the fact that the transverse fold kotoroya formed on the block while walking, is just above the transverse crease of the sole, follows the curve of the foot. The back of the shoe naturally follows the foot movement. This helps her move forward and provide comfort to the child.

insole

Basic (vtachnoy)-piece insole made of leather or other material on which the foot rests. It absorbs the natural moisture and adopts the shape of the track.

Removable, (hygienic) footbed

Hygienic insole. It should be fine. Superimposed on vtachnoy. Recommended unpolished leather. Laying of a synthetic film leads to overheating of the foot and is not suitable for the manufacture of footwear for children.

orthoses and vkloanoya insole

If the shoe for children is offered with a fairly thick removable insoles, then replacing it with orthosis. or, in other words, orthopedic insole, saved her leg landing parameters corresponding to the selected size (which can not be said about the shoes with thin insoles). shoe depth will remain unchanged, the heel portion is still perfectly fitting heel. For the physician, podiatrist removable insoles can serve as a template in the selection brace. When the question arises about the need to use child orthopedic shoes.

thick

Thick rubber provides good dynamics during walking. The surface of the sole should be embossed so that the child is not slipped (Figure 5)



**Figure 5 - particular location intermediate and bottom major parts of shoes**

Characteristic of the modern models of shoes for children and their assessment to ensure comfort

Mary Jane

Mary Jane - children's shoes with a plunging neckline and a strap whose length can be adjusted in the field of lifting. This holds good shoes heel (Figure 6).

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350



Figure 6 - shoes with a plunging neckline and straps

### ballet shoes

Ballet - Dance Shoes made of fabric, with a hard toe, which is held on the leg ribbons entwined ankle. The popular interpretation of this model is made mostly of a thin elastic skin, with a flat sole and a small heel. This shoe is very flexible and does not provide any support to the foot, cut-out, in boats, deep vamp is short and only go to the bottom of the paw. Ballet shoes are held on the leg due to tension in the longitudinal direction, because of which are gussed under the skin vamp fingers. [5-6]

Ballerinas perfectly fit a foot, but do not give her any support and impact protection. The structure of the shoe emphasizes the lightness and flexibility, which is why strengthening the details typical of other types of children's shoes, ballet flats available - in fact they take over some of the basic elements from the classic boats. Of course, the ballerina in pastel colors look great with multi-colored summer dresses, but children should not constantly wear them, except for special occasions (see Figure 7).



Figure 7 - Features such as dance shoes "ballerinas"

### boots

Models with high bertsami, cover your ankles, provide good support and securely fix the kid's leg, boots are a great option for children up to size 26 to ensure his comfort (Figure 8 a).

### shoes

Some models of shoes can rub the foot in the ankle area. In such cases, the upper edge of tibia must first stretch (Figure 8 -b).

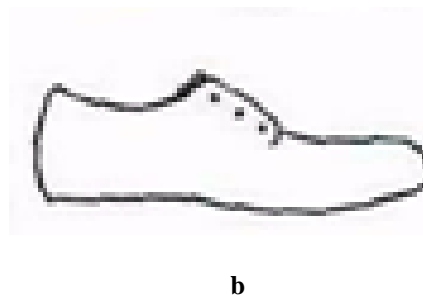


Figure 8 - Features boots and oxfords for dityey

### Derby

Cut Derby bertsami their configuration and a wide entrance to the shoes makes them an ideal model for children. These shoes are well captures the foot in the heel area.

### velobotinki

The base of the tongue is very low, at the level of the fingers. Support in the arch area is rather weak. At the same time the heel is fixed securely enough (Figure 9).



Figure 9 - Features velobotinok



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

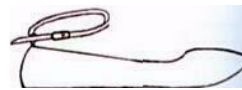
Boats with cherespodomnym Strap  
The strap fixes the leg in the rise (Figure 10 - a).

pumps with bracelets



a

Bracelet securely locks the foot in the heel part.  
However, it can rub the foot in the ankle area. Often, when walking shoes significantly behind on the sides of the foot (figure 10 - b).



B

Figure 10 - Features such as shoes Boats "with cherespodomnym strap" and "bracelet"

moccasins

Cut moccasins is not suitable for children's feet. These shoes kakihlibo devoid of elements that would adjust the tension in the lift area to secure the heel, causing the child discomfort.

sandals

summer can not do without this shoe. Sandals for the little heel should be closed in order to ensure at least minimal support and sock-tough enough to protect your fingers.

The cut and the structure of sandals should be well thought out: the support and protection of the foot are the main priority, and the location of the holes must be taken into account is the designer and an orthopedic doctor.

As yet to choose shoes for the baby? It would seem easy - buy the shoes or sandals bright with a beautiful buckle and - run, baby! But the aesthetic requirements for children's shoes should not obscure the rational criteria for its evaluation. Parents who pay attention only to the visual appeal slippers, risk to reward your child is not one dozen problems in later life. In the first years of life the bones and ligaments are still very fragile and easily deformed by incorrectly matched shoes or lack of exercise, but also their hobbies desire to prevent such deviations feet in children is not always justified there is a happy medium.

Almost all children are born into the world with healthy legs. The task of parents - to prevent that in the future due to the care of an illiterate kid or - incorrectly matched shoes of a child appeared with foot problems. To do this, you need to understand the laws of child development and take them into account when choosing footwear.

Approximately 6-9 months is a sharp jump in the development of the child: he begins to master the movement in the vertical position. These movements are very important, because they contribute to the development of speech understanding and active voice of the child, as well as the orientation of the train in the world.

By the 8th month of the child generally appear transitional movement for independent walking: kid gets up, sits down, sits, turns, shifts from one foot to the other.

Then to the 10 months he mastered moving forward with the support (better if it's my mother's hands, not man-made devices such as "walkers"), and in 11 months, a normal child takes its first independent steps.

In its first year of birth of the child should be able to go through 3-5 meters without support, overcoming small obstacles in the form of scattered toys and invented zavlekalochek parents.

Speaking of normal development, it should be borne in mind that the normal in 25% of children walking begins too early, and at 20% - there is a delay. And yet, if the child is too soon began to walk, it is often at increased motor excitability, or does not move on their own to 12 months, and at the same time quite phlegmatic and has an increased body weight, you should consult your pediatrician.

Important conditions for normal development of the walk are:

- Creating the appropriate environment: the presence in the space of a plurality of support points; the ability to move without the risk of damaging expensive polishing or mother's favorite vase; the presence of objects of interest to stimulate walking, for example, moving toys, etc..

- Hard top for your walk (it should not be a carpet or mattress).

- Daily complex gym and massage before a night swim.

- Active participation in training walking adult hands. Any skill (sitting, standing, trampling) need to patiently teach, sometimes spending a lot of time and effort. And, after all, remember that warm hands will not just help to learn something, but also contributes to a healthy psyche of the little man, and tender affection to his parents.

- The ability of the child to stand on the basis of the whole foot, without support, with feet should be parallel to each other; the ability to go forward on the whole foot and understanding of the child the word "go" "and" sit ", which is achieved by frequent repetition.

Another important condition for the development of walking shoes is.

It should protect the foot from damage, provide a favorable microclimate for the foot correspond to the

## Impact Factor:

ISRA (India) = 4.971  
 ISI (Dubai, UAE) = 0.829  
 GIF (Australia) = 0.564  
 JIF = 1.500

SIS (USA) = 0.912  
 PIIHII (Russia) = 0.126  
 ESJI (KZ) = 8.716  
 SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
 PIF (India) = 1.940  
 IBI (India) = 4.260  
 OAJI (USA) = 0.350

anatomical and physiological characteristics of the child's foot.

The sole should be flexible and responsive in order to keep the foot could make the same movements as when walking barefoot. In general, it is very helpful to give the child to run barefoot, thus strengthening ligaments and muscles of little feet.

Do not wear shoes for children before the start go for a walk. Hereinafter, for the correct setting of the foot the shoe should be chosen with a strong backdrop, tightly holding the heel and protects it from skidding sideways and eversion.

The optimum height of the heel for a preschooler - 5-10 mm. Heel artificially raises the arch of the foot, and therefore increases its properties with springs; moreover, it protects the heel from the bruises of the soil and increases the durability of the shoe. [7-8]

The toe shoe must necessarily be wider than the heel, i.e. in toe shoes should be spacious. Narrow shoes can lead to foot deformities, to circulatory problems in this area.

When choosing a shoe size, you should also keep in mind that too large shoes is often the cause of abrasions on the feet skin.

Be sure to pay attention to the presence in the instep shoes.

The basic measure of size - length of the foot, which is determined by the distance between the most projecting point of the heel and the end of the longest finger. Unit - 1 mm. The difference between the numbers - 5 mm. Rules provides for the release of children's shoes are three kinds of fullness within each size.

It is also not recommended to take the shoes "in focus."

Light and soft, good shoes should be attached to the leg by means of all kinds of buckles, straps, laces to regulate the rise shoe. It is better if they are made of natural materials that provide the best performance and breathability ventiliruemosti vnutriobuvnogo space.

So, choosing baby shoes, you must:

- give preference to leather shoes with a wide nose section, adjustable buckles and a small heel;
- pay attention to the completeness and shoe size (between the big toe and the toe shoes should be a gap of about 1 cm);
- to try on shoes should be standing on both feet. Measure the length of the foot of the child must be at least once every three months.

All these parental care will be rewarded with a healthy musculoskeletal system of the foot of the child.

For those children who already have foot problems, we recommend the use of corrective anatomical insoles and a special set of exercises. The earlier such treatment is begun, the better the chance of a good result. It is only important to choose the right doctor - orthopedist and strictly follow its recommendations.

How to measure the child's foot to determine the size

At home, standing under load, on paper, circle child stack and measure the length of the foot from the heel to the 1-th finger, adding + 5 mm. According to the table to find your size, suitable only shoe shoe "Perseus": (table 2)

**Table 2 - Methods of determining the length of the foot child**

Shoe size "Perseus"	+ Foot length of 5 mm (cm)	Shoe size "Perseus"	Foot length plus 5 mm
17	11.5 cm	27	18.0 cm
eighteen	12.0 cm	28	18.5 cm
nineteen	12.5 cm	29	19.0 cm
twenty	13.5 cm	thirty	19.5 cm
21	14.0 cm	31	20.5 cm
22	14.5 cm	32	21.5 cm
23	15.0 cm	33	22.0 cm



<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
	<b>ISI (Dubai, UAE) = 0.829</b>	<b>PIHHI (Russia) = 0.126</b>	<b>PIF (India) = 1.940</b>
	<b>GIF (Australia) = 0.564</b>	<b>ESJI (KZ) = 8.716</b>	<b>IBI (India) = 4.260</b>
	<b>JIF = 1.500</b>	<b>SJIF (Morocco) = 5.667</b>	<b>OAJI (USA) = 0.350</b>

24	15.5 cm	34	22.5 cm
25	16.5 cm	35	23.0 cm
26	17.0 cm	36	24.0 cm

In addition to size, children's feet are sketchy and volume.

In the production of shoes, "Perseus" to consider individual fullness:

1st fullness - a narrow foot, 2nd fullness - wide foot high-rise that ensures that the natural proportions of the shoe the foot [9-10]

Do not forget that children's shoes, in contrast to the adult, should have a broad nose piece and adjustable mounting on foot (laces or straps).

So in the period of intensive growth of the organism - in 3 and 6 months, 1, 3 and 5 years - the differentiation of the shape and structure of bones. Fragile bone apparatus, United still too extensible cords and weak muscles cause significant fluctuations in the height of the longitudinal arch of the foot under load. This contributes to the static foot deformities, which can lead to breakdown of statics and kinematics. Children this age are walking in the period of study there are conditions for the development of ploskovalgusnoy deformation as to increase the area of support and retain the body in balance child straddle, relying on the internal parts of the foot. The widespread opinion that flat feet in children under 6 years of age is a physiological and does not require correction is not entirely correct. It is up to 5-6 years, when it is not closed in terms of ossification easier to correct or prevent the development of deformation of the feet and form the correct gait.

The fact that children up to three years is not flat feet - not true. It may be congenital or may result from dysfunction of the central nervous and endocrine systems, due to infections and a host of other reasons. The most harmful - not pain and strain, and their consequences - disruption of the entire musculoskeletal system, including the spine. Curvature of the spine in a child can be avoided or at least to stop its development, if the time to begin treatment. The foot is formed to 5 years of age. The earlier found flat, the easier it is to cure. After five years of his life to do this is difficult. But by starting treatment, it is possible to improve the condition of the foot, flat feet to stop the development and conduct prevention of spinal deformities. It should show the child orthopedist, who quickly tired of walking and asking for a hand.

Pay attention to the heel of the child: whether it is vertical, not zapalivaetsya whether in one direction or another. From an early age, the entire period of

intensive growth of the organism - in 3 and 6 months, 1, 3 and 5 years - it is necessary to visit a podiatrist. Self-treat the child is not necessary. Massage, physical therapy, corrective devices (orthotics), therapeutic exercises prescribed by a doctor, which takes into account the age, severity of disease, and also considers the root cause of flat feet. As for the orthopedic insoles, they should be made strictly individually, taking into account the anatomical, physiological, and static and dynamic functions of the child's foot. Children's shoes should be with a small heel, hard, and spring backdrop individual arch support - a sort of "stones" and "cones" underfoot. Only instep spring type will provide the correct formation of the arch.

How to fix a flat? Visually, the inner surface of the stack will have an angle directed to the opposite foot (> <). In other words, do not try to put the child in the extreme (classic) position of choreography, as long as these joints do not get stronger. At the beginning of the "Teach" heel be vertical and the foot, "feel" comfortably on the outside. Initially, it is necessary to properly form the outer arch of the foot. He is just the guarantor of the proper formation of the rest.

Flatfoot and clubfoot today one of the most common defects are closely interrelated. Flat without giving can be found, without bringing the flat feet - are the exception rather than the rule. Needless cast contributes dip in the heel. And it is - an indicator of flatfoot.

And yet, one is very, very important detail, which we have already spoken. It is necessary to correctly choose the shoes, and then refine it themselves.

Exercise is of course a huge stimulant proper formation of the foot, but no matter how much you do not make them, the number of repetitions is - drop in the bucket compared to the number of steps in the "wrong" shoes, which our kids are doing during the day.

Judge for yourself. Normative range of motion on the foot pod for the day stay in preschool educational institution (DOW) (required in sandals!):

- 3 years - 9000 - 9500 movements
- 4 years - 10,000 - 10,500 .....
- 5 years - 11,000 - 12,000 .....
- 6 years - 13000 - 13500 .....
- 7 years - 14,000 - 15,000 .....

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

What? ... For comparison, we adults you do about 5000 at a rate of 10,000 movements in den. Vyhod one:

1. Organize a useful game
2. shod with the "right" shoes.
3. Return to the rope.

How to modify the shoes

Try to find shoes with solid soles or low heels. The problem is not so much the spikes (even "pin" can be useful), but in its form and location, and most importantly in the absence of support under the base of the fifth metatarsal, which plays a major role in shaping the arches of the foot. (This bone on the outside of the foot, approximately in the middle). Podoshva should not be wide. The smaller it appears beyond the top, especially the heel, the better. What parents need to realize or master - shoemakers, engaged in the production of orthopedic footwear. [11]

1. Cut away the heel angle 5-10°. Remove blockage constructive shoes.

2. Determine the cut angle ( $\alpha$ ) and make the cut from the base to the top or near the top edge of the sole (depending on its structure). It helps the muscles to take the foot.

3. Fillet outer side of the front portion of the sole and the remaining part of the heel. For smooth rolling and forming the outer arch of the foot.

4. Glue the insert under the heel (from the middle at an angle 25-30°). For the formation of domestic and cross vaults by twisting of the forefoot in relation to the rear.

5. Glue the box under the metatarsal heads 2-4 (2-4 bases under the toes). For the formation of the transverse arch and training of the thumb. Note: for the reduced foot top horizontal, flat and allotted to - convex. 3-5mm thicker inserts, depending on the age and the degree of flattening of the foot.

And now, what can you say about the top of the shoe friends, co-workers? I am sure, in this case, we will be more verbose.

Believe me, children who are not yet interested in (at least 6 years old) dressed fashion that you will present them well. Harder another. It is very hard psychologically, "spoil" a new thing, bought their own money! Especially when someone, as such there appear, from the family regularly releases to your e phrase "nonsense to be engaged, it would be better done", "All go and nothing," "All the same, it will not work", etc.

You have to choose. Either you "mess up" shoes, or it will cripple your children and legs! However, there is another way - to organize (not to be confused with orthopedic) production of physiological footwear. In our opinion - the most reasonable solution. But not all the strength.

Life Saving handiwork of drowning! Modify, shoes, develop physiological movements and you will

see great results. Many models of shoes, of course, will not be allowed to perform all of our recommendations. Shoes just fall apart. Take at least a part of it. It will still work!

We will not paint the physiological problems due to the limitations of our mobility with your toes. Say one. Related walled and narrow space of the shoe, they contribute to the formation of defects of the foot, instead of its direct purpose - to stimulate its proper development.

Sumptuously! Almost ideal form of shoe uppers. Pay attention to children's Gym shoes. Just beautiful! It remains only to remove the joint from the outside and a little change pyatochku. But even in this form, they are much more useful and modern sandals cheshek. And it might help to correct clubfoot and flatfoot in children. Theoretically it is possible. Main identify the root cause of the defect. Then it will be easier to pick up a package of measures for correction.

Now the problem of the prevention and correction of deviations in the health of pre-school children has become particularly relevant. This is primarily due to the large number of preschool children (84.9%) with different health deviations [12]. In this regard, it is increasing the value of the organization of the preventive and corrective orientation directly in the conditions of preschool educational institution (DOW), where the child is an almost daily basis, and where, consequently, it is possible to ensure timely and regular exposure. However, according to RB Sterkin and Y. Korkino current system of rehabilitation of children in preschool practically not formed. Marked dissociation of the medical and teaching staff in the provision of correctional help to children, there is clearly a lack of awareness of teachers and parents in the corrective and preventive development issues, education and training of children. [12] Despite the declaration of the traditional importance of early detection and correction of deficiencies in mental and physical development of children, correctional and pedagogical activity has not become a priority in the actual practice of the education system, although it should be regarded as a mandatory component of the state standard of education. [12] During the organization of the preventive and corrective direction in a preschool special attention should be paid to the prevention and correction of violations of the musculoskeletal system (postural defects, flat feet), because they have the largest share of from the functional abnormalities. In particular, of the study found that 67.3% of children of the senior preschool age have flat feet. [13] Flat feet is considered as a violation of the functions of the foot, which is outwardly manifested in the deletion of the arches of the foot, which is caused by weakening of the muscles and ligaments stretch it [13]. Other authors under the flat-footed understand the deformation of the foot, is to reduce the height of its arches in conjunction with

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

pronation contracture supinationnoy heels and forefoot. As a result, the medial edge of the foot is lowered, it pathologically ligaments stretched, the position of the bone; muscle-insoles, which play an important role in maintaining the arch of the foot, weaken and atrophy [13].

The foot is the support body foundation, so it is natural that a violation of this foundation is necessarily reflected in the formation of the growing organism. Changing the shape of the foot, not only causes a decrease in its functionality, but also, more importantly, changes the position of the pelvis and spine. This adversely affects the function of the latter and, consequently, posture and general condition of the child. Insufficient development of the muscles and ligaments stop adversely affects the development of many movements in children, leading to a decrease in motor activity and can become a serious obstacle to many sports. Thus, strengthening of the musculoskeletal system, and in particular the foot, is of great importance to eliminate abnormalities.

It is interesting to note that the formation of the right arch of the foot in children, as well as the prevention and correction of functional impairment

attached great importance to the national traditions of education. For example, in the preparation of the child to the development of skills and pryamostoyaniya walk to strengthen the muscles of the foot has been taken lightly poshlepyvat on the soles of his feet, saying various ditties jokes fragments of the tales.

And although much of today is lost for centuries selected by the invaluable experience of folk pedagogy, such pestushki, nursery rhymes, rhymes, so-called small folklore genres, reflect the tradition and philosophy of its creators, they were right and justified.

At preschool age, the foot is in a stage of intensive development, its formation is not yet complete, so any adverse external influences may lead to the occurrence of certain functional disorders. However, in this age period the body of children distinguished by high plasticity, so it is relatively easy to suspend the development of flatfoot or edit ego by strengthening the muscles and ligaments of the foot.

Successful prevention and correction of flat feet are possible based on the integrated use of all means of physical education: hygiene, natural and health factors and exercise Table 3.

**Table 3 - Prevention and correction of flat feet in children by means of physical education**

Means of physical education	patterns of use
hygiene factors	Health shoes and the right of its selection in accordance with the purpose. Hygienic washing of the feet with cool water before going to bed, after walking barefoot, etc.
Natural-health factors	Walking barefoot on natural dirt track (grass, sand, gravel, etc.), Equipped on group sites in the warmer months, on the artificial dirt track (boxes of washed river pebbles) in the cold season. Tempering procedures to stop (salt track, wiping feet, Contrast pouring down, "Riga" method, intensive quenching stop) in accordance with the individual characteristics of children and the absence of contraindications, if medical control
physical exercise	Special complexes of exercises to strengthen the muscles of the foot and lower leg, and the formation of the arches of the foot. A special feature is the use of imaginative exercises names ("Kittens", "Ducklings", "Funny Zoo" and other exercises with objects (hoop, ball, rope). One set for two weeks forgets and runs in the classroom for physical education, and the next two weeks is included in the content of the morning exercises. The next four weeks is used another set. Then for another two weeks in the gym after a nap repeated previous complex.

### conclusion

Work on the prevention and correction of flat feet in children in preschool should be carried out systematically. It includes an annual diagnosis of the arches of the foot in children, creating fully develop sports and recreational environment, providing the recommended motor mode, hygienic conditions and the proper organization of physical education and valeological education, namely:

- ❖ Annual diagnostics of the arches of the foot in preschool children should be carried out by medical personnel DOW using objective methods. On the basis of the diagnostic results generated recommendations on the use of physical education for the prevention and correction of foot deformities.

With children who have identified functional failure stop, or flat, should be carried out individual work, including physical therapy sessions:

- ❖ Creating fully develop physical culture medium that provides for the availability of equipment and inventory which promote muscles of the foot and tibia, and have a positive influence on the formation of arches of the foot (ribbed and inclined board, beveled surface gymnastic wall, rope ladders, hoops, balls, rope, massage mats, gymnastic sticks, gymnastic mats, bicycles, pedal which have a tapered roller for forming the arch of the foot, special tr nazhery). It is necessary to provide children with the possibility of using such equipment. Furthermore, during the warm season should be possible systematic

## Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

use natural health factors, such as on group equip natural ground track sections (sand, pebbles, small gravel and the like).

❖ The successful solution of the tasks properly improving physical training possible on the basis of joint activity of the teaching staff of educational institutions and parents. To attract parents to participate actively in the work of preventive and remedial focus, you can use various forms of communication with the family: parents' meetings, thematic consultations, educational conversation, open doors, open classes in physical education, stands (corners) for parents-advancing folders etc. This will ensure continuity in the development and training of a child in a preschool and family, as well as raise the awareness of parents in the corrective and preventive parenting issues:

❖ The preservation and strengthening of health of the younger generation should be allocated to a special place valeological education rights. One of his tasks - forming the necessary knowledge and skills on the use of physical education, and in particular the hygiene factors, the natural forces of nature, exercise in the prevention of various diseases and functional disorders. In this connection, it is expedient in the course of employment on valeology pay attention to

the study of the topic "Structure and function of the foot. Prevention and correction of flat feet."

❖ Submitted a list of prevention work and correction, flat feet, providing comprehensive utilization of physical education, are effective and can achieve a significant reduction in the number of children with foot deformities. On the importance of preventive footwear we have said, and it is an axiom. The effectiveness of corrective components will be discussed in Part 2. Let our children will easily come to life!

Unfortunately, this expectation would be possible if domestic manufacturers would be interested in the production of the entire range of shoes for eight age and sex groups in sufficient quantities, which is now completely absent and there is an acute shortage in all groups. Municipal, regional and Federal authorities together with producers should sit down at one round table and agree among themselves on the measure of responsibility of everyone for the current situation with ensuring children fit and in accordance with the full-growth assortment – I really want to believe that such a reasonable decision will happen and our children will cease to acquire chronic foot diseases, remaining disabled for many years due to the fault of these structures. This shouldn't happen.

## References:

- (2010). GOST R 53800-2010 "orthopedic shoe pads. Are common specifications". (p.8). Moscow: Standartinform.
- (2011). GOST 54739-2011 Products orthopedic shoe. General specifications. (p.18). Moscow: Standartinform.
- (2006). GOST P 51079-2006 (instead [GOST 51079-97](#)) (ISO 9999: 2002) Technical means of rehabilitation of people with disabilities. Classification. (p.119). Moscow: Standartinform.
- (2011). GOST P 54407-2011 Orthopedic footwear. General specifications. (p.18). Moscow: Standartinform.
- (2013). GOST R 55638-2013 Services for the production of orthopedic footwear. Safety requirements. (p.9). Moscow: Standartinform.
- (2017). GOST 57761-2017 Orthopedic footwear. Terms and definitions. (p.15). Moscow: Standartinform.
- Kostyleva, V.V. (1999). Analysis structures corrective devices shoes. Textbook for students of 28.11 and 28.12./ VV Kostyleva, YS Kostyuhova. (p.38). Moscow: MGALP.
- Gazaliyeva, A.M. (2008). Disability and complex rehabilitation of children with Cerebral Palsy: dis. cand. honey. Sciences: 14.00.52. (p.264). Moscow.
- Keda, P.E., Kiselev, S., & Kiseleva, M.V. (2010). *Removable insoles for children's orthopedic shoes.* // RF Patent №1588372 class A43, B 17/00.
- Kiselev, S.Y., Kiseleva, M.V. (2012). *the whole DV Cherkezov VA Design Pediatric Preventive footwear* // RF patent №2545552 class A43, B17 / 00.
- Klyuchnikova, V.M., Dovnich, I.I., Kaliagin, A.M., & Fukin, V.A. (1999). Ankle node orthopedic shoes // RF Patent number 2160571 Class A61F2 / 66? A61F5 / 14.
- (2016). *Modeling of the design, construction and quality control of orthopedic shoes for children and adults.* (p.94). Moscow: INFRA - M.
- Kostyleva, V.V. (2016). *Development of design of footwear in terms of orthopedic status monograph.* (p.159). Moscow: MSUDT.



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](https://doi.org/10.15863/TAS) DOI: [10.15863/TAS](https://doi.org/10.15863/TAS)

## International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 08.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Azamat Odil ugli Amirov

National University of Uzbekistan named after Mirzo Ulugbek

PhD candidate

Tashkent, Uzbekistan

## PHILOSOPHY OF HISTORY AS AN INTERDISCIPLINARY PROBLEM OF MODERN SOCIAL AND HUMANITARIAN SCIENCES

**Abstract:** In this article, author analyzed teaching methods of F. Fukuyama about “End of History”, considers modern era as a reflection of the realities that formed after the Cold War. Particular attention is paid to a number of his comparative concepts as postmodernism, “clash of civilizations” and elitism.

**Key words:** cold war, globalization, end of history, postmodernism, clash of civilization, elitism, universal development project, liberalism.

**Language:** English

**Citation:** Amirov, A. O. (2019). Philosophy of history as an interdisciplinary problem of modern social and humanitarian sciences. *ISJ Theoretical & Applied Science*, 12 (80), 15-17.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-2> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.2>

**Scopus ASCC:** 1207.

### Introduction

The notion of “Global Problems”, which came to scientific use in the late 1960s and early 1970s and is still used in the social and humanitarian sciences, is also being well-known in the social consciousness. This notion is used to describe the universal problems that are common to all human beings or anywhere in the world. The global challenges, which are a powerful and objective factor of global social, economic and political development, have a significant impact on the development of individual countries and regions[1,2,3]. The solution of these problems requires the international integration of forces of many countries and organizations.

The unresolved global challenges can pose a grave threat to human life. For thousands of years, the local, geographically-formed national statehood, in particular the phenomenon of frontier, has not lost much of its significance yet. The situation described by Fukuyama as simply universalization or cultural unification - erasing the boundaries of previously defined territories, as Huntington said, can create different tensions. In the context of globalization, the global standardization of the world will lead to various disasters and crises. Formation of the international language ensures the consumption of homogeneous

products both at that point in the world and in this country (both in America and Indonesia)[4,5].

Today, lifestyle, values, ways of thinking and activities are already under the influence of globalization. The vision of the end of history makes sense in certain circumstances, especially when it comes to the departure of all humanity from history, not just one nation. So how is this inevitable, and is it possible to overcome it. This problem is still a solution. While it seems superficial, the question is whether there is enough time to solve this problem. In addition, even though we are talking about billions of years away from us, the natural sciences predict cosmic destruction. It also means the end of human life on earth. To be more precise, the existence of a unique biological species, like any other biological species, cannot exist forever, and is expected to be included in the Red Book, as do other endangered biological species. Natural scientists have often emphasized the end of human evolution.

As we consider globalization as a post-post-historical world, it is necessary to emphasize the peculiarities of this world. In Fukuyama's conception of the end of history, which ignores the contradictions in the post-historical world, we can find a specific approach to this issue. In Fukuyama's "end of history," A. Kojev's views on the state of the world, all the

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

needs of the liberal democracies are met and conflicts are eliminated, he wrote, "there is no struggle or serious conflict". the departure of states from the history scene will also cease to be a serious conflict and conflict between nations. According to Fukuyama, the post-historic world has only positive aspects, such as goodness, beauty, the meaning of life, high morality and the well-being of the world, where conflicts do not have any place for different classes or social groups. At the heart of weak, well-grounded concepts that interpret the end of the post-historic world and history in the traditional sense are utopian ideas, authoritative ideas, especially those based on religious views, Fukuyama believes.

What is relevant in the context of the globalization process is that it is not masked by the opportunities of humanistic development. The polarization of development, the denial of national identity, the cosmopolitanism and the firm belief in democracy are manifested in the process of globalization. In this sense, the views about the end of a history of cultures that have some local historical commonality are realistic [6]. The fact that the process of globalization is irreversible is manifest not only in the face of a changing world, but also in the serious threats posed by the unification.

On the one hand, the volume and image of goods, services and information exchanges is growing, and the scope of interaction between people is greater than ever before. On the other hand, TMC (Trans National Company) in the developed countries are able to control this market and provide the ability to direct any income. As is well known, the EMPs not only deliver goods and services to countries in which they enter, but also a different outlook. More precisely, they are active. The people of the developing country are impressed by the undeniable benefits of civilization. Many of these assumptions are based on Western values [7,8,9,10]. This, in turn, provides the basis for the ideological foundations of the post-historic world, which seems to cover the entire financial market. This process is characterized as a unique global virtual economy. Although it relies on the real economy, it develops according to its laws. The US dollar, which is the main currency of this global market, is increasingly becoming a virtual currency. In the global world, the value of money is greater than any value, and it serves as a tool for various economic frauds.

Globalization as a complex phenomenon has a significant impact on almost all areas of social life, especially politics, culture, economy. But it does not represent the interests of different social groups. The existence of such a "group of interests" influences the emerging processes of various ideological constructions and undermines the reality.

Although the concept of the end of history was created almost a quarter of a century ago, the name of the famous American thinker F. Fukuyama is

mentioned. A book by Mutaffakir devoted to the end of history was published in 1992 in which the author expresses his ideological aspirations. [6]. The defeat of Soviet socialism by liberalism can be considered as an end to history. The universal triumph of liberalism symbolizes the end of history as a macro-social project, a history that is evolving and interacting.

Fukuyama's work emerged as a fascinating, complex and contradictory period in the history of Western intellectual development. While the concept of historical end does not always reflect the idea of history, it has not only concerns the liberals but also the representatives of the streams representing alternative historical development projects.

Postmodernist interpretation of the idea that liberalism promotes universalist and pluralistic character by Fukuyama represents the end of history. In this sense, the concept of the end of history, along with Fukuyama's monograph, has not evolved into the past, but has clearly evolved into postmodernist research. Although the "anti-historical" doctrine of such doctrines is not apparent, the comments and comments in the comments are of little importance.

In the case of weakened national states, the capitalist class will be separated from the rest of society, while its humanistic mask will also be disintegrated. Based on this idea, some researchers in the postmodern era do not view alienation as an existing form of capitalism. From the foregoing, we have reason to think of another global future project that represents a weak attempt at the end of history and whose foundations are based on the ideas of postmodernism. This tendency is reflected in another specific flow, the traditional one. The roots of such researches go back to the works of M. Elliaide, R.Genon, and Y.Ewola. Traditionalism is anti-historical. In the stream of traditionalism, history has been viewed as an idea invented within the framework of Judaism, and has been interpreted as the driving force behind the crisis of Western civilization.

According to him, the Western sociocultural crisis has shown that the illusion of history is useless. In this sense, history ends, or, more precisely, it becomes clear that history is struggling with myths about it. Instead of historical dynamics, it is replaced by an invariably revived "Primordial, Elementary" tradition, which provides for the stratification of stratification. Traditionalism does not fully agree with the fundamental principles of liberalism, which seek for ideological domination, and the total nihilism of postmodernism.

Although the aspiration for ideological domination is anti-historical, all ideas and social norms are static. Naturally, this creates problems with the processes of social development. Furthermore, according to the idea that civil society is ontologically elite and popular, and that the development is minimal, and that it is virtually unnecessarily

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PHHH (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

maximally destructive, the principle of industrialism is irresistible.

Postmodernism and traditionalism are ideals that are close to each other for ideological purposes. One in fact, both streams are yet another ideological development aimed at undermining national sociocultural integrity and in this sense can be considered an element of the ideology of globalization.

In particular, in the modern intellectual environment, there is a peculiar consensus on the principle of anti-history, even though it is far from individual researchers and many other streams. From the foregoing analyzes it is clear that the anti-historical principle implies that there is a need for ideas that are of global importance more than the end of history. In some cases, the principle of anti-historicism in the sense of denying the ideas of global importance is made up of the idea of a declarative recognition of the values of technical development.

### Conclusion

Consequently, exploration of the aforementioned analyzed fails to fully explain the multifaceted nature of the complex and highly

complex processes occurring today, and has not set such a goal. Nevertheless, from the analysis of the considerations presented in this article, the discourse on the “end of history” is an ideological discourse that represents a set of universal, global future scenarios. It is also important to emphasize how the present-day vision of the “end of history” is in the real sense of how a particular, global future scenario relies more firmly on the modern intellectual environment, more precisely squeezing or integrating the rest of a future scenario. In short, globalization is not a natural process of transitioning from an industrial society to a post industrialized or otherwise higher society, but globalization is a dual phenomenon that combines not only natural features but special scenarios. But the question of which universal scenario of global future is necessary remains open. Finding answers to this question will require another new research.

### References:

1. (1994). *International politics*. (pp.111-112). Moscow: FAIR-PRESS.
2. Fukuyama, F. (2009). “*The End of History*”, Ast (p.57). Moscow.
3. Achkasov, V. A., & Lantsov, S. A. (2011). “*World Politics and International Relations*” (p.98, p.113). PH, Aspent-Press.
4. Kozhev, A. (2003). historical and philosophical concept. (pp.130-139). Moscow.
5. Huntington, S. (1994). “*The Clash of Civilizations*”. (p.33). Moscow: Terra fanastica.
6. (n.d.). Retrieved 2019, from <https://mfa.uz>
7. (n.d.). Retrieved 2019, from [www.nuu.uz](http://www.nuu.uz)
8. (n.d.). Retrieved 2019, from <http://uzhistory.uz/index.php/eng/News>
9. (n.d.). Retrieved 2019, from <https://www.silkroadstudies.org>
10. (n.d.). Retrieved 2019, from [www.uza.uz](http://www.uza.uz)



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHII (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 09.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



**Ablakul Abdirashidov**

Samarkand State University

Corresponding member of International Academy, Doctor of Physical and Mathematical Sciences,  
Professor to department of Theoretical and Applied mechanics, Uzbekistan

[abdira@mail.ru](mailto:abdira@mail.ru)

**Gulnoza Abdirashidova**

Samarkand State Medical Institute

Researcher, Uzbekistan

## APPROXIMATE SOLUTION OF SOME LINEAR DELAY DIFFERENTIAL EQUATIONS IN MEDICINE

**Abstract:** In this paper, the variational iteration method is applied to delay differential equations. Illustrative examples from medicine are given to show the efficiency of the method.

**Key words:** delay differential equations; variational iteration method; approximate and exact solution.

**Language:** Russian

**Citation:** Abdirashidov, A., & Abdirashidova, G. (2019). Approximate solution of some linear delay differential equations in medicine. *ISJ Theoretical & Applied Science*, 12 (80), 18-22.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-3> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.3>

**Scopus ASCC:** 2700.

### ПРИБЛИЖЕННОЕ РЕШЕНИЕ НЕКОТОРЫХ ЛИНЕЙНЫХ ДИФФЕРЕНЦИАЛЬНЫХ УРАВНЕНИЙ С ЗАПАЗДЫВАЮЩИМ АРГУМЕНТОМ В МЕДИЦИНЕ

**Аннотация:** В данной работе вариационный итерационный метод применяется для дифференциальных уравнений с запаздывающим аргументом. Наглядные примеры из медицины приведены для демонстрации эффективности метода.

**Ключевые слова:** дифференциальные уравнения с запаздывающим аргументом; метод вариационных итераций; приближенное и точное решение.

#### Введение

Дифференциальные уравнения с запаздывающим аргументом (ДУЗА) обеспечивают мощную модель многих явлений в прикладных науках. Математическое моделирование с ДУЗА широко используется для объяснения многих различных явлений в области наук о жизни, например, эпидемиология, иммунология, физиология и нейронные сети [6-10]. Запаздывание в этих моделях могут быть связаны с продолжительностью некоторых скрытых процессов, таких как этапы жизненного цикла, время между заражением клетка и производство новых вирусов, продолжительность инфекционный период, иммунный период и т.д. В

обыкновенные дифференциальные уравнения, неизвестное состояние и его производные оцениваются в одно и то же время. В ДУЗА, однако, эволюция системы в определенное время момент зависит от прошлой истории/памяти. Введение запаздывание в дифференциальной модели значительно увеличивается сложность модели.

Недавно введенный метод вариационных итераций [1-5], который дает быстро сходящиеся последовательные приближения точного решение, если такое решение существует, оказалось успешным в вывод аналитических решений линейного и нелинейного дифференциального уравнения. Этот метод

## Impact Factor:

ISRA (India) = 4.971  
 ISI (Dubai, UAE) = 0.829  
 GIF (Australia) = 0.564  
 JIF = 1.500

SIS (USA) = 0.912  
 ПИИЦ (Russia) = 0.126  
 ESJI (KZ) = 8.716  
 SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
 PIF (India) = 1.940  
 IBI (India) = 4.260  
 OAJI (USA) = 0.350

предпочтительнее численных методов поскольку он свободен от ошибок округления и не требует ни большая мощность компьютера/памяти. Метод вариационных итераций был успешно применен к линейным и нелинейным задачам исследователями [5-15].

Основная идея данной статьи является расширение применения метода вариационных итераций для решения некоторых линейных ДУЗА разного порядка, которые в противном случае слишком сложны для обработки из-за их сложной природы.

### Постановка задачи.

Рассмотрим следующую форму ДУЗА, которая содержит большой класс ДУЗА

$$u^{(m)}(t) = \sum_{i=0}^l \sum_{j=0}^{m-1} \lambda_{ij}(t) u^{(j)}(\alpha_{ij}t + \beta_{ij}) + L(u) + N(u) + f(t), \quad t \in [0, T]$$

с начальными условиями

$$\sum_{j=0}^{m-1} c_{kj} u^{(j)}(0) = q_k, \quad k = 0, 1, \dots, m-1,$$

где  $0 \leq \alpha_{ij} \leq 1$ ;  $\beta_{ij} \in \mathbb{R}$ ;  $u^{(m)}(t)$  – производная от функции  $u$  в  $m$  раз по  $t$ ;  $L, N$  – линейный и нелинейный операторы от функции  $u$  соответственно;

**Решение задачи** (Метод вариационных итераций).

Ниже представлен основная идея, лежащая в основе метода вариационных итераций для решения линейных и нелинейных уравнений.

Рассмотрим общее нелинейное дифференциальное уравнение в виде

$$Lu + Nu = f(t) \quad (1)$$

где  $L$  – линейный дифференциальный оператор,  $N$  – нелинейный оператор, а  $f$  – заданная аналитическая функция. Сущность метод заключается в построении корректирующего функционала вида

$$u_{n+1}(t) = u_n(t) + \int_0^t \lambda(t, s) [Lu_n(s) + N\tilde{u}_n(s) - f(s)] ds. \quad (2)$$

где  $\lambda$  множитель Лагранжа, который может быть оптимально определен с помощью вариационной теории [1-5],  $u_n$  является приближенным решение,

$\tilde{u}_n$  обозначает ограниченную вариацию, то есть  $\delta\tilde{u}_n = 0$  [1-5]. После определения множителя Лагранжа и выбора подходящая начальная функция  $u_0$ , последовательные приближения  $u_n$ , и могут быть легко получены решения  $u$ .

Следовательно, решение уравнения (1) определяется как  $u = \lim_{n \rightarrow \infty} u_n$  [5].

### Практическое применение.

*Пример 1.* Рассмотрим следующую линейную ДУЗА [11]

$$\begin{cases} \frac{d}{dt}u(t) + u(t) - \frac{1}{2}u\left(\frac{t}{2}\right) - \frac{d}{dt}u\left(\frac{t}{2}\right) = 0, t \in [0, 1], \\ u(0) = 1, \end{cases}$$

который имеет точное решение  $u(t) = e^{-t}$ .

Метод вариационных итераций [3,5].

Для данного случая  $\lambda = e^{s-t}$ , а итерационная формула пишется в виде

$$u_{n+1}(t) = u_n(t) - \int_0^t e^{s-t} \left[ \frac{d}{ds}u_n(s) + u_n(s) - \frac{1}{2}u_n\left(\frac{s}{2}\right) - \frac{d}{ds}u_n\left(\frac{s}{2}\right) \right] ds.$$

Начальное приближение находим из начального условия, т.е.  $u_0(t)=1$ . Последующие приближения находим с помощью предыдущей формулы используя математического пакета Maple 17:

$$u_1(t) = \frac{1}{2} + \frac{1}{2}e^{-t}, \quad u_2(t) = \frac{1}{4} + \frac{3}{4}e^{-t},$$

$$u_3(t) = \frac{1}{8} + \frac{7}{8}e^{-t}, \quad u_n(t) = \frac{1}{2^n} + \frac{2^n - 1}{2^n}e^{-t},$$

Точное решение находим из предела  $u(t) = \lim_{t \rightarrow \infty} u_n(t) = e^{-t}$ .

Если  $\lambda = -1$ , то итерационная формула пишется в виде

$$u_{n+1}(t) = u_n(t) - \int_0^t \left[ \frac{d}{ds}u_n(s) + u_n(s) - \frac{1}{2}u_n\left(\frac{s}{2}\right) + \frac{d}{ds}u_n\left(\frac{s}{2}\right) \right] ds.$$

Начальное приближение находим из начального условия, т.е.  $u_0(t)=1$ . Последующие приближения находим с помощью предыдущей формулы используя математического пакета Maple 17. После 15-итерации абсолютная погрешность не превышает  $10^{-5}$ , а дальнейшие приближения более точно уточняет решение задачи.

*Пример 2.* Рассмотрим следующую линейную ДУЗА [11]

$$\begin{cases} \frac{d}{dt}u(t) - u(t) + \frac{1}{2}u\left(\frac{t}{2}\right) - \frac{d}{dt}u\left(\frac{t}{2}\right) = 0, t \in [0, 1], \\ u(0) = 1, \end{cases}$$

который имеет точное решение  $u(t) = e^t$ .

Метод вариационных итераций [3,5].

Для данного случая  $\lambda = e^{t-s}$ , а итерационная формула пишется в виде

$$u_{n+1}(t) = u_n(t) - \int_0^t e^{t-s} \left[ \frac{d}{ds} u_n(s) - u_n(s) + \frac{1}{2} u_n\left(\frac{s}{2}\right) - \frac{d}{ds} u_n\left(\frac{s}{2}\right) \right] ds.$$

Начальное приближение находим из начального условия, т.е.  $u_0(t)=1$ . Последующие приближения находим с помощью предыдущей формулы используя математического пакета Maple 17:

$$u_1(t) = \frac{1}{2} + \frac{1}{2} e^t, \quad u_2(t) = \frac{1}{4} + \frac{3}{4} e^t,$$

$$u_3(t) = \frac{1}{8} + \frac{7}{8} e^t, \quad u_n(t) = \frac{1}{2^n} + \frac{2^n - 1}{2^n} e^t.$$

Точное решение находим из предела  $u(t) = \lim_{t \rightarrow \infty} u_n(t) = e^t$ .

Если берем  $\lambda = -1$ , то итерационная формула пишется в виде

$$u_{n+1}(t) = u_n(t) - \int_0^t \left[ \frac{d}{ds} u_n(s) - u_n(s) + \frac{1}{2} u_n\left(\frac{s}{2}\right) - \frac{d}{ds} u_n\left(\frac{s}{2}\right) \right] ds.$$

Начальное приближение находим оставляем таким же, т.е.  $u_0(t)=1$ . Последующие приближения находим с помощью предыдущей формулы используя математического пакета Maple 17. Как и в предыдущем примере, после 15-итерации абсолютная погрешность не превышает  $10^{-5}$ , а дальнейшие приближения более точно уточняет решение задачи.

*Пример 3.* Рассмотрим следующую линейную ДУЗА [11]

$$\begin{cases} \frac{d}{dt} u(t) - u(t) - \frac{1}{2} u\left(\frac{t}{2}\right) + \frac{d}{dt} u\left(\frac{t}{2}\right) - \\ - e^t - \frac{1}{2} e^{t/2} = 0, \quad t \in [0,1], \\ u(0) = 0, \end{cases}$$

который имеет точное решение  $u(t) = te^t$ .

Метод вариационных итераций [3,5].

Для данного случая  $\lambda = e^{t-s}$ , а итерационная формула пишется в виде

$$u_{n+1}(t) = u_n(t) - \int_0^t e^{t-s} \left[ \frac{d}{ds} u_n(s) - u_n(s) - \frac{1}{2} u_n\left(\frac{s}{2}\right) - \frac{d}{ds} u_n\left(\frac{s}{2}\right) - e^s - \frac{1}{2} e^{s/2} \right] ds.$$

Начальное приближение находим из начального условия, т.е.  $u_0(t)=0$ . Последующие приближения находим с помощью предыдущей формулы используя математического пакета Maple 17:

$$u_1(t) = te^t + e^t - e^{t/2},$$

$$u_2(t) = te^t - \frac{1}{3} e^t + \frac{1}{3} e^{t/4},$$

$$u_3(t) = te^t + \frac{1}{7} e^t - \frac{1}{7} e^{t/8}, \dots,$$

$$u_n(t) = te^t + \frac{(-1)^{n-1}}{2^n - 1} + \frac{(-1)^n}{2^n - 1} e^{t/2^n}.$$

Точное решение находим из предела  $u(t) = \lim_{t \rightarrow \infty} u_n(t) = te^t$ .

Если берем  $\lambda = -1$ , то итерационная формула пишется в виде

$$u_{n+1}(t) = u_n(t) - \int_0^t \left[ \frac{d}{ds} u_n(s) - u_n(s) + \frac{1}{2} u_n\left(\frac{s}{2}\right) - \frac{d}{ds} u_n\left(\frac{s}{2}\right) - e^s - \frac{1}{2} e^{s/2} \right] ds.$$

Начальное приближение остается таким же, т.е.  $u_0(t)=0$ . Последующие приближения находим с помощью предыдущей формулы используя математического пакета Maple 17. Как и в предыдущем примере, после 15-итерации абсолютная погрешность не превышает  $10^{-6}$ , а дальнейшие приближения более точно уточняет решение задачи.

*Пример 4.* Рассмотрим следующую линейную ДУЗА [11]

$$\begin{cases} \frac{d^2}{dt^2} u(t) - u(t) - \frac{1}{2} u\left(\frac{t}{2}\right) - \frac{1}{4} t u\left(\frac{t}{2}\right) + \frac{d}{dt} u\left(\frac{t}{2}\right) + \\ + t \frac{d^2}{dt^2} u\left(\frac{t}{2}\right) = 0, \quad t \in [0,1], \\ u(0) = 1, \quad \frac{d}{dt} u(0) = 1, \end{cases}$$

который имеет точное решение  $u(t) = e^t$ .

Метод вариационных итераций [3,5].

Для данного случая  $\lambda = s-t$ , а итерационная формула пишется в виде

$$u_{n+1}(t) = u_n(t) + \int_0^t (s-t) \left[ \frac{d^2}{ds^2} u_n(s) - u_n(s) - \frac{1}{2} u_n\left(\frac{s}{2}\right) - \frac{1}{4} s u_n\left(\frac{s}{2}\right) + \frac{d}{ds} u_n\left(\frac{s}{2}\right) + s \frac{d^2}{ds^2} u_n\left(\frac{s}{2}\right) \right] ds.$$

Начальное приближение находим из начального условия, т.е.  $u_0(t)=1+t$ . Последующие приближения находим с помощью предыдущей формулы используя математического пакета

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
ПИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667  
ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

Maple 17. Как и в предыдущем примере, после 6-итерации абсолютная погрешность не превышает  $10^{-10}$ , а дальнейшие приближения более точно уточняют решение задачи.

Если для данного случая выбираем  $\lambda = e^{t-s}$ , то итерационная формула пишется в виде

$$u_{n+1}(t) = u_n(t) - \int_0^t e^{t-s} \left[ \frac{d^2}{ds^2} u_n(s) - u_n(s) - \frac{1}{2} u_n\left(\frac{s}{2}\right) - \frac{1}{4} s u_n\left(\frac{s}{2}\right) + \frac{d}{ds} u_n\left(\frac{s}{2}\right) + s \frac{d^2}{ds^2} u_n\left(\frac{s}{2}\right) \right] ds.$$

Начальное приближение остается таким же, т.е.  $u_0(t) = 1+t$ . Последующие приближения находим с помощью предыдущей формулы используя математического пакета Maple 17. В этом случае результаты итераций приближается медленно к точному решению.

**Пример 5.** Рассмотрим следующую линейную ДУЗА [11]

$$\begin{cases} \frac{d^3}{dt^3} u(t) - u(t) + \frac{1}{2} u\left(\frac{t}{2}\right) - \frac{1}{9} u\left(\frac{t}{3}\right) - \frac{1}{64} u\left(\frac{t}{4}\right) - \\ - \frac{d}{dt} u\left(\frac{t}{2}\right) + \frac{d^2}{dt^2} u\left(\frac{t}{3}\right) + \frac{d^3}{dt^3} u\left(\frac{t}{4}\right) = 0, \quad t \in [0,1], \\ u(0) = \frac{d}{dt} u(0) = \frac{d^2}{dt^2} u(0) = 1, \end{cases}$$

который имеет точное решение  $u(t) = e^t$ .

*Метод вариационных итераций* [3,5].

Для данного случая  $\lambda = -(s-t)^2/2$ , а итерационная формула пишется в виде

$$u_{n+1}(t) = u_n(t) - \int_0^t \frac{(s-t)^2}{2} \left[ \frac{d^3}{ds^3} u_n(s) - u_n(s) + \frac{1}{2} u_n\left(\frac{s}{2}\right) - \frac{1}{9} u_n\left(\frac{s}{3}\right) - \frac{1}{64} u_n\left(\frac{s}{4}\right) + \frac{d}{ds} u_n\left(\frac{s}{2}\right) + \frac{d^2}{ds^2} u_n\left(\frac{s}{3}\right) + \frac{d^3}{ds^3} u_n\left(\frac{s}{4}\right) \right] ds,$$

Начальное приближение находим из начального условия, т.е.  $u_0(t) = 1+t+t^2/2$ . Последующие приближения находим с помощью предыдущей формулы используя математического пакета Maple 17. Как и в предыдущем примере, после 3-итерации абсолютная погрешность не превышает  $10^{-7}$ , а дальнейшие приближения более точно уточняют решение задачи.

### Выводы.

Были продемонстрированы выполнимость метода вариационных итераций для решения ДУЗА. Получены высокоточные приближенные решения, или даже точное решение, только после нескольких итераций. Все приведенные примеры показывают, что результаты метода вариационных итераций согласны с теми, которые генерируются некоторыми другими методами [14,15]. Численные результаты также показывают, что метод вариационных итераций дает очень эффективный и удобный подход к приближенному решению ДУЗА и других уравнений [7-9,12-15].

### References:

1. He, J. H. (1997b). Variational iteration method for delay differential equations. *Commun. Nonlinear Sci. Numer. Simulat.* 2 (4), 235–236.
2. He, J. H. (1999). Variational iteration method. A kind of non-linear analytical technique: Some examples, *Internat. J. Non-Linear Mech.* 34 (4), 699-708.
3. He, J. H. (2007). Variational iteration method. Some recent results and new interpretations, *J. Comput. Appl. Math.* 207 (1), 3-17.
4. He, J. H., Wu, G., & Austin F. (2010). The variational iteration method which should be followed, *Nonlinear Sci. Lett. A* 1 (1), 1-30.
5. He, J. H., & Wu, X. H. (2007). Variational iteration method: New development and applications, *Comput. Math. Appl.* 54 (7-8), 881-894.
6. Lakshmanan, S., Rihan, F. A., Rakkiyappan, R., & Park, J. H. (2014). Stability analysis of the differential genetic regulatory networks model with time-varying delays and Markovian jumping parameters. *Nonlinear Analysis: Hybrid Systems*, vol. 14, pp. 1–15.
7. Rakkiyappan, R., Velmurugan, G., Rihan, F. A., & Lakshmanan, S. (2015). Stability analysis of memristor-based complex-valued recurrent neural networks with time delays. *Complexity*, vol. 21, no.4, pp. 14–39.
8. Rihan, F. A., Abdelrahman, D. H., Al-Maskari, F., Ibrahim, F., & Abdeen, M. A. (2014). Delay differential model for tumour-immune response

**Impact Factor:**

**ISRA (India) = 4.971**  
**ISI (Dubai, UAE) = 0.829**  
**GIF (Australia) = 0.564**  
**JIF = 1.500**

**SIS (USA) = 0.912**  
**PIHHI (Russia) = 0.126**  
**ESJI (KZ) = 8.716**  
**SJIF (Morocco) = 5.667**

**ICV (Poland) = 6.630**  
**PIF (India) = 1.940**  
**IBI (India) = 4.260**  
**OAJI (USA) = 0.350**

---

- with chemoimmunotherapy and optimal control, *Computational and Mathematical Methods in Medicine*, vol. 2014, Article ID982978, p.15.
9. Bani-Yaghoub, M. (2017). *Analysis and Applications of Delay Differential Equations in Biology and Medicine*. arXiv preprint arXiv:1701.04173, 23 pages.
  10. Khader, M. M. (2013). Numerical and theoretical treatment for solving linear and nonlinear delay differential equations using variational iteration method. *Arab J Math Sci*, 19(2), 243–256.
  11. Xumei, C., & Linjun, W. (2010). The variational iteration method for solving a neutral functional-differential equation with proportional delays. *Computers and Mathematics with Applications*, 59, 2696-2702.
  12. Abdurashidov, A. A. (2017). Primeniye metoda variacionnix iteratsiy k priblijennomu resheniyu integro-differentsialnix uravneniy. *Mejdunarodniy nauchniy jurnal: Continuum. Matematika. Informatika. Obrazovaniye*, 3 (7), Yeles, Moscow, pp. 51-55.
  13. Abdurashidov, A. A. (2017). Resheniya nelineynix volnovix uravneniy metodom variacionnix iteratsiy. *Mejdunarodniy nauchniy jurnal: Molodoy ucheniy*, 6, pp. 4–8.
  14. Wazwaz, A. M. (2009). *Partial Differential Equations and Solitary Waves Theory*. (p.761). Higher Education Press, Berlin Heidelberg.
  15. Kudryashov, N.A. (2010) *Metodi nelineynoy matematicheskoy fiziki: Uchebnoye posobiye*. 2-ye izd. (p.368). Dolgoprudniy: Intellekt.



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 02.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



**Yuris Idris Bayramov**

the Azerbaijan Medical University  
Orthopedic stomatology department, Baku, Azerbaijan

**Yusif Huseyn Achundov**

the Azerbaijan Medical University  
Orthopedic stomatology department, Baku, Azerbaijan  
[denta404@gmail.com](mailto:denta404@gmail.com)

## PROVISION OF PHYSICAL FACTORS IN FIXATION OF FULL DENTURE

**Abstract:** Research work comprises orthopaedic treatment with full removable plaque-prostheses of 52 healthy patients (26 men, 26 women) at the age of 45-86 subjected to postprimary complete adentia by their own options. Orthopaedic examination and treatment have been realized by classic method.

The goal of the research is application of the measured functional size to provide physical factors in fixation of full prosthesis within period of post-primary complete adentia (completely absent dentition).

At the second clinical stage, an individual spoon was fitted to the prosthetic area (Herbs test), the valve zone was created by adding Kerr wax to the edges and the functional size (gauge material: zinc oxide eugenol based-repin (sealer), the second layer of A-silicone (hydrorise)) was taken. Then the full denture prosthesis was manufactured under the certain clinical and laboratorial stages.

While taking the functional size, the dentist pressurizes to the prosthetic area by means of gauge material put into an individual measuring spoon. Keeping in this situation, the patient shapes his/her cheeks and lips moving his/her hand in upper and lower jaws, and forms a side of tongue of lower jaw moving by his/her tongue at the same situation to form the borders of valve zones to be created at the edges of dentures. This supposedly reflects interactions of transition bending with prosthetic edge using the complete plaque-prostheses during the exercised functional actions. However, it is impossible to form the transition bending with complete plaque-prosthesis, mutual relations of mucous membrane at the edge of prosthesis in a size to be obtained with an individual spoon during the exercised function. The distance between a prosthetic area in a size obtained by an individual spoon and the internal surface of size is not the same with the distance between the internal surface of prosthesis foundation and the prosthetic area using the prepared full denture.

**Key words:** individual spoon, functional cast, prosthetic bed, fixation.

**Language:** English

**Citation:** Bayramov, Y. I., & Achundov, Y. H. (2019). Provision of physical factors in fixation of full denture. *ISJ Theoretical & Applied Science*, 12 (80), 23-26.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-4> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.4>

**Scopus ASCC:** 2732.

### Introduction

Adhesion, cohesion, surface tension and glutinosity as physical factors relating with fixation of full denture prosthesis, capillary attraction, atmospheric pressure and gravity of prosthesis have special significance [1,9].

The meaning adhesion given at daily stomatological experience is called as a sticking. In

physics, this power maintains the non-similar molecules of two substances together which these surfaces are contact. Two surfaces in adhesion regarding with complete prosthesis, the surface of mucous membrane lain on prosthetic area with internal surface of prosthesis foundation have formed adhesion power pulling similar molecules of two substances due to relief [2].

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

Cohesion is power that keeps molecules of oral rinse together. Since oral rinse is a layer between the mucosa and the prosthesis foundation, the pulling of the molecules that form oral rinse to each other is resulted in the mutually adhesion of two substances (the internal surface of the mucosa and the foundation of prosthesis) by effect of the adhesion force [2,9].

Cohesion forces on surface of liquids shape the position named as surface tension. Surface tension is a force formed along one line on liquid. A force of surface tension and the moistening ability of surface are correlative factors to form a force of surface tension. According the studies held the highest surface tension force in liquids is mercury in 475 dyn/cm at ambient temperature. Surface tension force of oral rinse is averagely at limit of 52.862.6 dyn/sm. Surface tension index of water at ambient temperature (20°C) is 72,75 dyn/sm. The spread (dissemination) of liquid over the solid object is indicated by measuring angle of contact between liquid and surface of solid object and expressed as ergs/sm<sup>2</sup>. The more the liquid moistens the solid object moistens, the smaller the angle of contact. Its angle of contact becomes 0° while moistening the object. The angle of contact is 75° at initial contact of oral rinse with prosthesis foundation. It's thereabout as a state of water though oral rinse in contact with acryl foundation lasts one hour, the angle of contact falls down 68°. Said differently, the moistening ascends more [9].

To ensure that the fixation that surface tension force formed becomes quality, oral rinse between the prosthesis foundation and prosthetic area shall be thin and durable. Otherwise stated, the prosthesis foundation shall be complete negative of prosthetic bed, there should not be any cavity between them. To the opinion of Schultz (1921), adhesion, cohesion and surface tension forces become maximum when the thickness of oral rinse between prosthesis foundation and prosthetic area is minimum (10 microns) [2,9].

Capillary attraction –is a force that the liquid surface has risen and sunk, and formed as a result of surface tension. This is called meniscus in regardless of surface shape. Being the meniscus in risen and sunk shape is related with a moistening ability of solid object [1].

The Earth Planet is surrounded by air stratum named as atmosphere. The thickness of this layer is to 10 km. The stratum or layer of 10 km formed air molecules makes certain pressure on every object all over the world. This pressure is 1033gr per every sm<sup>2</sup> at sea level and this is equal to the pressure formed by of mercury column at 760 mm. Atmospheric pressure is clarified in a such way. The pot filled with water to overflowing, without any air remained inside is covered with paper. The pot is reversed without swinging over. Water is not flown over and poured down. The reason that the outdoor air pressure pushes the paper up, so that the water is not flown down because the pressure is more than gravity of water

inside the pot under this pressure. If there is any distant gap between the edge of pot and the paper, the balance will be disturbed and the water will be overflowed. The core issue to apply this case for complete denture prosthesis is to cover or to tap the edges of prosthesis hermetically to ensure that oral rinse and air bubbles are not moved in [9].

Preparing full prosthesis heavily and its basis thick by various methods may exercise negative effect on other adhesive forces, break fixation of prosthesis. However the denture prosthesis shall be made in conformity with standard requirements. Besides anatomic factors in fixation of prosthesis having complete plaque, physical factors are those which play the main role. In order to common principles, the role of physical factors in fixation of dentures starts after measuring the size from the prosthetic area and preparing construction of prosthesis over them by achieving models or samples due to clinical and laboratorial stages. The internal surface of foundation in construction of prosthesis reflects the relief of prosthetic area, makes allowance for physical factors to provide fixation of prosthesis. Several researching works on advancement of methods have been implemented to provide fixation of the complete plaque-prosthesis [5,6,7,8].

However, in spite of these, to preserve the mutual relations between tissues in lower jaw and upper jaw in which they get in contact, and prosthesis foundation of the complete plaque-prosthesis are in physiological restrictions (borders), to prevent from transition to pathological conditions [3,4] are still considered actual and unsolved problems of stomatology.

The **goal** of the conducted research is consisted of studying the measured functional size to provide physical factors in fixation of full prosthesis within period of post-primary complete adentia (completely absent dentition).

### Material and method

Research work comprises orthopaedic treatment with full removable plaque-prostheses of 52 healthy patients (26 men, 26 women) at the age of 45-92 subjected to postprimary complete adentia by their own options. Orthopaedic examination and treatment have been realized by classic method. Atrophic degree of prosthetic area was Schroder I grade at upper jaw (maxillary bone) of 32 patients, Schroder II grade at 20 patients. Atrophic degree in lower jaw (mandibular bone) was Keller I grade at 30 patients and Keller II at 22 patients. Prosthetic area mobility of mucous membrane became the I grade at upper jaw of 35 patients and lower jaw of 31 patients, the II grade at upper jaw of 17 patients and at lower jaw of 21 patients according to Supple classification. We did not include the other grades to make sure that these fail to have negative impact on our results for the cause of majority of atrophic changes into prosthetic area. At



## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

the second clinical stage, an individual spoon was fitted to the prosthetic area (Herbs test), the valve zone was created by adding Kerr wax to the edges and the functional size (gauge material: zinc oxide eugenol based-repin (sealer), the second layer of A-silicone (hydrorise)) was taken. Then the full denture prosthesis was manufactured under the certain clinical and laboratorial stages.

After wearing and using the dentures for a period of one, six months, the relief coincidence of physical fixation factors with the functional size that we measured was studied putting the second layer of A-silicone (hydrorise) gauge material over the internal surface of prosthesis foundation by wearing into mouth. It was mathematically worked out.

### Conclusions and their discussions

It is possible to explain the provision of physical factors in respect with fixation of full denture prostheses as a sample of interactions of two vitreous plaques (boards) at equal sizes. There is proportionality between magnitude of vitreous plaque and adhesion force. Here the main condition is the age of vitreous plaques and distance between them to be equally minimal. In other sense, the bigger the vitreous plaques and more suitable the surfaces, it will be harder to divide them. This large area in full dentures is to be as they will not prevent the functional mobility of the surrounding tissues. Otherwise, the surrounding tissues will fracture the function of prosthesis. Here one of the prostheses is a prosthetic areas, the other is an internal surface of prosthesis foundation. Their coincidence is subject to the measured functional size, the one that moistens is oral rinse. The prepared denture prosthesis was checked and delivered to a patient, after using for a month the prosthesis foundation was washed and drained. The second layer of A-silicone (hydrorise) gauge material was placed inside as a thin coat, it was worn into a patient's jaw and was asked for the patient to act as he, she can unless it hardens. Denture prosthesis was removed from mouth after accomplishing the polymerization period of gauge (measuring) material. It was drained and examined clinically. Transition bending of upper jaw dentures, postdam area and thickness of gauge material at back 2/3 part of palatal area were 5-7mm; at front 2/3 of the upper part of alveolar protrusion were 0.2-0.5 mm, at back 1/3 part were 3-4 mm, on the slope it was recorded 2-3 mm. Transition bending of lower jaw dentures, thickness of gauge material in sublingual area were 5-8 mm, at front 2/3 of the upper part of alveolar protrusion were 0.3-0.6 mm, at back 1/3 part were 3-5 mm and these were 2-4 mm on the slope. It implies that all of dentures were corrected relating with the traumatic damages caused in transition bending, the upper part of alveolar protrusion and the slope, the taken measure restrictions were destroyed. Adaptation of all patients for whom prostheses were made, to full denture

prosthesis was complete in the third period of adaptation.

After using for six months, the patients were taken to clinical examination again, the prosthesis foundation was washed and drained. The second layer of A-silicone (hydrorise) gauge material was placed inside as a shape of thin coat, it was worn into a patient's jaw and was asked for the patient to act as he, she can unless it hardens. Denture prosthesis was removed from mouth after accomplishing the polymerization period of gauge (measuring) material. It was drained and examined clinically. Transition bending of upper jaw dentures, postdam area and thickness of gauge material at back 2/3 part of palatal area were 5-8 mm; at front 2/3 of the upper part of alveolar protrusion were 0.2 mm, at back 1/3 part were 4-7 mm, on the slope it was recorded 2-4 mm. Transition bending of lower jaw dentures, thickness of gauge material in sublingual area were 4-7 mm, at front 2/3 of the upper part of alveolar protrusion were 0.2 mm, at back 1/3 part were 3-6 mm and these were 2-3 mm on the slope.

To maintain the mutual relations between tissues of prosthetic areas in lower jaw and upper jaw which they get in contact, and prosthesis foundation of the complete plaque-prosthesis to be within scope of physiological restrictions (borders), to prevent from transition to pathological conditions depend on effectiveness of the size taken from prosthetic area. This is, in turn, meant that the physical factors ensuring the fixation of prosthesis have been provided.

When a dentist take the functional size from the completely teeth-free jaws, the dentist carries out definite actions actively, the patient does passively to make ensure that the relief of transition bending reflects on size while pressuring to the prosthetic area with a material placed into an individual measuring spoon. These functional actions as if will be fitted to the relief in where the denture generated with prosthesis foundation and prosthetic edge of transition bending when the patient uses denture. But the pressure that the dentist exercised over the prosthetic area by his/her measuring spoon will never be the same with the pressure applied over the prosthetic area by the denture which patient used during different functional actions. Pressurizing the size, we allegedly think that the pressure exerted to prosthetic area by virtue of prosthetic construction will be equal to the pressure that we put onto our individual spoon (repin, a correcting layer of the polymerized gauge material) taking a size when our patient, for whom we made denture, implements different functions.

It is impossible to reflect the prosthetic area at prosthesis foundation and all actions of transition bending t the measuring edge while taking the size by carrying out different functional actions by a gauge material put into an individual spoon. Because it is not available to make reflection of all functional actions

<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
	<b>ISI (Dubai, UAE) = 0.829</b>	<b>PIIHQ (Russia) = 0.126</b>	<b>PIF (India) = 1.940</b>
	<b>GIF (Australia) = 0.564</b>	<b>ESJI (KZ) = 8.716</b>	<b>IBI (India) = 4.260</b>
	<b>JIF = 1.500</b>	<b>SJIF (Morocco) = 5.667</b>	<b>OAJI (USA) = 0.350</b>

which the patient will implement while using the denture, at measuring edges taken by an individual spoon. For that reason, the pressure upon prosthetic area changes, a valve zone is broken, makes negative

effect on role of physical factors in fixation of the denture damping oral rinse down and blowing the air under the denture when such the prepared dentures are used.

## References:

1. Bayramov, Yu.I. (2012). Znachenie postdamskoy oblasti v retentsii verkhnykh polnykh s"emnykh protezov. *Aspekty sovremennoy nauki*, №1, pp. 24-28.
2. Bayramov, Yu.I. (2013). Neudobstva vyzvannye nosheniem polnykh protezov s nepravil'nymi granitsami. *Sovremennoy stomatologiya*, №4(68), pp.166-167.
3. Vagner, V.D., & Bulycheva, E.A. (2017). Kachestvo stomatologicheskoy pomoshchi: kharakteristiki i kriterii. *Stomatologiya*, №1, pp.23-24.
4. Donenbaeva, Sh.Sh. (1972). *Raspredelenie davleniya ottisknogo materiala na proteznom lozhe i opyt polucheniya ottiskov s bezzubykh chelyustey vo vremeni*:/Avtoref. dis. kand. med. nauk. (p.18). Khar'kov.
5. Luganskiy, V.A. (2006). *Optimizatsiya kliniko-laboratorykh etapov polucheniya ottiskov pri polnom otsutstvii zubov*: Diss...kand. med. nauk. (pp.75-78). Ekaterinburg.
6. Manakov, A.L. (2004). *Kliniko-laboratornoe obosnovanie razrabotki metodiki polucheniya funktsional'nykh ottiskov pri polnoy potere zubov*: Diss... kand. med. nauk. (pp.79-92). Nizhniy Novgorod.
7. Milikevich, V.Yu., & Shcherbakov, V.A. (1974). *Funktsional'nye ottiski pri lechenii bol'nykh s polnym otsutstviem zubov: Metodicheskie rekomendatsii*. (p.23). Volgograd.
8. Savvidi, K.G. (2011). *Optimizatsiya metodov ortopedicheskogo lecheniya pacientov pozhilogo i starcheskogo vozrasta s polnoy poterey zubov*: Diss...dok. med. nauk. (pp.61-71). Tver'.
9. (2004). Senih Çalıkkocaoğlu. Tam protezler./Cilt I.4 Baskı.Ankara, pp.109-114.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHC (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 02.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



**Nadira Tashmirzaevna Khalmurzaeva**  
Tashkent State Institute of Oriental Studies  
Uzbekistan,  
Chief of the Department of Japanese, Doctor of Philosophy  
[nodira.tashmirzaevna@gmail.com](mailto:nodira.tashmirzaevna@gmail.com)

## METHODS FOR CLASSIFICATION OF VERBAL FORMS OF POLITENESS CATEGORY IN JAPANESE

**Abstract:** The article discusses methods for classifying the verbal representation of forms of politeness categories proposed by several researchers. It analyzes the special expressions and lexemes of respect and courtesy, special verb forms, specially constructed structures which are part of the forms of the category of politeness.

In addition, the degree of politeness for forms and structures expressing a clear subordination between the communicants that help to show respect depending on the official situation, to express a low or higher status between the addresser and the addressee are determined.

**Key words:** category of politeness, form of honorific speech, form of modestly respectful speech 1, form of modestly respectful speech 2, form of neutral-polite speech, decorated words.

**Language:** Russian

**Citation:** Khalmurzaeva, N. T. (2019). Methods for classification of verbal forms of politeness category in Japanese. *ISJ Theoretical & Applied Science*, 12 (80), 27-33.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-5> **Doi:** <https://dx.doi.org/10.15863/TAS.2019.12.80.5>

**Scopus ASCC:** 1203.

### СПОСОБЫ КЛАССИФИКАЦИИ ВЕРБАЛЬНЫХ ФОРМ КАТЕГОРИИ ВЕЖЛИВОСТИ В ЯПОНСКОМ ЯЗЫКЕ

**Аннотация:** В статье рассматриваются способы классификации вербальной репрезентации форм категории вежливости, предложенные рядом исследователей. В ней анализируются особые выражения и лексемы почтительности и вежливости, особые глагольные формы, особо построенные устойчивые конструкции, которые входят в состав форм категории вежливости. Кроме того, определяются степени вежливости форм и конструкций, выражающих четкую субординацию между коммуникантами, которые помогают проявить уважение в зависимости от официальной ситуации, низкого или высшего статуса между адресантом и адресатом.

**Ключевые слова:** Коммуникативная категория вежливости, Форма учтивой речи, Форма скромно-почтительной речи 1, Форма скромно-почтительной речи 2, Форма нейтрально-вежливой речи, Укращение слов.

#### Введение

Способы выражения вежливости в разных языках зависят от структуры общества, в котором эти языки функционируют, и от принятых в нем моделей социального поведения. Для каждой формы вежливости характерен свой набор грамматических и лексических показателей, сигнализирующих разную степень вежливости.

Японский язык является самобытным, своеобразным языком, который по своей грамматической структуре, лексики, в правилах оформления морфологии и синтаксиса имеет правила, которые не повторяются в других языках. Такими особенностями являются мужская и женская речь, психолингвистические особенности японского языка, а также - категория вежливости [1].

## Impact Factor:

ISRA (India) = 4.971  
 ISI (Dubai, UAE) = 0.829  
 GIF (Australia) = 0.564  
 JIF = 1.500

SIS (USA) = 0.912  
 РИНЦ (Russia) = 0.126  
 ESJI (KZ) = 8.716  
 SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
 PIF (India) = 1.940  
 IBI (India) = 4.260  
 OAJI (USA) = 0.350

К категории вежливости в японском языке относятся особые выражения и лексемы почтительности и вежливости, особые глагольные формы, особое построение предложения, стиль речи, использование специальных слов, выражающих четкую субординацию между собеседниками, которые помогают выразить низкий или высший статус адресанта перед адресатом.

По мнению проф. Хирабаяши Ёшисуке и проф. Хама Юмико «Употребление речи основывается на различные отношения между лицами, которые являются говорящим и слушателем или лицами, о которых идет речь. Эти межличностные отношения выявляют формы выражения, которые являются вежливой речью.

Авторы делят ее на три формы : Уважительная речь, менее уважительная речь, простая вежливая речь» [2, с. 1]. Алпатов, также классифицируя категорию вежливости, высказывает о том, что Японский язык обладает самой полной гаммой

форм выражения почтительности и уважения, которая отражается в «敬語 *кэйго*» (вежливой речи). Он также *кэйго* делит на три основные формы: 丁寧語 *тэйнэйго* (нейтрально-вежливая речь), 尊敬語 *сонкэйго* (учтивая речь) и 謙讓語 *кэндзёго* (скромно-почтительная речь) [3, с.5].

Кабая Хироши, исходя от свойств категории вежливости японского языка разделяет категорию вежливости на 11 форм [4, с. 19].

Однако, в японском языке существует несколько классификаций категории вежливости. Стандартная достоверная классификация форм категории вежливости сделана Государственным центром научных исследований родного языка (японского) в Японии в 2007 году.

Согласно результатам исследования по классификации категории вежливости экспертной комиссией при министерстве культуры Японии, была принята следующая классификация.

### Классификация форм категории вежливости в современном японском языке (таблица 1) [5, с. 13]

5 форм вежливой речи	Примеры вежливых форм	Значение
1. 尊敬語 – Учтивая речь	おっしゃる <i>оссяру</i>	Говорить
	お書きになる <i>о-каку ни нару</i>	Писать
	ご覧になる <i>го-ран ни нару</i>	Смотреть, наблюдать
	お会いになる <i>о-аи ни нару</i>	Встречать(ся)
	いらっしゃる <i>ирассяру</i>	Идти / выходить
	おいでになる <i>о-йдэ ни нару</i>	
	くださる <i>кудасару</i>	Давать (о третьем лице)
2. 謙讓語 I - Скромно-почтительная речь I	御社・玉稿 <i>о-ся ・ тамако</i>	Ваша фирма ・ ваша рукопись
	申し上げる <i>мо:си агэру</i> 申す <i>мо:су</i>	Говорить
	お会いする <i>о-аи суру</i>	Встречать(ся)
	拝見する <i>хайкэн суру</i>	Смотреть, наблюдать
	お目にかかる <i>о-мэ ни какару</i>	Встречать(ся)
3. 謙讓語 II (丁寧語)- Скромно-почтительная речь II	いただく (頂く) <i>итадаку</i>	Получать
	頂戴する <i>тё : дай суру</i>	
	いたす (致す) <i>итасу</i>	Делать
4. 丁寧語 - Нейтрально – вежливая речь	伺う <i>укагау</i> ・ 参る <i>маиру</i>	Идти / выходить
	弊社・拙稿 <i>хэйся ・ сэккоу</i>	Наша фирма
5. 美化語 - Украшение слов	です・ます	Быть
	でございます・であります	Быть
	お天気	Погода
	お弁当	Готовый обед, который можно с собой взять

#### Основная часть

Классификация форм вежливости предложенная Министерством образования и культуры Японии представляется нам наиболее адекватно отражающей реальность и вследствие

этого была выбрана нами для использования в работе. В каждую из форм данной классификации нами были включены устойчивые грамматические конструкции (УГК) и выражения, определенные в ходе анализа. В свою очередь, каждая УГК и



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
РИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667  
ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

выражение были просмотрены по разработанной нами шкале для определения «степени формальной вежливости» варьирующейся между значениями +1 до +5. В данной шкале +1 указывает на наиболее низкую (ординарную) степень формальной вежливости, используемой между очень близкими друзьями, младшими коллегами, в обращении вышестоящего лица в отношении близкого нижестоящего по рангу лица; +2 указывает на низко-среднюю степень формальной вежливости, используемой между близкими коллегами, младшими коллегами, в обращении вышестоящего лица в отношении нижестоящего по рангу лица, между членами одной семьи; +3 указывает на среднюю степень формальной вежливости, реализующуюся посредством обычных принятых формул вежливости используемых между не очень близкими коллегами или впервые встретившимися людьми; +4 указывает на высокую степень формальной вежливости, характерную для официальной обстановки дискурса в обращении к начальникам, чиновникам и преподавателям любого уровня незначительно отличающимся по возрасту от обращающегося; +5 указывает на самую высокую степень формальной вежливости, которая характерна для официальной обстановки дискурса в обращении к начальникам, чиновникам и преподавателям любого уровня значительно старшим адресата по возрасту.

**1. Форма учтивой речи (尊敬語 *сонкэйго* [6])** – особые вежливые глаголы и устойчивые грамматические конструкции, используемые в более вежливой форме, чем нейтрально-вежливый. Данная форма применяется для обозначения действий вышестоящего 2-3 лица, используется при разговоре со старшими, вышестоящими лицами, клиентами и другими уважаемыми адресатами. Цель разговора в этом стиле как можно больше возвысить собеседника. Здесь можно выделить шесть видов: 1) Конструкция *お/ご* + Вторая основа + *になる* нару сравнительно во многих случаях используется с такими глаголами как *飲む*-пить, *持つ*-нести, *利用する*-использовать. Показывает по шкале степени формальной вежливости средняя степень. Например<sup>1</sup>:

- a) あまりお飲みにならないほうがよいですよ  
。 - *Лучше если не будете выпивать.*
- b) この席は、どなたでもご利用になれます  
。 - *Это место все могут использовать.*
- c) ご本人の写真をお持ちになってください。  
- *Принесите, пожалуйста, вашу фотографию.*
- d) 何をおやりになるのですか? - *Что вы изволите делать?* [7. С.30]

2) Использование форм страдательного залога японского языка в функции вежливости способом преобразования обычных глаголов в формы учтивой речи заключается в прибавлении к их первой основе суффиксов *-れる* *рэру* или *-られる* *рарэру*. Данная форма сравнительно во многих случаях используется с такими глаголами как *書く*-писать, *歩く*-ходить пешком/гулять, *来る*-приходить. Показывает по шкале степени формальной вежливости наиболее низкую степень вежливости + 1. Например:

a) これを書かれるのですか *Корэ о какарэру но дэс ка.* - *Вы изволите об этом писать?* (по отношению к вышестоящему адресату);

b) 先輩の書かれる報告は、いつも簡潔だ。 - *Отчет, написанный старшим коллегой всегда лаконичный.*

c) 部長は明日、9時に来られるそうです。 - *Сказали, что начальник отдела придет завтра в 9 часов.*

d) 健康のため、少し歩かれたほうがよいですね。 *Для здоровья лучше немного ходить пешком*[7, с. 26.]

Эти формы могут быть иногда ошибочно приняты адресатом или адресантом за формы страдательного или потенциального залога. Истинное значение вежливой речи необходимо определять по контексту.

a) 部長は、笑われました。 - *Над начальником отдела рассмеялись (придает значения страдательного залога).*

b) 部長ははお笑いになりました。  
*Начальник отдела рассмеялся (придает значения уважения).* [7.С. 26]

Для того чтобы не было затруднений при понимании адресата целесообразно использовать другие учтивые формы. Например, вместо примера «а» можно использовать пример «b»:

a) 明日は、お一人で来られますか? - *Завтра сможете один приехать?*

b) 明日は、お一人でいらっしゃいますか? - *Завтра один приезжаете?* [7, с. 26]

Глагол «*する* *суру* - *делать*» в форме страдательного залога японского языка в функции вежливости меняется на форму *される*. Например:

a) 本職のかたわら、地域活動もされています。 - *Помимо основной работы, он также занимается общественной деятельностью.*

b) 副社長が事務を担当されるとのことだ。 - *Вице-президент будет ответственным за офисные дела.* [7, с. 34]

<sup>1</sup> Абсолютно все примеры в статье были переведены самим автором.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
РИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

3) Специальные особо вежливые глаголы, которые употребляются только в учтивой форме. Например: いらっしゃる *иращяру* "приходить" (в нейтральном стиле это глагол), 来る *куру* "приходить", 行く *ику* "уходить", いる *иру* "находиться", おっしゃる *оссяру*, 言う *иу* "говорить" (в нейтральном стиле), なさる *насару* (в нейтральном стиле), する *суру* "делать", 召し上がる *мэсиагару* (в нейтральном стиле), 食べる *табэру* "есть", 飲む *ному* "пить". Например:

- a) 高木さんいらっしゃいますか。 - Г-н. Такаги, здесь?  
b) ご旅行にいらっしゃるのですか。 - Вы уезжаете в путешествие?  
c) お客様がいらっしゃいました。 - Приехали клиенты.  
d) 部長のおっしゃるとおりです。 - Именно так как сказал начальник отдела.  
e) Aさんは、資金について相談をなさいました。 - Г-н А провел консультации о фондовых средствах.  
f) どうぞ、召し上がってください。 - Пожалуйста, угощайтесь!  
j) 先輩は、海外でもご活躍なさっているそうです。 - Старший коллега похоже и в загранице активно работает. [7, с. 34]

Необходимо иметь в виду, более естественно употреблять в дискурсах особо вежливые глаголы в учтивой форме, чем заменять их устойчивыми конструкциями по шкале степени формальной вежливости.

4) Конструкция お/ご + V вторая основа + くださる сравнительно во многих случаях используется с такими глаголами как 喜ぶ - радоваться, 待つ - ждать, する - делать. Показывает по шкале уважения высший уровень +5. Конструкция просьбы ～してください менее уважительна по сравнению с данной конструкцией. Например:

- a) 自分のことのようにお喜びくださいました。 - Вы были рады как будто самому себе.  
b) ご配慮くださり、ありがとうございます。 - Спасибо за ваше внимание.  
c) ご協力くださいますようお願い申し上げます。 - Мы ценим ваше сотрудничество.  
d) こちらで少々、お待ちください。 - Пожалуйста, подождите здесь. [7, с. 32]

5) Местоимения и существительные, являющиеся принадлежностью только данной формы: どのかた *доноката* - "кто", あのかた *аноката* - "он" или "она", だんな様 *даннасама* - "ваш супруг", おくさま *окусама* - "ваша супруга", お嬢様 *одзэсама* - "ваша дочь", お父様 - "ваш отец", ご両親様 - "ваши родители", ご隠居 - "вы пенсионеры";

6) Специальные префиксы и суффиксы, выражающие высокую степень вежливости: в слове 貴店 *китэн* "ваш магазин", используется вежливый префикс «ки» в почтительном значении; 尊父 *сонпу* "ваш уважаемый батюшка", вежливый префикс «尊» придает значения большого почитания. 木村様 - "уважаемый господин Кимура", «-様сама» является очень вежливым суффиксом, присоединяемым к 2-3 лицам при обращении. Однако, нельзя использовать слова обращения 竹林部長様 - господин начальник отдела Такэхаяси, необходимо обратиться без суффикса «-様сама» [6, с.326-327]. Например:

- a) 失礼ですが、中田様でいらっしゃいますか? - Извините, вы господин Накада? (использован суффикс *сама*)  
b) 高木さん、部長が呼びです。 - Г-н Такаги, начальник отдела вызывает. (использован суффикс *сан*)  
c) 山下氏の談話をまとめました。 - Я обобщил дискурс г-на Ямаситы. (использован суффикс *ши*)

Однако, в деловом дискурсе, нельзя использовать суффиксы *様сан* или *сама* в отношении вышестоящих лиц как внутри компании, так и внешних партнеров. В таких случаях обращаются по формуле фамилия+должность. Например, 竹林部長 - начальник отдела Такэхаяси, а не «竹林部長様 - ご主人 начальник отдела Такэхаяси».

2. Форма скромно-почтительной речи 1 (謙讓語 *кэндзёго*) [6, с. 46-77]) применяется для обозначения действий 1-лица, собственных действий по отношению к вышестоящему или старшему адресату и приобретают значение скромного почитания.

Действия первого лица, кроме того, могут быть обозначены специальными глаголами, которые подчеркивают скромность адресанта (наряду с глаголами, возвышающими собеседника, как было показано выше). Это ситуация, когда, например, идет дискурс между вышестоящим и нижестоящим, а адресант является нижестоящим по социальному рангу. Кроме того, используется специально особые глаголы в скромно-почтительной форме. Например:

- 1) いただく *итадаку* - (①) "С удовольствием приступаю к еде" (соответствует нейтральному глаголу 食べる *табэру* "есть"), (②) "принимаю с удовольствием", например, подарок (соответствует нейтральному глаголу 受ける *укэру* "принимать");  
2) 伺う *укагау* - (①) "посещать" (соответствует нейтральному глаголу 尋ねる *тадзунэру* - "посещать"), (②) "спрашивать" (соответствует нейтральному глаголу 聞く *кику*)

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
РИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667  
ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

"спрашивать"); 3) 参る<sup>まいる</sup> "приходить" или "уходить" (только о себе и о "своих"), в нейтральном значении это известные глаголы движения 行く<sup>いく</sup> и 来る<sup>くる</sup> куру и другие глаголы, которые необходимы для вербальной репрезентации вежливости.

### 3. Форма скромно-почтительной речи 2 (謙讓語<sup>けんじょうご</sup>)

Данная форма используется в виде устойчивых грамматических конструкций для обозначения совершения действий адресата:

1) Устойчивая конструкция 「お/ご~する」 по шкале показателя уровня уважения был определен наиболее низко-средний уровень уважения + 1, употребляется когда действие производится первым лицом при помощи таких глаголов как 持つ<sup>もつ</sup>-нести, 知らせる<sup>しらせる</sup>-сообщать, 案内する<sup>案内する</sup>-сопровождать. Например:

a) 明日、書類をお持ちする予定です。 - Я планирую принести документ завтра.

b) 3時ちょうどをお知らせしました。 - Я сообщил вам ровно в 3 часа.

c) お客様を会場へご案内するように。 - Мы проводим вас в зал проведения мероприятия. [8, с. 50]

2) 「вежливый префикс お/ご- + вторая основа глагола + глагол いたす<sup>いたす</sup>итасу」 (когда я делаю что-то в пользу вышестоящего). Форма скромно-почтительной речи 2 по шкале показателя степени формальной вежливости была определена следующим образом: низко-средняя степень вежливости +2.

В разговоре с начальником или клиентом употребляется глагол なさる<sup>なさる</sup>насару и его 丁寧語<sup>ていねいご</sup>тэйтёго - なさいます<sup>なさいます</sup>насаимасу; а при описании собственных действий или действий членов своей группы используется депрециатив いたす<sup>いたす</sup>итасу и его 丁寧語<sup>ていねいご</sup>тэйтёго いたします<sup>いたします</sup>итасимасу.

Например:

a) お知らせいたします - Я осмелюсь вам сообщить.

b) 駅でお待ちいたしております。 - Мы ждем вас на вокзале.

c) 新しい担当者をご紹介します。 - Я представлю нового ответственного лица.

d) 簡単な修理でしたら、私がいたします。 - Если простой ремонт, тогда я сделаю. [8.С. 51]

3) Устойчивая конструкция 「вежливый префикс お/ご + вторая основа глагола + глагол 申し上げる<sup>申し上げる</sup>средняя степень формальной вежливости +3. Сравнительно во многих случаях используется вместе с такими глаголами как 祝う<sup>祝う</sup>-поздравить, 察する<sup>察する</sup>-сочувствовать, Vする<sup>Vする</sup>-делать. Например:

a) よろしくお願い申し上げます - Прошу Вас снизойти.

b) 心よりお祝い申し上げます。 - Поздравляю от всего сердца.

c) 心中、お察し申し上げます。 - От души сожалею.

d) まますのご繁栄をご祈念申し上げます。 - Я желаю вашего дальнейшего процветания [8, с.52].

4) Устойчивая конструкция 「~させていただく」 включает нюанс пробуждения совершить действие адресата, и приобретает значение скромного почитания. И показывает И показывает среднюю степень формальной вежливости+3.

5) 本日の司会を務めさせていただきます。 - С вашего позволения я буду выступать сегодня в качестве ведущего.

a) 身分証明書を確認させていただきます。 - Позвольте, я просмотрю ваше удостоверение личности.

b) 未熟者ながら、参加させていただきます。 - Позвольте, пока как зрелый человек, я буду участвовать [8, с. 53].

6) Сюда же относятся устойчивые грамматические конструкции 「Vて/して форма глагола+ вспомогательный глагол направленности действия いただく」, показывает высокую степень вежливости+4. Например:

a) 一緒に行っていただきたいと思います - "Осмелюсь Вас просить пойти вместе"

b) 先輩に助けていただきました。 - Старший коллега помог.

c) 応援していただき、ありがとうございます。 - Спасибо, что поддержали нас.

d) 調査を徹底していただきたく存じます。 - Я бы хотел, чтобы вы тщательно исследовали. [8, с. 54]

7) Устойчивая конструкция 「префикс уважения お/ご~ глагол 願う<sup>願う</sup>」 обозначает +4 по шкале показателя степени формальной вежливости в скромно-почтительном дискурсе. В данной конструкции включается нюанс пробуждения совершить действие адресата, и приобретает значение скромного почитания. Например:

a) 1時間後に、同じ場所にお集まり願います。 - Просим собраться там же через 1 час.

b) 美術館内での飲食は、ご遠慮願います。 - Просим, воздержаться от еды и питья в музее [8.С. 55].

8) Устойчивая конструкция 「お/ご~いただく」 обозначает самую высокую степень+5 по шкале показателя степени формальной вежливости в скромно-почтительной форме в деловом дискурсе. Данная конструкция применяется для обозначения пробуждения совершить действие адресата, для



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
РИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667  
ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

выражения вежливой просьбы, пожелания, приказа. Например:

a) ご賛同いただければ幸いです。 - Я буду счастлив, если вы сможете это одобрить.

b) 詳しくお教えいただけませんか？

Можете ли вы рассказать подробно?

c) お名前をご記入いただきたい。 - Я хотел бы записать ваше имя.

9) Устойчивая конструкция 「お/ご～にあずかる」 определяется самой высокой степенью+5 по шкале показателя степени формальной вежливости в скромно-почтительной форме в деловом дискурсе. Данная конструкция включает нюанс пробуждения совершить действие адресата, используется в официально-деловых приветствиях. Например:

a) お招きあずかり、光栄でございます。 -

Для меня большая честь быть приглашенным.

b) おほめにあずかり、恐縮でございます。 -

Прощу прощения, за то, что удостоился похвалам.

c) ただいまご紹介に預かりました、佐藤です。 - Я Сато, только что был представлен.

Разница между формой скромно-почтительной речи 1 и формой скромно-почтительной речи 2 заключается в том, что в данных формах меняется субъект уважения. В форме скромно-почтительной речи 1 уважение выражается в отношении лица, о котором идет речь. Например, выражение уважения по отношению к учителю, когда необходимо посетить его дом или передать вещь, то есть используется при выражении уважения и речь идет касательно действия влияющего на учителя.

a) С: А 先生の家に向います。 Я заеду к преподавателю.

b) D: いっていらっしやい。 Хорошего посещения. [8, с. 17]

В форме скромно-почтительной речи 2 уважения выражается по отношению собеседника, когда речь идет о своих действиях.

**4. Форма нейтрально-вежливой речи (丁寧語 *тэйнэйго*)** используется как в нейтрально-вежливом, так и в обычном разговоре. Он характеризуется употреблением связки «ですдэсу» и глаголов в форме на «～ますмасу». В случае, когда отношения с собеседником более близкие, употребляются связка «～だда» и словарные формы глаголов (基本形 *кихонкэй*); это так называемое просторечие, или обычная речь (普通系 *фуцукэй*) [1].

Вежливые слова и грамматические конструкции в нейтрально-вежливой форме используется при обычном, достаточно вежливом разговоре. Грамматическими показателями этого стиля кроме форм на ～ですдэс, ～ますмас, является также ～ございますдэ *годзаимас* (высокая степень+4). Сюда же относятся устойчивые

грамматические конструкции 「おо ... ですдэс」 и 「ごго ... ですдэс」+3 степень формальной вежливости.

a) 明日は日曜日です。 - Завтра воскресенье.

b) 来週出張に行きます。 - Наследующей неделе поеду в командировку.

c) おでかけですか。 - "Вы выходите?",

d) ご立派なことですね - "Совершенно великолепно" (о чем-то имеющим отношение к вам).

e) 改札は右手にございます。 - Касса продажи билетов находится справа.

В этой форме обычно разговаривают с иностранцами. Иностранцы при разговоре с японцами, также используют данную форму, в которой меньше всего отражаются признаки по иерархии "вышестоящий - нижестоящий", а также признаки "свой - чужой". Однако, это все же достаточно вежливая форма, и сфера её распространения очень велика.

**5. 美化語 *бикаго*- Укрощение слов.** Трудно найти эквивалентный перевод на русский язык для этого лингвистического термина. Данные слова служат для улучшения, украшения, идеализации чего-то. В японском языке данная группа слов относится к форме категории вежливости. Они образуются путем прибавления префиксов おо или ごго к имени существительному. Например, みかん *микан* "мандарин" и おみかん *омикан* "мандаринка", 花хана "цветок" и お花охана "цветочек" (сходное с русскими уменьшительными и ласкательными существительными, хотя и не совсем); [9]

食事сёкюдзи и お食事осёкюдзи "еда", но второй вариант скорее прозвучит в женской речи. Наличие таких вариантов в языке - это скорее дань традиции. Укрощение слов чаще всего используются в повседневной обстановке, быту, семье, речи женщин, детей. В некоторых случаях они приобретают скромное или ироническое значение. Например: 仕事сигото "работа" и вариант お仕事осигото; 弁とばんто "японский завтрак" и вариант お弁とおばんто; 集まりацумари "сбор" и вариант お集まりоацумари. Некоторые из таких слов потеряли первоначальный вариант и теперь в языке существуют в варианте бикаго. Например: お腹онака "живот", ご飯гохан "рис", "еда", おやつоацу "полдник".

ただいま、ご飯とお茶をお持ちします。 [9].

Однако, существует простая форма речи, где не используются вежливые формы и префиксы «おо/ごго». В этом случае 3-е лицо будет говорить о 2-3 лицах, не выражая уважения. Тогда и учитель и г-н. «В», оказываются в равных положениях. Например:

a) А 先生が, В さんの家に行く。Учитель А пойдет к г-ну В домой.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
РИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

b) Вさんが、A先生の家に伺う。Господин В пойдет к учителю А домой. [10, с. 15].

### Заключение

Таким образом, исходя из рассмотренных нами классификаций, мы можем утверждать, что принятая классификация форм категории вежливости экспертной комиссией при Министерстве культуры Японии, наиболее правильной.

Следовательно, в современном японском языке формы вежливости делятся на форму учтивой речи, форму скромно-почтительной речи 1, форму скромно-почтительной речи 2, форму нейтрально-вежливой речи и форму укрощение слов. В японском языке система форм категории вежливости охватывает, прежде всего, глагол, а также предикативное прилагательное, связку.

На основе анализа примеров форм учтивой речи по шкале показателя уровня уважения были определены следующие формы: 「～れる、～られる」 -наиболее низко-средний уровень уважения + 1, 「～される」 -низко-средний уровень уважения +2, 「お～になる、ご～になる」 -средний уровень +3, 「お～なさる、ご～なさる」 -высокий уровень +4, 「お～くださる、ご～くださる」 -высокий уровень+5.

Кроме того, на основе анализа примеров форм скромно-почтительной речи по шкале показателя уровня уважения были выявлены следующие формы: конструкция 「お/ご～する」 -наиболее низко-средний уровень уважения + 1, конструкция 「お/ご～V гл. ～いたす」 - низко-средний уровень уважения +2, конструкция 「お/ご～V гл. ～申し上げる」 -средний уровень +3, конструкция 「～させていただく」 - средне-высокий уровень +4, конструкция 「Vて/して～いただく」 - высокий низший уровень +1, конструкция 「お/ご～V гл. ～願う」 -высокий средний уровень+2, конструкция 「お/ご～いただく」 -высокий уровень+3, конструкция 「お/ご～のあずかる」 - наиболее высокий уровень+4.

Коммуникативная категория вежливости образуется путем подбора специальных особых глаголов и выражений с особыми морфологическими образованиями, специально предназначенными для каждой ситуации.

Вежливые формы японского языка показывают соблюдение дистанции и выражают нейтрально-вежливое, уважительное, подобострастное, скромное отношение адресанта к адресату.

### References:

1. Alpatov, V. M. (1973). *Kategoriya vejlivosti v sovremennom yaponskom yazike*. (p. 107). Moskva: Nauka.
2. Hirabayasi, Yo., & Hama, Yu. (1988). *Keigo* (Vejliviy yazik). (p.131).Токиyo.
3. Alpatov, V. M. (2011). *Kategoriya vejlivosti v sovremennom yaponskom yazike*. (p.152). Librocom.
4. Kabaya, H., Kim, D., & Takagi, M. (2009). *Keigo hyogen handobukku*. (p.199). Taishukansyoten.
5. (n.d.). (p.13). Retrieved 2019, from [http://www.bunka.go.jp/seisaku/bunkashingikai/sokai/sokai\\_6/pdf/keigo\\_tousin.pdf](http://www.bunka.go.jp/seisaku/bunkashingikai/sokai/sokai_6/pdf/keigo_tousin.pdf)
6. Lavrentev, B.P. (2002). *Prakticheskaya grammatika yaponskogo yazika*. (p.352). Moscow: Jivoy yazik.
7. Gakken (2007). *Keigo hayawakari djiten*. (p.304). Gakuken djiten hensyubuhun, gakusyu knkyusya.
8. Gakken (2005). *Keigo iikae djiten*. (p.304). Gakuken djiten hensyubuhun.
9. (n.d.). Retrieved 2019, from <http://www.philology.ru/linguistics4/frolova-97.htm>
10. Niside, H. (2008). *Yasasiku tsukaeru keigono kihon*. (p. 191). Seitousya.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 12.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Zoxida Sobirovna Qodirova  
Namangan State University  
Researcher

## FORMING PROFESSIONAL QUALITIES ON FUTURE NURSERY NURSES

**Abstract:** This article concerns the professional development of nursery nurses and formation of professional competence on them. Besides, it also instills students how to use theoretical knowledge in practice and urges them to love their professions so much.

**Key words:** professional competence, integration, management, individual feature, modernization, mechanism.

**Language:** English

**Citation:** Qodirova, Z. Q. (2019). Forming professional qualities on future nursery nurses. *ISJ Theoretical & Applied Science*, 12 (80), 34-36.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-6> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.6>

**Scopus ASCC:** 3304.

### Introduction

In our republic, special attention is paid to increasing the responsibility of pedagogical higher education institutions for training of future nursery nurses, providing the integration of pedagogical education with real educational practice. Higher education institutions are characterized by professional development of future nursery nurses, professional orientation of their social and personal interests, independent thinking, creativity, activeness, developing of professional competence on the nursery nurse, formation of the worldview and self-education needs. For a future nursery nurse, the process of learning in higher education is an acceptable time for professional development and self-improvement in the successful implementation of pedagogical activities. The student combines this process with creating a logical structure of knowledge and learning how to apply them effectively in the future.

In foreign countries, special attention is paid to the integration of social and economic spheres, training of specialists in accordance with international qualification requirements, professional development of education, formation of practice and strengthening scientific and methodological base of the organization. The use of quality assurance and competitive methods in higher education is of scientific and practical importance for the use of quality assurance and learning best practices, such as

system of balancing indicators, universal quality management, quality assurance, key performance indicators, continuous quality improvement.

The education system in the country has undergone a major transformation. In particular, the system of postgraduate education has been further improved, the Ministry of preschool education has been established, the eleven-year education system has been strengthened to reinforce links between schools and colleges, and the ongoing reforms to modernize the content of education and improve the effectiveness of the educational process are yielding results. The main functions of the educators are determined with the importance and significance integrating continuous (I-IV courses) technology into the preparation of future nursery nurses for the professional work of the future educators, using the information and communication technology environment effectively in the implementation of these processes. One of the main tasks of nursery nurses and educators is to shape and develop the young and harmoniously developed young generation. The “Strategy for Further Development of the Republic of Uzbekistan” sets out directions such as increasing access to quality education services, training highly qualified personnel in line with the modern labor market needs [1.70], and thus contributing to the effective preparation of students’ internships for professional work.

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

“Concept of preschool education” [2. 24] and the Charter about it also places a special emphasis on the training of educators who are able to think freshly on preschool education, have extensive experience in national pedagogy, and apply national traditions, values, and rich heritage of folk art. These issues require that the educational and upbringing work in preschools should be organized in a new, diverse direction. Qualifying pedagogical practice in pedagogical universities is the most important stage of the final education system. The main principle of higher education is to combine learning with production practice, which makes it possible to apply theoretical knowledge to practice.

During qualifying pedagogical practice, students acquire pedagogical skills and abilities in the preschool educational institutions in accordance with the knowledge gained in special methodology and at the same time test their pedagogical skills and abilities.

Future educators in the adaptation of pedagogical practice:

- Planning and carrying out educational work in preschool organizations;
- Solving problems in the upbringing of children with preschool children and their parents;
- Ability to learn and analyze the activities of the preschool organization.

Qualified pedagogical practice [3.61] allows students to carry out real creative activities in the profession. The effectiveness and importance of preparing future professionals for the process depends on the student’s ability to put into practice the knowledge he has gained on the subject “Pedagogy” and “Psychology”. The internship facilitates the development of practical skills for future professionals, as well as the ability for students to observe and reflect on certain events that are part of the pedagogical practice and understand their role in this process. Students acquire certain pedagogical skills associated with comprehensive learning of children in the course of continuous practice.

Students should be able to apply the theoretical knowledge gained in practice through the use of a conscious, creative approach, to strengthen the pedagogical skills acquired during the practice, which entails the following tasks.

- To apply theoretical knowledge, practical skills, which are pedagogical activity during pedagogical practice; acquisition and improvement of pedagogical skills; to study advanced pedagogical practices and to acquire more and more modern techniques and techniques of learning that enhance children’s cognitive functioning.

- Set a goal for the organization of social organization activities, planning, choosing the most effective methods of educational and educational work, identifying each of them and their ability to give

and accordingly the organization of their implementation.

- The creative nature of pedagogical practice is also provided by a broad system of social tasks that students perform during their internship. This continuous practice primarily involves social work in the field of future professional activity. This practice develops students’ creative thinking based on the ideas of national independence, pedagogical technologies and interactive methods. The need for active social activities, training and advocacy, and engaging in various forms of public affairs builds skills and skills.

- Students gain a vivid impression of the pedagogical process during their professional pedagogical practice, gain an idea of the young and individual characteristics of children, the specific methods of learning a team of children, and acquire specific, pedagogical skills.

- In the future, the social activity of students of pedagogical universities in the field of professional activity will only be an important tool in developing pedagogical skills.

- During the pedagogical practice, it is necessary to develop the qualities of respect for each child’s personality, attention to their problems, patience, diligence in seeking ways to achieve goals, and so on. Acquisition of pedagogical technology implies the methodical knowledge of the educator of knowledge of his subject at the level of modern science. Acquisition of pedagogical techniques involves the formation of the educator’s personality and the acquisition of skills and communication skills with the pupils.

Attention was given to increasing the content of pedagogical practice in the preparation of future nursery nurses for professional activity and the following tasks were implemented:

- There are organized various educational and pre-service activities aimed at preparing students for practice.

For instance:

1. Lectures on professional activity were organized in the section: Discussion on “Social Significance of Nursery nurses” [4.6]. The purpose of the discussion was to provide information on the professionalism of educators in the Republic of Uzbekistan and the opportunities created for them by the state, the social protection of preschool organizations. At the same time, it was decided to raise the responsibility and love for the future of educators who chose this honorable profession.

2. Presentations on modernization of educational process in preschool institutions were organized.

The purpose of the lectures is to provide information on the renewal, improvement and development of pre-school education institutions in the Republic of Uzbekistan. At the same time, future teachers should obtain all relevant regulatory documents from the preschool educational institutions



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

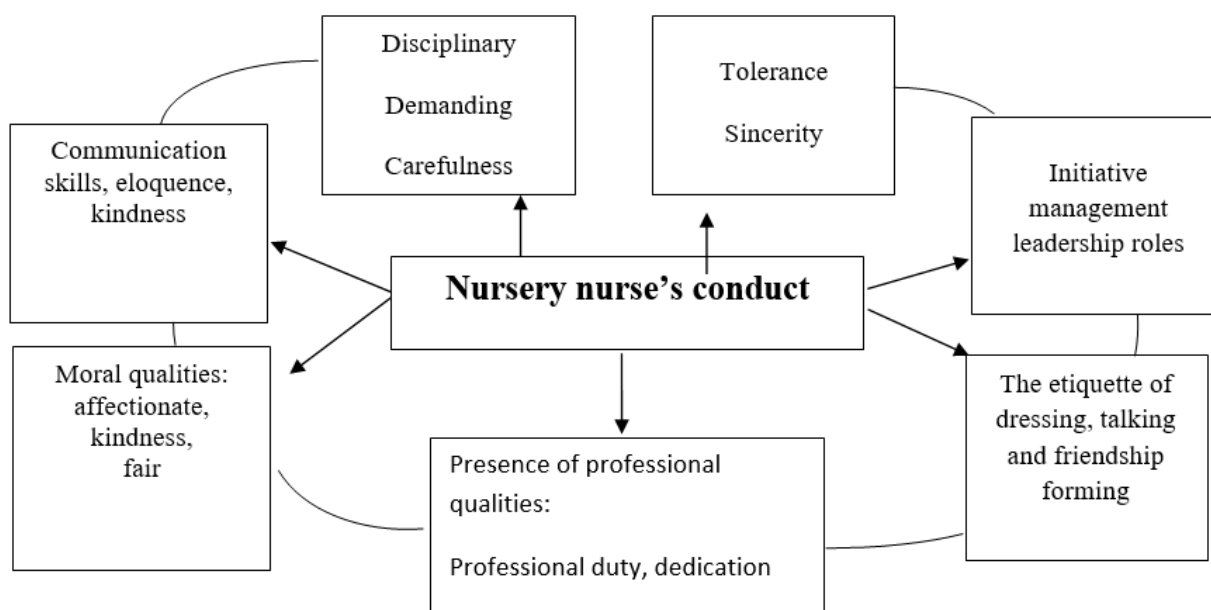
and the industry and gain [5. 226] the skills required to carry out professional activities based on their requirements.

3. A conversation was held that focused on the moral qualities of the future educator. The purpose of the interview was to improve the professional and personal qualities of future educators. Qualified educators with many years of experience are also involved in the interview process. Based on their experience, they shared their views on the personal qualities of the tutor. In the meantime, prospective

students also expressed their views on the behavior of the educator. Based on this conversation, it was considered necessary to pay attention to the formation of the following professional qualities in the future educators and to bring the professional qualities and ethics of the educators into the system.

To conclude, it is possible to say that professional qualities, ethics, communication skills, moral qualities of future nursery nurses have been highlighted in the cluster method. Their professional qualities have been systematized and simplified.

### Professional qualities of nursery nurses



### References:

1. (2017). *Xarakterlar strategiyasi asosida zhadal taraqqiet va yangilanish sari risola.* (pp.70-71). Tashkent.
2. (2008). *Maktabgacha ta'lim Kontseptsiyasi.* (p.24). Tashkent.
3. (2011). *Y'qov-malakaviy amaliy dasturi.* (p.61). Tashkent.
4. (1997). *Kadrlar tayerlash milliy dasturi.* (p.6). Tosh.
5. (2004). *Oliy ta'lim me'eri, khukukiy va uslubiy xuzhhatlar typlami.* (p.226). Tashkent.
6. (2001). *Y'zbekiston Respublikasi oliy ta'limning me'eri xuzhhatlari.* (p.138). Tashkent.
7. (2008). *Y'zbekiston Respublikasining maktabgacha ta'lim kontseptsiyasi.* (p.24). Tashkent.
8. (2018). *Davlat talablari.* Tashkent.
9. (2018). *"Ilk qadam" davlat y'qov dasturi.* Tashkent.
10. (2017). *Maktabgacha ta'limning davlat standartlari.* N..



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](https://doi.org/10.1177/2308494419874444) DOI: [10.15863/TAS](https://doi.org/10.15863/TAS)

## International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 12.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Umida Ikromovna Nosirova  
Ferghana State University  
researcher

## PRAGMASEMANTIC FEATURES OF THE POETIC TEXT

**Abstract:** The present paper reveals the issues of studying pragmatics in the poetic texts. The communicative intention of the poets can be shown by special combination of the words, which evoke the pragmatic effect. Lexical units and the word in poetry describe the pragmatic features in poetic speech. The word meaning emerges in different understanding of the poet's aim. Rendering the communicative aim can be shown by the words shade and colouring.

**Key words:** poetic text, word meaning, semantics, poetic speech, lexical units, communicative aim, pragmatics.

**Language:** English

**Citation:** Nosirova, U. I. (2019). Pragmasemantic features of the poetic text. *ISJ Theoretical & Applied Science*, 12 (80), 37-41.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-7> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.7>

**Scopus ASCC:** 1208.

### Introduction

The range of issues as defining the place of pragmatics among other semantic phenomena, grounding its priority in the linguistic process, studying the semantic structure of language units and distinguishing the stylistic-semantic meanings have become an object of researches within the last periods of the development of linguistics.

The process of study the issues of semantics has increased the interest to the relationship of the meaning and sense of lexical units as well as to the matters of pragmatics. Due to it, expressing the phenomena of the reality approaching to pragmatics concepts has taken its own place. However, pragmatics is not a new branch of linguistics, considering its broad usage before Socrates' times. Later J.Lokk and E.Kant also were engaged in the matters of pragmatics on the bases of Aristotle's views. It is known that Aristotle substantiated the social-moral essence of the art of poetry and investigated the esthetic-emotional power of the theory and art of poetry, and the art of the artistic word in his work "Poetics". Aristotle's work "Poetics" ("The art on the poetry") is considered the initial theoretical research in philology, where Aristotle regarded the artistic literature as "poetry". As he cited, the life reflects itself in poetry; all the events in the past, present and future are expressed in it. Thus, the poet creates the similar events or brings them to existence [3,3]. According to these views of Aristotle,

the branch of pragmatism appeared in philosophy in the XIX-XX centuries. In particular, Ch.Pirs, R.Karnap, Ch.Morris and L.Vitgenshtein greatly contributed into linguistics by disseminating the ideas of pragmatism in America and Europe in 20-30 of the XX century.

One of the founders of the philosophical pragmatism Charlz Sanders Pirs suggested studying the meaning of the sign, approaching to the results, effectiveness of the action, fulfilling by this sign, considering the factor of the communicative action subject within the theory of sign.

C.Morris proposed the idea that pragmatics is broader than syntax and semantics, and pretends pragmatics to be a science, which studies the linguistic process in broad perspectives. Some linguists consider that pragmatics studies the relationship, related to the text, while the others claim that this science reveals the ways of using the linguistic means in order to show the intention and aim of the interlocutors.

There have been numerous conferences and conducted researches in the sphere of pragmatics in the world and Russian linguistics since 1970.

There are different approaches to pragmatics in the works by Yu.S.Stepanov, R.S.Stalneyker, G.M.Green, P.Grundi, H.Heberlend, J.L.Mey, A.V.Fedoruk, A.I.Shevchenko and some others [9;20;17;18;19;21;13;15], which created the scientific bases of pragmatics.

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

The linguist G.G.Pocheptsov cites “Semantics is the permanent property of the units of the language system, while pragmatic features can appear in different spheres” [11,17].

A.Nurmonov in Uzbek linguistics founded the theories in revealing the matters of pragmatics. The theses “Pragmatic features of syntactic units” and “Presupposition of auxiliary constructions” [10,42-45] are the bright examples of it.

The special attention can be given to the monograph “Pragmalinguistics” in Uzbek linguistics, where the theories on the following terms and notions as the dichotomy of the language and speech, linguistic process, linguistic potentials and discourse have been given [12]. M.M.Khakimov advanced the theories on the issues related to pragmatics in the monograph of the doctoral thesis “Pragmatic analyses of the text in Uzbek language”. He analyzed the linguistic pragmatics and its historical origin, the types of pragmatic meaning in the semantic structure of the text. Furthermore, he revealed the rules of the direct and indirect meaning in the text, defined the laws of the semantic, syntactic, presupposition and pragmatic mechanisms.

In the monograph “The bases of Uzbek pragmalinguistics” the issues of pragmalinguistics, which had not been thoroughly studied, were under analyses, where M.Khakimov elucidated the matters of semantics, sygmatics, syntax and pragmatics as the composite parts of linguosemiotics. Moreover, the researcher touched upon the logical, philosophical, social, psychological and pragmalinguistic features of a sign [14,176].

### Materials and Methods

One of the problems in Uzbek linguistics, which requires the further investigations, is the semantic and pragmatic features of poetry. Each literary work can be studied when its linguistic content is considered. Nowadays analyses of the matters of a fiction give an opportunity to clearly imagine the emergence of language units in a fiction and understand the artistic and esthetic impact in broad perspectives. Though the numerous researches on the role of all the language units in the poetic text, their expressive semantic meaning, their linguistic and artistic-esthetic function have been conducted, the issues of studying the language of poetry, the connotative meaning, which shows the expressive-emotional evaluation of the word and word combinations, or in other words, pragmatic meaning of the word, require further analyses.

Undoubtedly, there is a law of connection of each element with other elements and units according to their function and meaning. Only being aware of the

laws, the poet can create marvelous, inimitable in their beauty and unique lines, using his artistic and language flair and skill. The poetic text is an intellectual creation. Creation is a process; realizing creation is a process again [6,7]. This process occurs due to pragmatic use of semantic meanings of the word. The pragmatic features of the poetic text include the following: pragmatics deals in communicative function of the language, while poetics displays the different shade and colours due to the artistic features of the word. While analyzing each poetic text the lexical-semantic and pragmatic features of the used words are considered. Each word possesses its semantic expression in the definite branch of linguistics. The artistic evaluation of the word use is connected with the exact imagination and realizing the word meaning.

The poet’s attitude to the word in poetry, the art of word selection and use have their own place. Only that poet can create inspirational works, who correctly uses the artistic opportunities of a word. The poetic language creates the opportunities to skillfully use all the phonetic, lexical and grammatical means, chooses the forms of expressions peculiar to the writer. The opportunities of the word meaning are vividly seen in the context, even such artistic features can appear, which cannot be imagined by the poets and readers. Any work created by the word power can be revived only due to the readers’ imagination.

The artistic opportunities of a word in the poetic speech reveal the pragmasemantic features. The creator chooses the linguistic units from the vernacular language in order to present some information to the reader, transforms, artistically enriches it and delivers back to the folk.

The following poem by Erkin Vokhidov proves our thoughts:

Xalq — ustozim, men esa — tolib,  
So‘z durlarin termoqdir ishim.  
Odamlarning o‘zidan olib,  
Odamlarga bermoqdir ishim [4]<sup>1</sup>.

The selected words by the poet change their function in the context, the meaning of expression, which depicts the concrete attitude of the poet to the event taking the priority place instead of the naming seme. As Belgian linguist Jan Newts cites: “there is no opportunity to know the speech structure or its meaning not approaching to the factors of the context or, in particular, to the factors of using these structures” [22,68]. The opportunities of the word meaning are not seen in the context. For example, in the poem “Riddle” by Erkin Vokhidov:

Topishmoq aytadi menga nabiram - “K” dan  
boshlanadi, har uyda bor, - der, - Sodda ish asbobi...  
Men, ketmon, desam,

<sup>1</sup> My folk is my teacher, I am a learner,  
My work deals in collecting the pearl of words,

Which I take from the people,  
And render to people.

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

Nabiram kuladi: -Yo‘q, bu – kompyuter![4]<sup>2</sup>

In this poetic text the character of the relations between the interlocutors, their scope of perception and attitude to the communicative-pragmatic information is expressed by the word. The “*cultivator*”, chosen by the grandfather, gives the information about the collectivization in 30-40ss, the cotton monopoly in 50-80ss, while the chosen word “*computer*” by the grandson exposes the advantages of the technologies of the modern world. Thus, the scientific views of E.S.Aznaurov on the linguopragmatic analyses of the word have their own significance. He initially substantiated the principles of the linguopragmatic analyses on the bases of the communicative-pragmatic event in his research and included the following:

- the place and event of the communicative act;
- the theme and aim of the communication;
- the ethnic and individual characteristics of the interlocutors;
- the interrelations of the interlocutors [2,38].

While analyzing the language features of each poetic text, there is a need to approach to the described event in terms of space and time, as each work is created in relations to the period and place. The structure of the time or, in other words, the temporality can be one component of its content, being important in the process of creating the sense and understanding it. According to Sh.Iskandarova, the temporality is “a semantic category, which presupposes the further understanding of the defined events and its elements towards the moment of a speaker’s speech” [5,152]. In this regard, the poet expresses the individual features of the person character, formed in two different social environment by the words “*cultivator*” and “*computer*”. Therefore, he introduces a new shade of meaning into the word semantics and reaches the pragmatic effect.

The author is able to make each linguistic mean colorful in the poetic text in order to depict his intentions and motives. The expressive means of the word in the poetic text can be enriched with the poetic spirit and the poetic attire. Under the linguistic means can be understood the unit of each stylistic layer, where the poet’s skill can artistically enrich the expressive means related to the different functional styles. The opportunities of the pragmatic meaning, meant by the poet, can expand. The author points at the information, which he disposes, and gives the proposition of resembling the definite object with the other ones in the poetic texts.

The author uses the unconventional ways of presenting the lexical meaning to the readers and

reaches his aim. This process occurs due to the use of the semantic meaning of the word and syntactic structure of the lexical units with pragmatic aim. It is obvious, that these factors consider the external pragmatic components of the lexical units, which have the influence only in the definite context [7,12].

The Russian linguist P.A.Lecant emphasizes that nonstandard word combinations consist of the combinations of attributive relations, pretending that “mainly the combinations of the attributive relations are characteristic to the word combinations of the semantic model “the object and its sign” [8,263].

The Uzbek linguist Kh. Abdurakhmonov and N.Makhmudov called these combinations “unnatural combinations” in their thesis “Word esthetics”. “The combinations, which are unusual, draw the attention by their “novelty”, individuality and unusualness. The readers unconsciously think about them, thus, they deeply understand the writer’s intention. That is why, in comparison with the usual word combinations the unusual word combinations have more importance in the poetry” [1,41], - by this statement the linguists emphasized the plenitude of word meanings.

The unusual combinations in Uzbek language are formed on the bases of the head and subordinate words, they are similar to the word combinations, however, the meaning and semantic relations have unusual character. For example, in “Black sun” by M.Yusuf the features of the character of the lyric hero are revealed by the illogically connected attributive combination:

U yorug’ dunyoda  
Tengi yoq inson,  
Qadrdon begona,  
Yovuz mehribon [16,197].<sup>3</sup>

The word combinations “*closest stranger*”, “*evil kindness*” in the poetic lines are semantically irrelevant; however, the two words opposition, which have the function of the determiner and determinant, bring to the new meaning. The position of the words is of great importance in Uzbek language, as changing of the place of the determiner and determinant “*қадрдон бегона*” (“*closest stranger*”) denotes the close relations between the strangers, while “*бегона қадрдон*” (“*stranger relative*”) shows the meaning that the relationship between the relatives is distant.

Thus, the great attention is paid to the determiner in the relations of the determiner and determinant, as the determiner reveals the meaning of the determinant. A new unexpected meaning appears between the determiner and the determinant.

<sup>2</sup> My grandson is telling the riddle  
Begins from “C”, everyone has it,  
A simple tool...  
I am saying, it is cultivator.  
No, it is computer,- he is telling with a smile.

<sup>3</sup> In the whole world  
He is incomparable man,  
The closest stranger,  
Evil kindness in the man.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

The expression of the communicative intention of different meaning in the author's speech occurs on the bases of the communicative tactics. The author's communicative aim in the poetic text is one of the main characteristics of the communication process, this aim linguistically emerges in the structure and meaning of the poetic text as if deliberately formed communicative intention. As it is known, the internal aim of the informant in any text consists of two meanings. They are extended and concise meanings. These forms of meanings emerge in some parts of the text according to the communicative intention. For example, in the poem "Weak eyes" by Erkin Vokhidov:

Ko'zidan shikoyat qilar qariya:  
"Menga nima bo'ldi, hayronman o'zim.  
Hov uzoqda turgan kulrang Neksiya  
Raqamini yaxshi ilg'amas ko'zim".  
Uni o'rab olgan bir to'p o'g'il-qiz  
Xo'rsinib tinglashar cholning so'zini.  
"Ey, otaxon, - derlar, - biz ko'rmaypmiz  
O'sha Neksiyaning hatto o'zini" [4, 202].<sup>4</sup>

In this poem the concise meaning form shows that the old man can see better than the young girls and boys. However, the real meaning reveals the philosophical meaning of speculating broadly, having the broad horizon and open-heartedness. The readers realize the social factors between the elders and young generation and perception of the life in different

perspectives. The information "we do not see" has the concealed, indirect meaning, reaching the pragmatic effect. The inner intentions of the poet and their understanding from the meaningful structure of the text are related to the reader. The information about the linguistic action is collected, and then is delivered to the addressee, triggering the information change. The power of influencing of the lexical units on the listener in the definite context evokes the pragmatic relation.

### Summary

Thus, the language units emerge in different forms in the poetic texts and the poetic features of the linguistic means are expressed in different colours, arising the delicate shades of meanings. The essence of life is revealed vividly by the word in the poetry. The lexical units serve to express both internal and external alterations and esthetic-emotional relations of the person's spirituality. Acquiring the artistic shade in the poetic text, the word and linguistic units, which serve to express the various meanings, enlarge the expressive opportunities of the text, evoking the contrasts, making the plot complicated and forming the pragmatic meaning and imagination.

Opportunities of the poetic texts in pragmatic definition of the word meaning are wide. The study of the word meaning as the object of pragmatics helps reveal the lexical opportunities of the Uzbek language.

### References:

1. Abdurahmonov, H., & Mahmudov, N. (1981). *So'z estetikasi*. Toshkent: Fan.
2. Aznaurova, E.S. (1988). *Pragmatika khudozhestvennogo slova Tekst*. Tashkent: Fan.
3. Aristotel (1980). "Poetika" (Poeziya san'ati haqida) G'afur G'ulom nomidagi "Adabiyot va san'at" nashriyoti. Toshkent.
4. Vohidov, E. (2010). *Orzuli dunyo. She'rlar*. – Toshkent: Sharq.
5. Iskandarova, Sh. (2007). *Til sistemasiga maydon asosida yondashuv*. Toshkent: Fan.
6. Kazarin, Yu.V. (1999). *Poeticheskaya tekst kak sistema*. Ekaterinburg: Izdatel'stvo Ural'skogo universiteta.
7. Ko'chiboev, A. (2015). *Matn pragmatikasi*. (O'quv-uslubiy qo'llanma) Samarqand.
8. Lekant, P.A. (1988). *Sovremennyy russkiy literaturnyy yazyk*. Moscow: Vysshaya shkola.
9. Morris, Ch.U. (1983). *Osnovaniya teorii znakov*. Per. s angl. Semiotika / Sost., vstup. statya i obshch. red. Yu.S. Stepanova. (pp.37-89). Moscow: Raduga.
10. Nurmonov, A. (1985). *Ko'makchili konstruktsiyalar presuppozitsiyasi*. O'zbek tili va adabiyoti.
11. Pocheptsov, G.G. (1985). *O meste pragmaticheskogo elementa v lingvisticheskom opisanii*. Pragmaticheskie i semanticheskie aspekty sintaksisa. Kalinin: Izd-vo.

<sup>4</sup> An old man complains  
What's the matter, I cannot understand,  
I cannot see the numbers  
Of the grey "Nexia", standing aside.  
The group of girls and boys

Say, listening to the old man words,  
We do not see Even the "Nexia" itself.

**Impact Factor:**

**ISRA (India) = 4.971**  
**ISI (Dubai, UAE) = 0.829**  
**GIF (Australia) = 0.564**  
**JIF = 1.500**

**SIS (USA) = 0.912**  
**PIHII (Russia) = 0.126**  
**ESJI (KZ) = 8.716**  
**SJIF (Morocco) = 5.667**

**ICV (Poland) = 6.630**  
**PIF (India) = 1.940**  
**IBI (India) = 4.260**  
**OAJI (USA) = 0.350**

12. Safarov, Sh. (2008). *Pragmalingvistika*. Monografiya. Tashkent.
13. Fedoryuk, A.V. (2002). *Funksional'no-pragmaticheskie aspekty frazeologicheskikh intensifikatorov v sovremennom angliyskom yazyke*. Avtoref. kand. diss. (p.20). Irkutsk.
14. Hakimov, M. (2013). *O'zbek pragmalingvistikasi asoslari*. (p.176). Toshkent: Akademnashr.
15. Shevchenko, A.I. (1987). *Pragmaticheskaya obuslovlennost' nominatsiy neverbal'nykh komponentov kommunikatsii v angloyazychnom khudozhestvennom tekste*. Avtoref. kand. dis.. (p.23). Kiev.
16. Yusuf, M. (1991). *Ishq kemasi*. Tashkent.
17. Green, G.M. (1989). *Pragmatics and natural language understanding*. Hillsdale, NJ: Erlbaum.
18. Grundy, P. (2000). *Doing Pragmatics*. London: Arnold.
19. Haberland, H., & Mey, J.L. (2002). Editorial: pragmatics and linguistics twenty five years later. *Journal of Pragmatics* 34 (12), pp.1671– 1682.
20. Lawal, B., et al. (1996). "A pragmatic study of selected pairs of Yorubaproverbs" in *Journal of Pragmatics*, pp.635-652.
21. Mey, J.L. (2001). *Pragmatics: an introduction*. Malden, MA: Blackwell publishers.
22. Nuyts, J. (1992). *Aspects of a Cognitive-Pragmatic Theory of Language. On cognition, functionalism, and grammar*. Amsterdam / Philadelphia: J.Benjamins Publishing comp..
23. Stalnaker, R. (1974). *Pragmatic presupposition*. In: *Semantics and Philosophy*. (pp.197-214). NewYork.



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHII (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](http://s-o-i.org/1.1/TAS) DOI: [10.15863/TAS](https://doi.org/10.15863/TAS)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 12.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



**Karomat Khabibullaevna Mansurova**  
Namangan state University  
senior lecturer

**Shukhrat Narzullaevich Ubaydullaev**  
Namangan state University  
Ph. D., associate Professor

**Khusniddin Tozhiakmatovich Rakhimov**  
Namangan state University  
senior lecturer

**Bakhodir Rakhimovich Zhurabaev**  
Namangan state University  
senior lecturer

**Mukhammadzhon Yakheevich Bobokhonov**  
Namangan state University  
senior lecturer  
Department of German and French languages

## SYMBOLIC MEANING OF COLOR IN PHRASEOLOGICAL UNITS ON THE MATERIAL OF ENGLISH, GERMAN, RUSSIAN AND UZBEK LANGUAGES

**Abstract:** The article is devoted to analyses of the most important Kinds of Phraseologisms, their way of formation and function, and linguistic connection within four languages. The quantity of the phraseological units is established, the dominant colour terms are determine daswellas the phraseological units, common for four, three and two languages of the research.

**Key words:** german language, phraseological unit, phraseology, proverbs, sayings, the analysis of phraseological units.

**Language:** Russian

**Citation:** Mansurova, K. K., Ubaydullaev, S. N., Rakhimov, K. T., Zhurabaev, B. R., & Bobokhonov, M. Y. (2019). Symbolic meaning of color in phraseological units on the material of English, German, Russian and Uzbek languages. *ISJ Theoretical & Applied Science*, 12 (80), 42-44.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-8> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.8>

**Scopus ASCC:** 1203.

### СИМВОЛИЧЕСКОЕ ЗНАЧЕНИЕ ЦВЕТА В ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦАХ НА МАТЕРИАЛЕ АНГЛИЙСКОГО, НЕМЕЦКОГО, РУССКОГО И УЗБЕКСКОГО ЯЗЫКОВ

**Аннотация:** В статье рассматриваются основные виды фразеологических единиц, способы их образования и функционирования, интерлингвистическая связь фразеологизмов в четырех языках. Устанавливается количественная характеристика фразеологических единиц, определяются доминирующие колоризмы в их составе. Выявляются фразеологические единицы, объединяющие четыре, три или два языка исследования.

## Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	РИИЦ (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

**Ключевые слова:** немецкий язык, фразеологизм, фразеология, пословицы, поговорки, анализ фразеологических единиц.

### Введение

У исследователей фразеологического состава немецкого, английского, русского и узбекского языков имеется множество мнений о том, что такое фразеологизм, причем наблюдается разница во взглядах на то, каков состав таких единиц в каждом из языков. Наиболее известны классификации фразеологизмов Е. Агриколы, И.И. Чернышевой, А. Роткегель. Авторы по-разному определяют отнесенность к фразеологизмам различных групп словосочетаний и степень устойчивости словосочетаний. Так, например, Г.Л. Пермяков в состав фразеологизмов включает пословицы, поговорки, присловья, крылатые слова, афоризмы, а Е. Агрикола к фразеологизмам относит простые фразеологические сочетания, фразеологические единства и идиомы.

Термин «фразеологические единства», с точки зрения И.И. Чернышевой, наиболее точно передает структурно-семантическую специфику фразеологизмов этого типа: целостное значение (семантическое единство), возникающее на основе переосмысления всех компонентов словосочетания.

В целом фразеологизм характеризуется как «сочетание слов с переносным значением», как «устойчивое словосочетание с идиоматическим значением», как «устойчивая фраза». Фразеологизмам присущи метафоричность, образность, экспрессивно-эмоциональная окраска.

Цветовые обозначения отражают все краски жизни или, как говорится в гениальном произведении И.В. Гете «Фауст», «Amfarbigen Abglang haben wird das Leben». Цвет является одним из свойств объектов материального мира и воспринимается как осязаемое зрительное ощущение благодаря человеческому мышлению. Воздействие цвета на сознание человека и его ощущения было замечено давно. Люди с незапамятных времен придавали особое значение чтению «языка красок», что нашло отражение в древних мифах, народных преданиях, сказках, различных религиозных и мистических учениях, на социальное положение людей, их различные психологические состояния. Это проявлялось в подборе одежды определенных цветов, народных поговорках и пословицах.

К фразеологическим сочетаниям относятся фразеологизмы, возникающие в результате единичного сцепления одного семантически преобразованного компонента. Для семантики подобных фразеологизмов характерна аналитичность и сохранение семантической отдельности компонентов.

Фразеологические сочетания могут быть терминологического, а также нетерминологического характера.

*Das gelbe Fieber* (тропическая болезнь), *die silberne Hochzeit* (25-летнее нахождение в браке), *der schwarze Markt* (тайный, запрещенный рынок).

Наибольшее количество ФЕ имеет в своем составе колоризм «красный», 63 ФЕ, что составляет 37.5% от всего корпуса ФЕ с компонентами-колоризмами. Следующий по численности – ФЕ с компонентом-колоризмом «зеленый», 38 ФЕ или 23%, третье место занимают ФЕ с компонентом «синий» (26 ФЕ или 15%), далее следуют ФЕ с колоризмами «желтый» (21 ФЕ) и «розовый» (20 ФЕ), что составляет 12.5% и 12% соответственно.

На данном материале исследования в английском и немецком языках отмечено одинаковое количество ФЕ – 52 ФЕ или 31%. В русском и узбекском языках количество ФЕ значительно ниже, 35 ФЕ (21%) и 29 (17%) соответственно.

Красный цвет оказывает на психику человека самое сильное эмоциональное воздействие. Из всех цветов он самый теплый. Этот цвет подобен крику – он будоражит, вызывает возбуждение и прилив энергии. Красный цвет ассоциируется у немцев со страстью, торжеством, огнем, революцией, свободой, преданностью:

Как отмечено выше, ФЕ с колоризмом *красный* присутствуют в наибольшем количестве ФЕ. Одинаковое количество ФЕ с этим компонентом отмечено в немецком и английском языках – 18 единиц, в русском их насчитывается 15, а в узбекском – 17.

Три ФЕ являются общими для всех четырех языков исследования, например: рус. «красный, как рак», англ. «red as a lobster» (красный, как рак), нем. «rot wie ein Puter» (красный, как индюк) или «krebsrot sein» (красный, как рак) а узбк. «анордай қизил» (красный как гранат) или «қисқичбақа сингариқизил» (красный, как рак).

Название всемирной гуманитарной организации *Красный Крест* также совпадает во всех языках исследования, англ. «Red Cross», нем. «Rotes Kreuz», узб. «Қизил хожа». Общей ФЕ в четырех исследуемых языках является метафорическое название Марса – рус. «Красная планета», англ. «the Red Planet», нем. «der Rote Planet», узб. «қизил планета».

Четыре ФЕ отмечены в трех языках исследования, в русском, узбекском и немецком, две из них связаны с коммунистическим периодом, например: рус. «красный угол», нем. «rote Ecke», узб. «қизил бурчак» (помещение при большом жилом доме, в

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
РИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

учреждении, отведённое для культурно-просветительной работы). Общими также являются следующие ФЕ, например: нем. “*die Rote Liste*”, рус. “*Красная книга*”, узб. “*Қизил китоб*” (список редких животных и растений, находящихся под угрозой исчезновения).

Большое количество ФЕ, имеющих одинаковое значение, встречаются в двух языках исследования, в основном они совпадают в родственных английском и немецком языках, а также в русском и узбекском. Пять ФЕ являются общими для английского и немецкого языков, например:

(1) англ. “*like (waving) a red rag to a bull*”, нем. “*ein rotes Tuch für jemandensein*”

(действовать, как красная тряпка на быка, раздражать, сердить кого-то); (2) англ. “*not one red cent*”,

нем. “*keinen roten Heller haben*”

(не иметь ни гроша); (3) англ. “*better red than dead/ better dead than red*”, нем. “*lieber rot als tot*”,

нем. “*lieber tot als rot*” (лучше быть мертвым, чем красным/лучше быть красным, чем мертвым).

Один ФЕ являются общими только для русского и узбекского языков, например: рус. “*красная строка*” и узб. “*қизил чизиқ, қизил хошия*” (отступ, абзац).

Одна ФЕ объединяет английский, русский и узбекский язык: англ. “*red-letter day*”, рус. “*красный день календаря*”, узб. “*календардаги қизил кун*” (праздник, выходной день). Интересно, что в немецком языке

существует подобная идиома, однако она не совпадает полностью: красный цвет - цвет Рождества, цвет жизни. Красный цвет может символизировать необычность чего-л., особое значение события, дня. В этом случае говорят:

- *sichetwas rot imKalenderanstreichen*-запомнить какой-либо важный день для кого-либо;

- *sichwieeinroterFaden*-проходить красной нитью

Таким образом, значение компонента в зависимости от выполняемой им функции может быть сложным, разветвленным, с множеством коннотаций, или бедным, обесцвеченным. Однако значение слова присутствует в контексте фразеологизма всегда, без этого невозможно понимание внутренней формы фразеологизмов, их семантики, экспрессии, их связей с остальной частью словарного состава языка.

Рассмотрев некоторые цветообозначения, используемые в немецких, английских, русских и узбекских языках фразеологизмах, мы можем прийти к выводу, что конвенциональное значение различных цветов, безусловно, влияет на семантику фразеологических единиц.

Символические значения цвета дошли до наших дней в их первоначальном виде. Символика цвета это еще один “ключ” к пониманию культуры, менталитета других народов. И именно поэтому данный вопрос является важным элементом для исследования и классификации.

## References:

1. Berlin, B., & Key, P. (1969). *Osnovnye tsveta: Ikh universal'nost' i vidoizmeneniya*. Moscow.
2. Vakurov, V.N. (1983). *Osnovy stilistiki frazeologicheskikh edinit*. (p.132). Moscow: Izd-vo MGU.
3. Gerasimenko, I. A. (2010). *Semantika russkikh tsvetooboznacheniy*: monogr. /Irina Anatol'evna Gerasimenko. (p.440). Gorlovka : Izd-vo GGPIIYa.
4. Degtyareva, I.N., (2007). *KhavushNur. Leksika tsvetooboznacheniya: rusko-turetskie sootvetstviya*. Rusistika i sovremennost'. Tom 2. Materialy VII mezhdunarodnoy nauchno-prakticheskoy konferentsii. Spb..
5. Komina, E.V. (1972). *Modeli tsvetooboznacheniy v angliyskom yazyke. Problemy angliyskoy filologii i psikholingvistiki. -Vyp. 1*. Kalinin:KGU, pp.45–86.
6. Larin, B.A. (1977). *Ocherki po frazeologii. Istoriya russkogo yazyka i obshchee yazykoznanie: Izbrannye raboty*. (pp.125-143). Moscow: Prosveshchenie.
7. Mal'tseva, D. G. (2000). *Germaniya : strana i yazyk. Lingvostranovedcheskiy slovar'*. (p.416). Moscow: Russkie slovari, Astrel', AST.
8. Mironova, L.N. (1984). *Tsvetovedenie*. (p.286). Minsk.
9. Khaymendal', E. (1961). *Tsvet i Svet*. (p.284). Berlin.
10. Kheller, E. (2008). *Kak deystvuyut tsveta*. (p.293). Gamburg.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 02.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Alijon Mengbayevich Esanov  
Termez State University  
Teacher, Republic of Uzbekistan

## CHILDREN`S SONGS RELATED TO SEASONS

**Abstract:** It is difficult to imagine Uzbek folklore without the children's oral creativity. Children's songs have a unique character. This article focuses on the poetry, style and genesis of children's songs related to the seasons in Uzbek children's folklore.

**Key words:** snowdrop, seasonal songs, ritual songs, performance methods, children's vocalizations, the begging, the rulers.

**Language:** English

**Citation:** Esanov, A. M. (2019). Children`s songs related to seasons. *ISJ Theoretical & Applied Science*, 12 (80), 45-47.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-9> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.9>

**Scopus ASCC:** 1203.

### Introduction

Folklore have been the basis for the emergence of written literature, and its formation has a long history. Accordingly, folklore is an inexhaustible treasure that combines the spirituality, thoughts and way of life of a particular nation. The folklore appears as an example of folk wisdom and is inextricably linked to the life of the people. Folklore has two forms of human creativity: adult creativity and children's art forms. Children's oral samples are diverse in their genre character and theme. The genres of folklore samples for children are often distinguished by the fact that they are fairy tales, songs, puzzles, proverbs and adages.

One of the examples of folklore that is loved by children is children's songs. Children's songs are vivid examples of oral poetic creativity that give the child a sense of solace and excitement on the basis of its poetic clarity, textual tone and music.

### Analysis of Subject Matters

The song consists of some of the earliest forms of folklore, with several poems intended for singing. The songs are adapted to the rhythm, and the text itself is the basis for the creation of the melody. Sometimes songs are played along with the game. This suggests that the basis of the song is the music. The song is one of the most widespread and popular genres of folklore, and children's folklore can not be imagined without children's songs.

The children's songs include seasonal songs about the seasons and ceremonial scenes of nature. Particularly in songs related to natural events, the sun, moon, cloud, rain, snow and other natural phenomena influence the human factor and the expansion of children's world. Seasonal songs play an important role in expanding children's thinking, informing them of events and seasons. Songs such as "Boychechak(Snowdrop)", "Oftob chiqdi olamga", "Laylak keldi" have been appeared relate to the spring season and are often sung this season.

"Boychechak(Snowdrop)" is a seasonal ritual song which is a children's favorite song. This song is about the process of opening a flower. Snowdrop is the first flower of the spring, which is a sign of spring. That's why "Snowdrop" is a favorite song not only for children but also for adults. The adults give different things to the children who say it. This is because the snowdrop is a symbol of a new life. Seeing a snowdrop during the winter, suffering from various deficiencies and severe winter cold days, seems to be a bit of a misery. It is understood that there are new days ahead and they good days are just ahead. Therefore, the elderly and the sick will be thankful for God so that these days have been passed. They anoint this flower which they call a "to be reaching hope flower". Children, who have suffered from the cold of the winter, are also thrilled to see the snowdrop. The essence of the song "Snowdrop" that it is loved by everyone, is that he is a "spring breaker". This song



## Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

has a wide variety of options as it sings everywhere. Each of the options varies in terms of expression, artistic coloring, and finally what is being discussed.

The main character of the song "Snowdrop" is its growth. Therefore, the song reflects the state of its growth. This process is expressed in the songs in different expressions. For example, in one song it is expressed in this form.

Qattiq yerdan qazilib chiqqan boychechak,  
Yumshoq yerdan yugurib chiqqan boychechak  
Or second version  
Qattiq yerdan tatalab chiqqan boychechak  
Yumshoq yerdan yumalab chiqqan boychechak  
Therefore:  
Lolazor xazon bo`libdi,  
Olimqul juvon bo`libdi.  
Bala-bala-bum, boychechak,  
Bala-bala-bum, boychechak.  
Or it is expressed in another song differently  
Baka-baka-bum- boychechak,  
Baka-baka, boy tilla.  
Boryaptilar boy bilan,  
Quyong qochdi toy bilan.  
Qozonga yog` soldingizmi,  
Uyima cho`zma qildingizmi?  
Uyimizdan o`yib oldik,  
Cho`zmangizni cho`zib oldik. [1, 104-105]

The possibilities of the song "Snowdrop" show the intensity of the song and the traditional singing of the songs about it.

### Research Methodology

One of the oldest and widespread traditional flower arrangements in our country is the "Boychechak Sayli" or "Boychechak xabar" ceremony. Residents of the Zarafshan River have rushed to the fields for a traditional "Boychechak gulgardon" as soon as the first snowdrops are opened in early spring. In the 20s of the 20th century, a member of the ethnographic expedition in the Zarafshan oasis, Sukhareva, was able to observe a snowdrop ceremony in a village near Samarkand. She wrote that "the first real informers of the snowdrop were children. Usually boys go out in groups and pick up snowdrop in the snowy dunes. They make a small bouquet of flower, come back to the village and go door-to-door, singing the snowdrop's song. Elderly and sick people rub the little boy's eyes and give the children bread, sugar and sweets, When the boys with the snowdrop came to each house:

Boychechagim boylandi,  
Qozon to'la ayroni,  
Ayroningdan bermasang,  
Qozon-tovoqing vayronidir.  
Qattiq yerdan qazilib chiqqan boychechak,  
Yumshoq yerdan yumalab chiqqan boychechak.

If hostess is busy with something and cannot pay attention to children brought snowdrop, children will say:

Ovratmang, ovratmang,  
Bolalarni jovratmang.

The following example of a folk song performed at the Snowdrop xabar is unique, which allows you to learn more about the ceremony and its participants. As it turned out, the boys picking up new snowdrop from the field walked home with flowers in their hands and sang a traditional song to each house:

Assalomu alaykum, bizlar keldik,  
Ko'rgali, ko'rgali salom berdik,  
Assalomu alaykum yotgan boylar,  
Echki, qo'y, podaga botgan boylar [2,89]

The song's performance and some of the passages in the text are similar to the traditional "Ya Ramazan" songs performed by children on the day of fasting.

Consequently, in the song "Snowdrop xabar" the message of good wishes to the owners of the house, especially "the wish of a boy in the cradle of the snowdrop," is led by:

Boychechagim donasi, qulog`ida onasi,  
Donasini olay desang, yugurib chiqibdi onasi  
Boychechak aytib keldik eshigingizga,  
Qo`chqordan o`g`il bersin beshigingizga  
Boychechak ni aytar ekan Hakim ota,  
Boshida katta dastor, belida puta,  
Boychechak, boychechak. [2, 89-90]

Instead of the word "boychechak" in these verses, the word "Ramazan" is used only in the song "Yo Ramazan".

Scientists who study the rituals of the Central Asian people during the snowdrop outbreak note that the children who brought the "snowdrop's message" to each family were taken bread, sweets and more.

Teaching and singing songs play an important role in teaching the child from an early age, to increasing his vocabulary, to enrich his synonym vocabulary, to rhyme with rhyming words. For example,

Tapir-tupir ot keldi,  
Chiqib qarang kim keldi?  
Ha-yu chitti gul,  
Ha-yu chitti gul.  
Dugon-dugon, tozi,  
Bugina kimning qizi?  
- Shakarboyning qizi,  
Shakarboyda nima bor? [3, 8-9]

"Chittigul" is traditionally included in the songs of the season because it is reminiscent of flower and spring, but folklore scholar G. Jahongirov acknowledged that this song is a favorite song from spring to winter when children, especially girls. [4, 20]

The topic in "Chittigul" is very colorful and very attractive. This song, in some respects, sounds like a fast-paced, and helps children develop their vocabulary, ingenuity, and ability to speak quickly.



## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

O'q sholiga ko'k sholi,  
Ok sholini o'qaylik,  
Ko'r sholini ko'klaylik  
Yaxshi kunga yaraylik,  
Xay-yu, chitgulgul [5, 13]

If you look at such corn as ghost and turtle, this song mainly focuses on rice, a type of grain. It is beautifully described in the language of the children that the rice, by mentioning its color and color, is rich in rice, and should be used carefully and economically before eating it.

As the song above shows, our ancestors have taught their children from the earliest times how to use everything.

Imagine the song: The girls sing in pairs, clapping their hands together, turning their hands again. The girls face it when they say "Chittigul-o, chittigul." His hands crunch into each other in a certain order, and they produce a beautiful tone. When they say, "Ha-yu chittigul, ha-yu chittigul," the girls turn around in the same position.

The children's repertoire is based on the once animistic and totemistic beliefs of our primitive ancestors, and is still played by the tyrants and criminals who have lost their essence.

The seasonal and ritual songs of children, which are essentially connected with the events of nature, formed on the basis of primitive animistic views and formed as a single companion. With the passage of time, the animistic beliefs also faded, and the ceremonies associated with it ceased to exist. However, some of the ceremonial songs went from children's repertoire to the sun, moon, rainbow, stars, wind, rain, and other natural phenomena, and began to

live rudely and sometimes mutilated. It is noteworthy in this regard that the "Oftob chiqdi olamga" glossy and varied version of the children's repertoire. It is performed at the end of winter, when the sun appears to crack. The children sang and jumped together as they saw the sun:

Oftob chiqibdi olamga,  
Yugurib bordim xolamga.  
Xolam: - Ana yer, - dedi,  
Borib o'tin ter, - dedi.  
O'tin terdim bir kuchok,  
Non yopdi-o'choq, o'choq.  
Menga berdi elakday,  
O'ziga oldi gilakday.  
Otib urdim eshikka,  
Boshim tegdi teshikka. [6, 342-343]

### Analysis and results

In conclusion, it is important to note that seasonal songs of children appear as pure seasonal, seasonal, ritual and seasonal entertainment. Various types of folk songs, rhythm, weight, theme content, ideological content, images, language features, time, place, condition and structure of the folk song art in the region have been developed and related to it for many years. indicates that the The richness and diversity of genre composition of children's folklore samples, their specificity, genesis, basics of traditionalism, content, style, performance, art, especially poetic construction, structure of images and motives, light weight, tone, language. Though playful and musical, they are based on adult folklore and are intended to enrich the children's spiritual world and to enjoy fiction as a source of artistic expression.

## References:

1. Safarov, O., & Ochilov, K. (1984). *Boychechak*. Tashkent: Adabiyot va san'at.
2. Jo'raev, M. (2008). *O'zbek mavsumi marosim volklori*. Tashkent: Fan.
3. Yo'ldoshev, S., Nasimxon, R., & Turdimov, S. (1992). *Chitgulgul*. Toshkent: O'qituvchi.
4. Jahongirov, G'. (1972). *Bolalar ertaklari*. Tashkent: Cho'lpon.
5. Jumaboev, M. (2002). *O'zbek bolalari adabiyoti*. Tashkent: O'zbekiston.
6. Madaev, O. (2010). *O'zbek xalqining o'zaki ijodi*. Tashkent: Mumtoz so'z.
7. Safarov, O. (2010). *Uzbek khalk orzaki izhodi*. Tashkent: "Musika".
8. Sarimsokov, B. (1986). *Uzbek marosim fol'klori*. Tashkent: "Fan".
9. (n.d.). *ŷzME*. T.: "ŷzbekiston Milliy entsiklopediyasi Davlat ilmiy nashrieti", 2000-2005.
10. (2006). *Shoda-shoda marvarid. O'zbek xalq qo'shiqlari*. (Nashrga tay.: E.Ochilov). Tashkent: Sharq.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHII (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 17.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



**T.E. Zhrebkova**

Saratov State Law Academy  
Student's of III course, the Institute of Prosecution,  
Saratov, Russia  
[Tanya58172@yandex.ru](mailto:Tanya58172@yandex.ru)

**A.I. Selutina**

Saratov State Law Academy  
Student's of III course, the Institute of Prosecution,  
Saratov, Russia  
[nassel2627@gmail.com](mailto:nassel2627@gmail.com)

**G.I. Vershinina**

Saratov State Law Academy  
Scientific adviser, Candidate of Juridical Sciences,  
Associate Professor of the Department of Civil process  
Saratov, Russia

## ELECTRONIC LEGAL PROCEEDINGS IN CIVIL PROCEEDINGS OF RUSSIA AND KAZAKHSTAN

**Abstract:** the article analyzes the provisions of the legislation of Russia and Kazakhstan, touches on the Institute of electronic justice, as well as the provisions of universal and mandatory audio and video recording in court, electronic document management. Video conferencing issues were discussed in detail. The author compares the provisions of the GPC of the Russian Federation, GPC of the RK, the rules governing this institution.

**Key words:** Electronic court proceedings, video conferencing, electronic document management, justice, digital technologies.

**Language:** Russian

**Citation:** Zhrebkova, T. E., Selutina, A. I., & Vershinina, G. I. (2019). Electronic legal proceedings in civil proceedings of Russia and Kazakhstan. *ISJ Theoretical & Applied Science*, 12 (80), 48-52.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-10> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.10>

**Scopus ASCC:** 3308.

### ЭЛЕКТРОННОЕ СУДОПРОИЗВОДСТВО В ГРАЖДАНСКОМ ПРОЦЕССЕ РОССИИ И КАЗАХСТАНА

**Аннотация:** в статье анализируются положения законодательства России и Казахстан, затрагивается институт электронного судопроизводства, а также положения всеобщей и обязательной аудио-, видеозаписи в суде, электронный документооборот. Подробно исследованы вопросы видеоконференцсвязи. Авторы сравнивают положения норм действующих ГПК РФ, ГПК РК, регулирующие данный институт.

**Ключевые слова:** Электронное судопроизводство, видеоконференцсвязь, электронный документооборот, правосудие, цифровые технологии.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
РИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

### Введение

В эпоху цифровых технологий необходимость применения в судопроизводстве новых тенденций, а именно применение электронного судопроизводства, обусловлено рядом причин. Процесс информатизации судов, а именно использование и внедрение во внутренние системы информационных технологий, обуславливают введение «электронного обеспечения правосудия». Для гарантии прозрачности и открытости правосудия приоритетным направлением модернизации инфраструктуры судов названо информатизационное обеспечение деятельности судебной системы.[1] Поэтому данная тема актуальна не только для судопроизводства Российской Федерации, но и для Республики Казахстан, имеющей сходное с Россией процессуальное законодательство.

Электронное правосудие представляет собой, совокупность автоматизированных информационных систем – сервисов, предоставляющих средства для публикации судебных актов, ведения «электронного дела» и доступа сторон к материалам «электронного дела»[2, с.80-83]. Новеллы расширяют доступность правосудия, так как Российская Федерация – государство с большими территориями, удаленность субъектов друг от друга достигает значительных масштабов. Определенным плюсом подачи искового заявления в электронной форме можно назвать: снижение временных и денежных затрат сторон по доставке документов в суд, повышения скорости обработки исковых заявлений и удобства, также избежание пропуска срока исковой давности за счет возможности отправки сообщения буквально «в последнюю минуту» срока; регистрации исков в канцелярии суда, решение многих вопросов судебной статистики.[3, с.20-21] Таким образом, по нашему мнению, образуется электронный документооборот.

Несомненно, что для решения проблем затяжных сроков судебного разбирательства, а также исполнение судебных актов в установленные законом срок, крайне необходимо внедрять современные технологии.

Стоит обратить внимание на уже имеющийся опыт зарубежных стран в области электронного судопроизводства США, Республики Беларусь, который отмечается как положительный. В Соединенных Штатах внедрение информационных технологий в судебных процессах началось в 1980-х годах. В настоящее время иски и другие судебные документы могут подаваться в электронном виде, используются электронные доказательства, видеоконференцсвязь. Гражданский

процессуальный кодекс Республики Беларусь предлагает возможность участвовать путем использования систем видеоконференцсвязи.

Анализ законодательства позволяет в качестве функций электронного правосудия выделить:

- 1) замена «физических» правоотношений между сторонами на «электронные» в процессе осуществления медиации и судопроизводства
- 2) взаимосвязь судебных органов власти на разных уровнях
- 3) свобода доступа информации
- 4) налаживание устойчивых связей путем видеоконференций и специальных электронных сетей[4, с.38-41]

В юридической литературе высказываются мнения о возможности удостоверения электронных документов также в порядке нотариального обеспечения доказательств.[5, с.13-20]

Так же важно отметить то, что с 2017 года в Российской Федерации суды общей юрисдикции оформляют судебные акты не только на бумажном носителе, но и используют электронную форму. Однако сведения, которые содержат в себе государственную тайну или иную охраняемую законом тайну, которые рассматривались в закрытом судебном заседании, выносятся только в бумажном варианте. Что касается граждан, то они получают копию судебного документа на бумажном носителе (ч.1 ст.197 ГПК РФ).[6]

Зачастую электронные документы преобразуются в печатный вид, что позволяет визуально исследовать и обсудить доказательства, то есть они должны быть представлены в суд не на техническом, а на бумажном носителе. [7]

Обратившись к букве закона, можно выявить, что закон не содержит требований, касающихся порядка исследования формы предоставления электронных документов и порядка приобщения их к материалам дела, а также формы и формата предоставления любых фактических данных в электронной форме.

Цифровые технологии в Российской Федерации развиваются с достаточной динамикой, но применение положительного опыта зарубежных стран заслуживает внимания. Таким образом, можно рассмотреть законодательство Республики Казахстан. В апреле 2019 года в гражданский процессуальный кодекс Республики Казахстана введена отдельная глава 11-1 [8], которая позволила упорядочить и нормативно закрепить особенности электронного судопроизводства.

Однако, до недавнего времени ГПК РК, также как и действующий в настоящее время ГПК РФ, регулировал указанные особенности лишь путем закрепления отдельных положений в некоторых статьях, которые устанавливали

## Impact Factor:

**ISRA (India) = 4.971**  
**ISI (Dubai, UAE) = 0.829**  
**GIF (Australia) = 0.564**  
**JIF = 1.500**

**SIS (USA) = 0.912**  
**РИИЦ (Russia) = 0.126**  
**ESJI (KZ) = 8.716**  
**SJIF (Morocco) = 5.667**

**ICV (Poland) = 6.630**  
**PIF (India) = 1.940**  
**IBI (India) = 4.260**  
**OAJI (USA) = 0.350**

всеобщую и обязательную аудио-, видеофиксацию судебного заседания. Эти нормы оказали положительное влияние на культуру поведения всех лиц, участвующих в деле, а также позволило устранить ранее существовавшие разногласия по содержанию протоколов судебных заседаний.

Значительным поводом к выделению такой главы послужили нормы, которые на законодательном уровне закрепили возможность участия в судебном заседании лиц участвующих в деле, для которых реальное присутствие в зале судебного заседания по объективным причинам может быть реализовано лишь посредством видеоконференцсвязи. Кроме того представление доказательств, опрос свидетелей, совершение иных процессуальных действий посредством дистанционной видеосвязи стали более удобными. Представленные гражданским процессуальным законодательством данные возможности позволяют сократить затраты граждан на проезд к месту нахождения суда и общее время рассмотрения дел, а также повысить уровень доступности правосудия.

Под видеоконференцсвязью в ГПК РК, исходя из нормативных и теоретических положений, понимают такую услугу связи, в которой используются информационно-коммуникационные технологии, обеспечивающие интерактивное взаимодействие нескольких удаленных абонентов в режиме реального времени с возможностью обмена аудио- и видеоинформацией.

Что касается вопроса регулирования видеоконференцсвязи в России, то, как справедливо отмечают Т. А. Гусева и А. Ю. Соловьев: «Проведение судебных заседаний в форме видеоконференций удобно, прежде всего, тем, кто территориально удален от судов либо по состоянию здоровья не имеет возможности участвовать в судебном разбирательстве...» [10, с.66-71]

На сегодняшний день в современном гражданском процессе Российской Федерации также активно применяется ряд новшеств: системы видеоконференцсвязи (ст. 155.1 ГПК РФ); аудио- и видеозаписи, в том числе на электронном носителе (ст. 77 ГПК РФ); возможность использования электронной формы судебного приказа (ст. 130 ГПК РФ) и др.

Первое упоминание о необходимости принятия системы видеоконференцсвязи в судах общей юрисдикции Российской Федерации находит свое закрепление в федеральной целевой программе «Развитие судебной системы России на 2013 - 2020 годы» [11].

Порядок использования в гражданском судопроизводстве систем видеоконференцсвязи закреплен Федеральным законом от 26.04.2013 №

66-ФЗ «О внесении изменений в Гражданский процессуальный кодекс Российской Федерации» [12].

В. И. Решетняк под видеоконференцсвязью понимает телекоммуникационную технологию интерактивного взаимодействия двух и более удаленных абонентов, при которой между ними возможен обмен аудио- и видеоинформацией в реальном масштабе времени [13, с.11-14].

Сравнительный анализ понятия видеоконференцсвязи, исходя из теоретического и законодательного аспектов Республики Казахстан и Российской Федерации, позволяет отметить их сходство.

Исследуя непосредственно положения норм ГПК РК (ст.133-3) и ГПК РФ (ст.155.1), регулирующих видеоконференцсвязь, можно выделить некоторые отличия. ГПК РФ ограничивается в наименовании статьи лишь средствами видеоконференцсвязи, в то время как ГПК РК в наименовании статьи говорит об участии в судебном заседании путем использования технических средств связи.

Однако это не представляет существенного отличия, так как, исходя из Правил применения технических средств связи, обеспечивающих участие в судебном заседании, под техническими средствами связи понимается «совокупность аппаратных средств вычислительной техники, программных и телекоммуникационных технологий, обеспечивающих проведение видеоконференцсвязи между залами судебных заседаний двух и более судов или залом суда и учреждения, а также средства, обеспечивающие проведение видеоконференцсвязи между залом судебного заседания и лицами, участвующими в деле, их представителями, а также свидетелями, экспертами, специалистами, переводчиками, с применением личных средств связи, подключенных к сети интернет, с установленным на них программным обеспечением участника видеоконференцсвязи» [9]

Наиболее явным отличием по содержанию данных норм является закрепление в ГПК РК их в качестве учреждений, в которых может использоваться видеоконференцсвязь, кроме мест содержания под стражей и мест отбывания лишения свободы. Или в военных подразделениях в отношении военнослужащих, лечебных учреждениях и учреждениях социальной защиты населения. Перечень учреждений более расширенный. Если обратиться к ГПК Республики Беларусь, то он не закрепляет упомянутые учреждения. Считаем, что подобные положения можно охарактеризовать как положительные и достойными найти свое отражение и в ГПК РФ.

Не умаляя достоинства применения видеоконференцсвязи в гражданском судопроизводстве, следует отметить, что нормы

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	РИИЦ (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

законодательства, регулирующие порядок ее применения, имеют ряд недостатков.

ГПК РФ не раскрывает понятие «техническая возможность». Данная проблема разрешается путем проведения аналогии с арбитражно-процессуальным законодательством. Так, в Постановлении Пленума ВАС РФ технической возможностью является наличие в суде исправной системы видеоконференцсвязи и объективной возможности проведения судебного заседания данным способом в пределах установленного законом срока рассмотрения дела.[14]

Решение проблемы о том, что судья, не имея необходимых знаний в технической области, может отказать в проведении судебного заседания посредством видеоконференцсвязи представляется достаточно простым: необходимо привлечь технических специалистов, которые будут отвечать за сопровождение сеанса видеоконференцсвязи. На сегодняшний день, присутствие таких специалистов предусмотрено в судах Республики Казахстан и России, более того, кроме специалистов, также присутствуют лица, ответственные за организацию, техническое обеспечение и обслуживание видеоконференцсвязи (системные администраторы). Данные положения закреплены в Регламенте организации применения видеоконференцсвязи в федеральных судах общей юрисдикции в разделе «Техническое обеспечение и обслуживание видеоконференцсвязи», регламентирующем действия лиц, ответственных за техническое обеспечение, проверку исправности оборудования, проведение сеансов, контроль функционирования программно-технических средств видеоконференцсвязи и другие.[15]

ГПК РК не содержит подобные положения. Но в таком случае наличествуют Правила

применения технических средств связи, обеспечивающие участие в судебном заседании, и требования к ним[8], которые регулируют данный вопрос.

Невзирая на обозначенные недостатки, нельзя не признать всех достоинств данного института гражданского судопроизводства. Следует отметить, что внедрение видеоконференцсвязи осуществляет реализацию, прав всех граждан на доступ к правосудию, принципов открытости, гласности и непосредственности судебного разбирательства.

Одним из достоинств ГПК РФ в части регулирования видеоконференцсвязи, на которое законодателью других стран необходимо обратить внимание, является то, что он закрепляет случаи, когда суд может отказать в применении данной системы при рассмотрении дела. Таковыми являются: отсутствие у суда технической возможности или если судебное разбирательство проводится в закрытом судебном заседании. Также закрепляется возможность отложения судебного разбирательства в случае возникновения технических неполадок в работе систем видеоконференцсвязи.[16]

Стоит отметить, что в настоящее время, исходя из статистики применения, система видеоконференцсвязи набирает всё большую популярность в проведении судебных заседаний по гражданским делам.

Таким образом, сравнив положения ГПК РФ, ГПК РК которые достаточно схожи между собой, необходимо отметить, что в ГПК РК присутствует более упорядоченное регулирование особенностей электронного судопроизводства, что могло бы найти свое отражение в нормах ГПК РФ.

## References:

1. (2006). Order Of the government of the Russian Federation of 04.08.2006 N 1082-p <about the Concept of the Federal target program "development of judicial system of Russia" for 2007 - 2011>
2. Zhdanova, Yu. A. (2015). Legal nature of electronic justice and its place in the system of information society institutions. *Administrative law and process*, No. 4, pp. 80-83.
3. Branovitsky, K. L. (2017). *Information technologies in the civil process of Germany (comparative legal analysis): abstract. dis. ...* Cand. the faculty of law. sciences'. (pp.20-21). Ekaterinburg.
4. Antonov, Ya. V. (2017). Electronic democracy as a political and legal mechanism of coordination of private and public interests. *The Russian justice*, No. 12, pp. 38-41.
5. Lovtsov, D. A., & Galakhova, A. E. (2011). protection of intellectual property in the Internet. *Information law*, N 4, pp.13 – 20.
6. (2002). Civil procedure Kodeks of the Russian Federation " of 14.11.2002 N 138-FZ / /



## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

- Assembly of the legislation of the Russian Federation, 18.11.2002, N 46, Art. 4532.
- Balashov, A., & Lakind, E. (2009). Problems in the use of electronic evidence in arbitration and civil proceedings. *Arbitration and civil process, No. 6* (reference legal system Consultant plus).
  - (2019). Civil Procedure Kodeks of the Republic of Kazakhstan [IP "Paragraph"]. (date accessed: 24.11.2019). Retrieved 2019, from [https://online.zakon.kz/m/document?doc\\_id=34329053#pos=1991;-40&sel\\_link=1007140867](https://online.zakon.kz/m/document?doc_id=34329053#pos=1991;-40&sel_link=1007140867)
  - (2019). Order of the Head Of the Department for ensuring the activity of courts under the Supreme Court of the Republic of Kazakhstan (office of the Supreme Court of the Republic of Kazakhstan) dated October 15, 2019 No. 7 "on approval of the Rules of application of technical means of communication, ensuring participation in the court session, and requirements to them". Registered in the Ministry of justice of the Republic of Kazakhstan on October 21, 2019 № 19499.
  - Guseva, T. A., & Soloviev, A. Yu. (2015). Electronic legal proceedings. *Law and Economics, No. 6*, pp. 66-71.
  - (2013). Resolution of the Government of the Russian Federation of 27.12.2012 No. 1406 (ed. of 14.12.2017) "on the Federal target program "Development of the judicial system of Russia for 2013-2020 ". *Collection of legislation of the Russian Federation, No. 1*, 13.
  - (2013). Federal law of 26.04.2013 No. 66-FZ "on amendments to the Civil procedure code of the Russian Federation". *Collection of legislation of the Russian Federation, No. 17*, St. 2033.
  - Reshetnyak, V. I. (2012). Videoconferencing in civil and arbitration process: problems and prospects. *Arbitration and civil process, No. 10*, pp. 11-14.
  - (2011). The resolution of the Plenum of the RF from 17.02.2011 № 12 (ed 27.06.2017) "On some issues of application of Arbitration procedure code of the Russian Federation as amended by Federal law from 27.07.2010 № 228-FZ "On amendments to the Arbitration procedural code of the Russian Federation" // the Bulletin YOU.
  - (2016). Order of the Judicial Department of the Supreme court of the Russian Federation dated 28.12.2015 No. 401 "on approval of the Rules of organization of videoconferencing in Federal courts of General jurisdiction". *Bulletin of acts on the judicial system, No. 3*.
  - (2019). Civil Procedure Kodeks of the Republic of Kazakhstan [IP "Paragraph"]. (date accessed: 24.11.2019). Retrieved 2019, from [https://online.zakon.kz/document/?doc\\_id=30415065&doc\\_id2=30415065#activate\\_doc=2&pos=67;-80&pos2=1328;-104](https://online.zakon.kz/document/?doc_id=30415065&doc_id2=30415065#activate_doc=2&pos=67;-80&pos2=1328;-104)

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 13.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Zarina Baxodirovna Muhammadiyeva

Termez State University

Lecturer

The Department of Fine Arts and Engineering Graphics

## HISTORY OF FINE ART IN UZBEKISTAN, ITS TYPES AND GENRES

**Abstract:** This article is dedicated to exploring the history of painting, sculpture, architecture, music, poetry in Uzbekistan. As it is known that the five main fine arts were painting, sculpture, architecture, music, and poetry, with performing arts including theatre and dance. Today, the range of what would be considered fine arts (in so far as the term remains in use) commonly includes additional modern forms, such as film, photography, video production/editing, design, and conceptual art. This paper describes in detail the emergence and development stages of fine arts in Uzbekistan.

**Key words:** Uzbekistan, painting, sculpture, architecture, music, poetry

**Language:** English

**Citation:** Muhammadiyeva, Z. B. (2019). History of fine art in Uzbekistan, its types and genres. *ISJ Theoretical & Applied Science*, 12 (80), 53-59.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-11> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.11>

**Scopus ASCC:** 1200.

### Introduction

#### The definition of fine art

In European academic traditions, fine art is art developed primarily for aesthetics or beauty, distinguishing it from decorative art or applied art, which also has to serve some practical function, such as pottery or most metalwork. In the aesthetic theories developed in the Italian Renaissance, the highest art was that which allowed the full expression and display of the artist's imagination, unrestricted by any of the practical considerations involved in, say, making and decorating a teapot. It was also considered important that making the artwork did not involve dividing the work between different individuals with specialized skills, as might be necessary with a piece of furniture, for example [1]. Even within the fine arts, there was a hierarchy of genres based on the amount of creative imagination required, with history painting placed higher than still life.

Historically, the five main fine arts were painting, sculpture, architecture, music, and poetry, with performing arts including theatre and dance [2]. In practice, outside education the concept is typically only applied to the visual arts. The old master print and drawing were included as related forms to painting, just as prose forms of literature were to poetry. Today, the range of

what would be considered fine arts (in so far as the term remains in use) commonly includes additional modern forms, such as film, photography, video production/editing, design, and conceptual art.

One definition of *fine art* is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolor, graphics, and architecture"[3]. In that sense, there are conceptual differences between the fine arts and the decorative arts or applied arts (these two terms covering largely the same media). As far as the consumer of the art was concerned, the perception of aesthetic qualities required a refined judgment usually referred to as having good taste, which differentiated fine art from popular art and entertainment [4].

The word "fine" does not so much denote the quality of the artwork in question, but the purity of the discipline according to traditional Western European canons [5]. Except in the case of architecture, where a practical utility was accepted, this definition originally excluded the "useful" applied or decorative arts, and the products of what were regarded as crafts. In contemporary practice, these distinctions and restrictions have become essentially meaningless, as the concept or intention of the artist is given primacy,

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

regardless of the means through which this is expressed [6].

The term is typically only used for Western art from the Renaissance onwards, although similar genre distinctions can apply to the art of other cultures, especially those of East Asia. The set of "fine arts" are sometimes also called the "major arts", with "minor arts" equating to the decorative arts. This would typically be for medieval and ancient art.

### The Importance of Fine Arts Education

According to Bob Bryant [7], Sufficient data exists to overwhelmingly support the belief that study and participation in the fine arts is a key component in improving learning throughout all academic areas. Evidence of its effectiveness in reducing student dropout, raising student attendance, developing better team players, fostering a love for learning, improving greater student dignity, enhancing student creativity, and producing a more prepared citizen for the workplace for tomorrow can be found documented in studies held in many varied settings, from school campuses, to corporate America.

Evidence from brain research is only one of many reasons education and engagement in fine arts is beneficial to the educational process. The arts develop neural systems that produce a broad spectrum of benefits ranging from fine motor skills to creativity and improved emotional balance. One must realize that these systems often take months and even years to fine-tune. In a study conducted by Judith Burton, Columbia University, research evidenced that subjects such as mathematics, science, and language require complex cognitive and creative capacities "typical of arts learning" (Burton, Horowitz, & Abeles, 1999). "The arts enhance the process of learning. The systems they nourish, which include our integrated sensory, attentional, cognitive, emotional, and motor capacities, are, in fact, the driving forces behind all other learning" (Jensen, 2001).

The fine arts also provide learners with non-academic benefits such as promoting self-esteem, motivation, aesthetic awareness, cultural exposure, creativity, improved emotional expression, as well as social harmony and appreciation of diversity. These are the very fibers of the fabric known as our American culture.

The following are findings reported in *Champions of Change: The Impact of the Arts on Learning* (Fiske, 1999) that should be noted by every parent, teacher, and administrator:

- The arts reach students not normally reached, in ways and methods not normally used. (This leads to better student attendance and lower dropout rates.)
- It changes the learning environment to one of discovery. (This often re-ignites the love of learning in students tired of just being fed facts.)

- Students connect with each other better. (This often results in fewer fights, greater understanding of diversity, and greater peer support.)

- The arts provide challenges to students of all levels. (Each student can find his/her own level from basic to gifted.)

- Students learn to become sustained, self-directed learners. (The student does not just become an outlet for stored facts from direct instruction, but seeks to extend instruction to higher levels of proficiency.)

- The study of the fine arts positively impacts the learning of students of lower socioeconomic status as much or more than those of a higher socioeconomic status. (Twenty-one percent of students of low socioeconomic status who had studied music scored higher in math versus just eleven percent of those who had not. By the senior year, these figures grew to 33 percent and 16 percent, respectively, suggesting a cumulative value to music education.)

Is the study of fine arts important? They engage many areas of the brain and also have far-reaching effects on the learner's mind (Jensen, 2001). The arts promote the understanding and sharing of culture. They promote social skills that enhance the awareness and respect of others. The fine arts enhance perceptual and cognitive skills. The Burton study of more than 2000 children found that those in the arts curriculum were far superior in creative thinking, self-concept, problem-solving, self-expression, risk-taking, and cooperation than those who were not (Burton et al., 1999). The arts have the capacity to engage everyone. All levels of American society can and do participate in the fine arts. There are no barriers of race, religion, culture, geography, or socioeconomic levels.

Today's world is witness to the Information Age. The primary sources of content information are no longer teacher lectures or textbooks. Learning is not limited to what you know, but is dependent upon how to find information and how to use that information quickly, creatively, and cooperatively. "We are in the twilight of a society based on data. As information and intelligence become the domain of computers, society will place a new value on the one human ability that can't be automated: emotion (Jensen, 1999, p. 84)." Today's students are inundated with data but are starving for meaningful learning. Workplace demands are for students to understand how to solve problems, what makes arguments plausible, how to build teams and coalitions, and how to incorporate the concept of fairness into the everyday decisions. Students need to be thinkers, possess people skills, be problem-solvers, demonstrate creativity, and work as a member of a team. We need to offer more in-depth learning about the things that matter the most: order, integrity, thinking skills, a sense of wonder, truth, flexibility, fairness, dignity, contribution, justice, creativity and cooperation. The arts provide all of these.

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

Perhaps the most fundamental element to education one should consider is the manner in which we perceive and make sense of the world in which we live. An effective education in the fine arts helps students to see what they look at, hear what they listen to, and feel what they touch. Engagement in the fine arts helps students to stretch their minds beyond the boundaries of the printed text or the rules of what is provable. The arts free the mind from rigid certainty. Imagine the benefits of seeking, finding, and developing multiple solutions to the myriad of problems facing our society today! These processes, taught through the study of the arts, help to develop the tolerance for coping with the ambiguities and uncertainties present in the everyday affairs of human existence. There is a universal need for words, music, dance, and visual art to give expression to the innate urgings of the human spirit. (Eisner, 1987) The premier organizations in the corporate world today recognize that the human intellect “draws from many wells.” Arts education gives access to the deepest of those wells.

### The Forms of Fine Arts [8]

Since time immemorial, art has been part of human life. For a very long period, art has served as a universal language in which aesthetics and beauty take prevalence; it has been a means of expression too. Fine art, as a form of art, exists in several different ways. Below are the most notable ones.

#### Sculpture

People’s ability to design 3D forms and shapes has been there right from ancient times. Today, sculptures are still a primary form of art. Sculpture involves assembling, casting, moulding and carving etc., using any type of material, as long as such elements can be tweaked into the desired artwork.

#### Architecture

This is perhaps the first of all forms of fine art. The existence of monumental structures, such as the Parthenon, is a testament to the fact that architecture is as old as humanity.

#### Music

This is one of the most popular arts. It involves creating beautiful sounds using instruments, such as drums, trumpets, pianos, accordions and guitars, among others. Since its existence, music has been part of humanity, and it is one of the best-paid careers in the world.

#### Painting

When fine art is mentioned, painting is perhaps what comes to our minds, more than any other form. In fact, some people think that fine art is all about painting. From antiquity, painting has been used to capture reality and for purposes of expression.

#### Dance

Dance is an aesthetic way of expression that goes hand in hand with music. It involves aligning body

movements to a musical rhythm. Besides expression, dance is used for social and spiritual connections.

#### Literature

No list of fine arts would be complete without literature. This form of art uses words to create. Over time, writing has offered an invaluable contribution to our lives. We have seen literary authors and pieces, which are, in themselves, a beautiful work of art.

### The Genres of Fine Art

The concept of fine art has a broad meaning. Fine art means graphics, painting, sculpture. The works of architecture and decorative-applied arts are also partly related to the fine arts. In reality, however, they do not describe what exists. But in these works of art reflects the motives, thoughts, feelings, desires of the artist [10]. Consequently, in the artist's worldview, the spirit and content of the period are reflected to a certain extent. From this point of view, architectural and applied arts are also regarded as fine arts. All types of fine arts are very close together and have a number of similarities. But at the same time, each of them has their own unique styles and techniques. In addition, each of them is divided into a number of types and genres, depending on the place of use, the theme of reflection, the style of development [11].

Graphics. One of the most common types of contemporary art is graphic art. This type of fine art includes simple black pencil drawing, thematic compositions, various drawings on the inside and outside of the book, illustrations, posters, cartoons, comics, labels, stamps, exlibris and more. Graphic works are small in size and are often printed on paper. One of the features of the graphics is its serial processing, that is, the depiction of the story in several papers. Images of such series are interconnected and reveal a certain meaning. Graphic art is a modern art. For example, it takes a long time to create an artist (because it takes 15-20 years to create some of his artworks), and graphic art is reflected today. can be found. In graphic art, color is not used, but it does not define its characteristic. For example, in D. Moore's poster "Are you a volunteer?", Toidze's "Motherland Calls!" Poster is shown in red. In fact, this is not the case. The artist managed to make his work more colorful by color. As the man passes by this poster, the red color attracts his attention. As a result, he pauses and learns the contents of the poster. Famous Russian artists, Mayakovsky and Cheremnix, used red as a symbol of the state, working the picture of the Russian people in red, and the enemies of the government in black and blue, to quickly and easily understand their ideas. Graphic works, depending on their function and content, are subdivided into machine graphics, book and newspaper and magazine graphics, posters and applied graphic arts. The workshop is dedicated to graphic art, which is independent in graphic art, which is capable of expressing ideas and promoting new ideas. One of the manifestations of bench graphic art



## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

is the estamp. Workshop graphics cover any content, behavior of people, nature. The type of book and newspaper and magazine graphics is different from the benchmark, which is directly related to the content of books and magazines, and serves to clarify their purpose and content. The book and newspaper and magazine graphics include various illustrations, illustrations, letter compositions drawn by the artist in books and newspapers. One of the examples of book and newspaper and magazine graphics is illustrations. Illustration is associated with a particular artistic work, and is said to be a picture that depicts a piece of artwork depicted in that work. An artist reads a story or book carefully before moving on to work, studies the character of each image in the text, the peculiarities of the scene, and then begins the illustration [12].

The purpose of the illustration is to help the contents of the art work be more discernible and effective. Illustrations come in many forms. Illustrations can portray a person who is involved in a fiction as well as significant events. Another feature of the book and newspaper and magazine graphics is the cartoon, which is critical and combines satire and humor [13].

The caricaturist paints the events and events of his life into his work, and draws out some of the details that make his paintings interesting and fun. Through it the artist criticizes life's shortcomings, condemns events, defects, and diseases that hinder the progress of society, discredit our time, our acumen, ignorance, superstition, gratuitousness, bribery, betrayal of state property. reveals the faces of those who do. Another type of graphic art is poster. The poster is made up of the Latin word meaning "announcement", "certificate". One of the most common types of graphic art is practical graphics. Different labels, embroidery paintings, greeting cards, telegrams, stamps belong to this type of graphics. Applied graphics is not just an art used for decoration; Propagate government ideas among the people [14].

Graphic art is the most democratic art. He often travels to far corners of the country, in the form of posters, sometimes in the form of a picture of a box of matches, and sometimes in the form of newspaper pages, spreading enlightenment and introducing people to the news. That is why graphic art has great ideological and political significance [15].

Painting. Another type of visual arts is painting. Different wall paintings, paintings for paintings, film and theater scenery are part of this art. Color plays an important role in painting. If color is merely auxiliary in graphic art, the color cannot be imagined without color. The artist portrays everything in color in visible images, showing the infinite space of the space, the color, the materiality and the size of the objects. The paintings are further subdivided into monumental, machine tools and decorative types according to their function and method of development [16].

The monumental painting is intricately linked with architecture, and these kinds of works have independent meaning and reflect important events from the life of society. Because such works are usually intended for remote viewing, attempts are made to make the images as generalized as possible, and to use as little detail as possible. The colors are also somewhat conventional, but they must give a realistic picture of the existence. Monumental painting also plays a certain role in architecture, so it is sometimes called monumental ornamental painting. Monumental paintings are divided into several types, depending on how they are performed. These are frescoes, mosaics, and panels. The frescoes are usually plastered directly on the wall. The balloon is made of colored stone, glass, painted glass, glazed ceramic pieces. Wall paintings or engravings are sometimes confined to different shapes (rectangular, square, rectangular, etc.) - this is a pan. The panno is first mounted on special surfaces left on the walls after being finished on a separate surface (canvas, trunk, wood). However, the content may be independent in nature. In some cases, the pan is first applied to the canvas with oil paint and then glued to the desired position.

Decorative painting is associated with architecture and applied art, and is mainly decorative. Decorative colors include ornamental art, theater, movie scenery and partly monumental painting. Decorative paintings, such as monumental paintings, can be wall-shaped, panno, mosaic-like. The workshop is one of the leading types of art in contemporary fine arts. Usually it is made on a special frame. Because such pictures are made on a separate bench called Molbert, they are also called bench pictures [17].

Not only do these paintings reflect important events and events in society, they also have the opportunity to express their individual experiences and feelings. They are also reflected in the changes taking place in nature. The work of painting is unlike any monumental and decorative color, it does not relate to any other art. Workshop painting appeared a little later and its development dates back to the Renaissance. Today it is one of the most popular types of fine arts [18].

This type of painting originated in Uzbekistan since the second half of the 19th century. Today he holds one of the leading places in the Uzbek fine arts. Sculpture. One of the types of fine art is sculptured in space through its existential forms in sculpture. Different sculptures are sculptures on the table, various sculptures and monuments set up in parks and alleys, on the walls of buildings, on coins, signs, and medallions.

The sculptures are named differently depending on the place of their use, their function and the way they are made. They are usually round and bubbly. If circular sculptures can be seen from all sides, bubble



## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

sculptures can only be seen on one side because of the exterior design. Bubble sculptures are called reliefs. "Relief" is a French word that means surface. The relief sculptures show not only the main characters but also the breadth and the appearance of nature. Therefore, such releases are sometimes referred to as promising releases. The relief, in turn, is divided into two types. One is barrel, the other is gorelef. "Barrel" also comes from the French word, meaning low relief. The statue in Barrel is a little bumpy on a flat surface, but its thickness should not exceed half its actual thickness. Examples of coins, notes, and medallion illustrations are examples of this. The reliefs are especially useful in the design of applied arts and architectural buildings. In ancient Greece, various objects used in life, such as pots, guides, and barrel-covered surfaces of weapons, were painted on the walls of buildings, reflecting various life events. The word "gorelef" is also French, meaning high relief. In this type of sculpture, the images are greatly exaggerated from the surface, whose thickness must be more than half its actual thickness [19].

There is another type of relief. These are carved reliefs. Such releases are usually carved on a flat surface. The image is reflected due to the light-shadow game created by the surface engraving. Because of the limited availability of such releases, they are rarely used. Such releases were used in ancient Egypt. Various materials are used for the sculpture. These materials serve to give the statue a different character and meaning. For example, stone-granite sculptures give a person a grandeur and literary look, but marble sculptures look delicate and elegant. Therefore, the sculptures are made of different materials, depending on their content and location. Lots of sculpture material. These are plasticine, clay, wood, metal, marble, granite, bone, cement, plaster and so on. Precious metals - gold, silver, nickel - are also used in sculpture. There is practically no color in the sculpture. There are cases when people are sculpting in folk sculpture. This is illustrated by a number of sculptures found on the territory of Uzbekistan. Like other types of fine arts, sculpture is divided into a number of types and genres, depending on its role and content. When we say sculptures, we mean monumental, decorative and bench sculpture. The monumental sculpture includes important historical events, large-scale monuments, and various sculptural ensembles, set up to immortalize the memory of famous people. Typically, monumental sculptures are of great value and have an independent character. But at the same time, it must be directly related to the environment and be in harmony with the architectural buildings and nature. It gives him even more splendor and touch. One of the highlights of the monumental sculpture is the spirited portrayal of the characters represented. Since monumental sculptures are always designed to stand outdoors, they are made of durable material such as stone, bronze, and so on. Apart from

these, monumental sculptural works are intended to be viewed from afar, and they are widely used in large forms. The small details on the face, the folds in the garment, the small details on it are not shown. All kinds of sculptures used to decorate parks, alleys, and streets, as well as architectural buildings, are part of the art of decorative sculpture. This type of sculpture differs from monumental sculpture in that, if monumental sculptures represent independent content, they can give an independent view, independent of architecture and the surrounding area, and decorative sculpture works directly. architecture. In the case of monumental sculptures, the images are exquisite, while the decorative sculptures are often humorously interpreted and exaggerated. Various forms of animals and birds were widely used in this type of sculpture. Various relief sculptures on the walls of the buildings, as well as paintings on applied art surfaces are also included in decorative sculpture. Various fountains, fences, and artistic gates are also considered as examples of decorative sculpture. Various porcelain figurines and clay toys are also examples of this sculpture. Workshop sculpture includes works that are independent of the main types of art, which represent independent content. Such works will be exhibited and displayed in homes. In this type of sculpture, the reality is reflected in everything. This type of sculpture has the potential to reveal the subtle changes in the psychology of the person, his inner spiritual experiences and moods. At the same time, it shows their life, strength, and character while working in the wildlife and animals. One of the sculptures of the workshop is the bust, which is in the form of a circular sculpture reflecting a human body and a group of statues that combine a number of images. Another type of sculpture is terracotta ("terracotta" is an Italian word and means baked clay). The terracotta is a broad sculpture made of clay and baked in a stove. The sculpture does not end with the fact that only a person has a quiet appearance or a moment in motion. His experiences, his anxieties and worries, his desire for the future, and his past are also inexplicable [12]. The sculpture can be interpreted as convincing, both in the person's surroundings and in his heartache. Of course, first of all, the sculptor's vigilance, correct expression of body and mimicry plays an important role. Properly found movement is a mimicry on the face - they provide the basis for its effect.

### The history of fine arts in Uzbekistan

There are a range of sources on the history of fine arts in Uzbekistan. The following information are taken [uzbektravel.com](http://uzbektravel.com) [9]. The most ancient monuments of art on the territory of Uzbekistan are the rock paintings of animals and hunting scenes of the Paleolithic period in the *Zarautsoi* settlement. Some rock drawings of animals in Khojakent and Bustanlik belong to the Neolithic period.

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

The antique period saw the rise of art culture in various spheres of fine and applied arts (4th century B.C. - 4th century A.D.). The sculpture used to be made of clay, fashioned in gypsum, but rarely of stone. The clay statues with colored paintings, discovered in *Khalchayon* settlement (1st century B.C.), vary in their depiction of human figure - grandees, deities, warriors, musicians, and children.

The sculpture of the southern regions of Uzbekistan experienced changes with Buddhism expanding in the area. A stone frieze from *Airytom* (2nd century) with depictions of heavenly musicians, and other antique figures serves as an example for the aforesaid.

The gypsum statues from Buddhist sanctuary at *Dalvamtepa* (2nd century) represent authentic images of followers of Buddhism that dates back to the Bactrian and Kushan reign. Free style and beautiful paintings are inherent in the writings on the wall in the south of Uzbekistan.

The style of art depicted in ancient monuments is said to have also reflected in the applied art of antique Uzbekistan. In some stone as well as silver- and gold-embroidered items of the Bactrian period one may observe the influence of the Hellenic-Roman period upon art.

The ancient art as a whole depicts original features pertaining to all over Central Asia, but the remains of items discovered in the southern regions distinctly reveal Hellenic, and later on - Indian roots.

The painting style that dates back to early medieval period (especially the Samarkand style) is refined, solemn and full of dynamics and various movements of the characters portrayed. The paintings portray rich Samarkand fabrics.

The 14th and 15th centuries saw the renaissance of fine arts. Paintings of landscapes have been preserved to days in the Samarkand mausoleums. Some palaces of Amir Temur used to be decorated with pictorial panels with portraits of the ruler himself, his wives, sons, associates, as well as rich and feast scenery depicted on them.

The works by the Samarkand school of painting - close to Herat school are: illustrations to the list of astronomical tractate by Al-Sufi, the miniature with Ulughbek depicted on it, miniatures on Alisher Navoi's "*Khamsa*", and others. One could notice romantic exposition in their style.

During 16th and 17th centuries significant success was achieved in the manuscript art and bookbinding. Both Samarkand and Bukhara saw the rise of the Central Asian schools of miniatures.

At the second half of the 19th century and early 20th century, fine art began gradually to permeate the lives of Uzbek people, at first in the form of commercial printed products, and later - in the form of magazines and books. Direct transition towards fine arts has been observed vis-a-vis breach of centuries-long traditions that stood for obligatory styles,

conditioned with certain religious beliefs. The early 20th century saw the development of poster and graphic arts.

Schools of art in Tashkent, Samarkand, and other cities are said to have played a significant role in training of the experts in the field. Alongside the initial schools, other art institutions were established in the area.

The foremen of Uzbek painting dealt with modern and historical themes, and the genre of a modern portrait used to prevail in their works.

From the end of 30s U. Tansikboev is said to have come on the scene with his unique works on landscapes. Also, progressive trends on the development of sculpture emerged at that time.

The genre paintings and landscapes used to prevail in the Uzbek fine arts of 50s (works by U. Tansikboev, N. Karakhan, R. Timurov).

Alongside the foremen of the senior generation (A.Volkov, P. Benkov, N. Kashina, and others) several other young artists such as A. Abdullaev, S. Abdullaev, V. Yevenko, M. Nabiev, V. Jmakin, R. Fadeev, and others did well in the field. R. Akhmedov succeeded in portraits as well as genre and lyrics topics. Paintings by M. Saidov are said to have always contained deep psychological and dramatic touch. The landscape paintings by N. Kuzibaev were also remarkable.

Works by B. Jalalov and D. Umarbekov saw their popularity in 70s. They were unique and beautiful. The series of portraits by R. Choriev and B. Boboiev reflected the beauty of the national culture.

The 90s were a period of profound changes, establishment of the new spiritual space, when the notion of self-determination of the local peoples as well as renaissance of their national roots had acquired importance. Artists started to perceive rich national heritage, and there took place a fundamental transformation of the artistic thinking. Such complications and contradictions of development of arts during that historically vital stage certainly were irreversible and natural phenomena.

Late 90s fine arts in the country has achieved a lot. It was enormously due to the establishment of the Uzbek Academy of Arts. The artists began to perceive arts as not a handicraft, but the product of philosophical conception of surroundings, and at the outcome, it led to enrichment of the content of work.

Uzbek artists have an enormous potential. Due to enormous changes that have been taking place in almost every sphere of life, most of them began creating their works based on the new type of thinking and realities of the world. They now represent a different kind of generation of artists with new approaches, philosophical analysis, as well as perception of their place in the arts.

Also, many young artists, as much as new styles and genres have emerged. The sculptors and graphics designers stepped up their activity. The independence

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

of the country gave artists new- opportunities and allowed to concentrate more on the national topics and features of way of local life, depiction of historical personalities, almost forgotten during the communist era.

The republican art exhibition, namely "The most great, the most sacred", dedicated to the 8th anniversary of Uzbek independence, was held in the Central Exhibition Hall of the Academy of Arts in August 1999. More than 600 works of art, graphics, sculpture, design, peoples and decorative and applied

arts went on display. Also, national costumes made specifically on historical analogs were displayed.

Another exhibition on graphics and sculpture took place the same year in March in Uzbekistan, which was a significant event in the field.

In recent years, leading artists and designers, including I. Sadridinov, F. Toshmammedov, K. Tursunov, and several others participated in number of exhibitions that took place in the U.S., India, China, Portugal, Bulgaria, Australia, Greece, South Korea, Japan, and others.

## References:

1. (n.d.). Retrieved 2019, from [https://en.wikipedia.org/wiki/Fine\\_art](https://en.wikipedia.org/wiki/Fine_art)
2. (1911). The Project Gutenberg EBook of Encyclopædia Britannica. *10* (11 ed.).
3. (n.d.). "Fine art. Define Fine art at Dictionary.com". Retrieved March 13, 2019, from Dictionary.reference.com
4. (2010, 22 July). "Aesthetic Judgment". The Stanford Encyclopedia of Philosophy.
5. Clowney, D. (2011). "Definitions of Art and Fine Art's Historical Origins". The Journal of Aesthetics and Art Criticism. 69 (3): 309–320. doi:10.1111/j.1540-6245.2011.01474.x. ISSN 0021-8529. JSTOR 23883666.
6. Maraffi, T. (n.d.). *Using New Media for Practice-based Fine Arts Research in the Classroom*. University of South Carolina Beaufort.
7. (n.d.). Retrieved 2019, from <http://www.katyisd.org/dept/finearts/Pages/The-Importance-of-Fine-Arts-Education-.aspx>
8. (n.d.). Retrieved 2019, from <https://rickarts.com/what-constitutes-fine-art/forms-of-fine-arts/>
9. (n.d.). Retrieved 2019, from <https://www.uzbektravel.com/eng/fine-arts2.htm>
10. Boymatov, B. (2006). *Qalam tasvir*. Toshkent.
11. Boymatov, B. (1995). *Qalamtasvir o'qitishning ilmiy asoslari*. Toshkent
12. Boymetov, B. (2001). *Portret qalam tasvir*. Toshkent.
13. Tojiev, B. (1994). *Qalam tasvir asoslarini o'rganish*. Toshkent.
14. Abduraxmonov, A. (1995). *Rangtasvir va kompazisiya*. Toshkent.
15. Tolipov, N., Abdurasulov, S., & Oripova, N. (2002, 1-qism). *Rangtasvir*. Toshkent.
16. Tolipov, N., Abdurasilov, S., & Oripova, N. (2003, 2-qism). *Rangtasvir*. Toshkent.
17. Abdurasulov, S., & Tolipov, N. (2005). *Rangtasvir*. Toshkent.
18. Tolipov, N., Abdurasilov, S., & Oripova, N. (2006). "Rang tasvir". Toshkent.
19. Nabiev, M. (1995). *Rangshunoslik*. Toshkent
20. Salpinkin, Ya. (1995). "Materiali i texnika risunka". Toshkent.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 13.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Khurshid Abdurayimovich Tursunov

Termez State University

Lecturer, The Department of “Music Education”

[tursunovv@tersu.uz](mailto:tursunovv@tersu.uz)

## ON THE HISTORY OF THE EMERGENCE OF “MAQOM” OR “SHASHMAQOM”

**Abstract:** This article aims to reveal the emergence of Maqom, its role in the history of Central Asian people, its types and significance.

**Key words:** Maqom, history, “Shashmaqom”, “Navo”, “Ushshok”, “gardun”, “kalandar”, “samandar”, “giryā”.

**Language:** English

**Citation:** Tursunov, K. A. (2019). On the history of the emergence of “Maqom” or “Shashmaqom”. *ISJ Theoretical & Applied Science*, 12 (80), 60-64.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-12> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.12>

**Scopus ASCC:** 1210.

### Introduction

The basis of folk music and the development of local professional traditions led to the formation of large genres for the first time in the VII-VIII centuries. In particular, the Khusravoniy series of Borbad works. During the IX-X centuries, ancient musical and instrumental works and categories developed. From XI-XIII till the XVII centuries in the Middle and Middle East “Duvozdahmaqom” – 12 categories of “maqom” were widely used and practiced in music.

In the eighteenth century in Bukhara a new category - “Shashmaqom” was formed completely. In the XIX century the series “Khorazm maqoms” and Fergana-Tashkent maqom types appeared. Later, new styles and appearances of Maqom’s works based on Shashmaqom and other categories would develop in a modern way.

### The main results and findings

The issues of interpretation, substantiation, the theory and practice of music law have been reflected in music brochures since the ninth century. Urmavi and Sherozi (XIII-XIV centuries) played a great role in ranking of the maqoms.

In the twentieth century, the maqom art developed and became a substitute for the performances and repertoire of the best musicians and singers and composers. They have been published as

collections using modern notes, and theoretical and practical studies have been carried out. In 2007, Ishoq Rajabov’s major book called “Maqoms”, was published by UNESCO. In November 2003, “Shashmaqom” was recognized by UNESCO as “the pearl of the oral and intangible cultural heritage of mankind.” It was included in the World Representative List in 2008 [1].

The history of maqoms can be divided into two major periods. The content of the first period includes the study of the origins of ancient melodies from the point of view of maqoms and the study of early melodic layers. Actually, we do not have any literal status in this period. Already the processes of formation of the systems of authority that have come before us are conditioned by a certain stage of socio-cultural development, which we shall dwell on in more detail.

It is noteworthy that although there are no special musical treatises to study the ancient layers of maqom melodies, the most important sources are still available today. It is the “Shashmaqom”, “Kharazm maqoms” and “Fergana-Tashkent Maqoms”, which left a great legacy of our ancestors. It is possible to identify the various musical layers of the Maqom’s music based on their ability to understand and analyze their own “language” structures (syntax). At the same time, we can draw the necessary conclusions from the



## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

content of the legends we know. At the same time, when we look at the music that exists in Uzbekistan (Shashmaqom, Khorazm maqoms, Fergana-Tashkent maqom ways), each of them has a perfectly organized sound system based on their own unique melodies. It draws our attention to itself. By whom and when did these dance associations, whose 7 main drums coincided with a harmonious sound? On the basis of logical reasoning, it is possible to assume that the time of their formation dates back to later times, in the centuries when the music industry was developing. But the history of world music denies such a conclusion. This is because the sound systems of the main staircase, which are similar to the Maqom drums, have been known to the East-West musical culture since ancient times. In particular, the ancient Greeks not only knew a number of types of drum associations, but also emphasized their special role in the upbringing. The wise Fisogours (Pythagor) studied mathematical methods of perfect drums for scientific reasons for their extraordinary effects on human spirit (these methods were later used by medieval Eastern scholars of music). Finally, they have a sufficiently moderate (harmonic) proportion of sounds (octave, quinta, quartet) and their numerical expression corresponds to the first four digits (octave-2:1; quinta-3:2; quarta-4:3) were identified.

Therefore, perfectly organized curtain structures were not originally designed on a scientific basis, but rather the harmony of the beautiful tone they contained was scientifically discovered.

According to the prevailing views among scholars, the earliest examples of maqoms were inherited from the prophets. In particular, according to the book "Tuhfatus-surur" by our compatriot, famous musician and scholar Darvish Ali Changi, who lived and worked in the second half of the XVI- first quarter of the XVII century, there were seven maqoms related to the names of the seven prophets. This is the narration of maqom "Rost"- from Odam alayhissalam, "Ushshok" – from Nuh alayhissalam, "Navo" – from Dovud alayhissalam, "Hijoz" – from Ayub alayhissalom, "Husayniy" – from Yoqub alayhissalom and "Rahoviy"- it is narrated that Muhammad sallalohu alayhi vassalam inherited from the Prophets. The author also states that he relied on the opinion of very respected masters, such as Khoja Abdulqadir bin Maroghi, Khodja Safiuddin ibn Abdul-Mumin, and Sultan Uvais Jalal.

It should be noted that the use of the terms "roh", "tarika", "ravish", which means "road" before the term "maqom" in the music of maqoms, can be supported by the information provided by Darvish Ali Changi. The prophets of Allah, the messengers of Allah on earth, have shown the way to true happiness. The examples of spiritual education left by them have been cherished by the community and have been passed down from generation to generation as a beautiful spiritual heritage. The perfect drums, which are the

best and most appropriate for human hearing and perception, were first created on the basis of this heritage (or theoretical study) and then developed various tunes based on these (drums) or created new samples of music.

In this way, the perfect curtain associations, inherited from the ancient world, have played an important role in the emergence of maqom systems, as well as in the development of composers and folk music.

Another layer of music in the bodies is the oldest examples of folklore. What is astonishing is that the stamps retain traces of even the earliest "examples" of folk music. In particular, we can see these traces in Maqom works, such as Navruzi Ajam, Navruzi Khoro, Navruzi Sabo. Thus, the tone of these works is clearly reflected in the downstream melodies, which are classified as "the most ancient example of folk music" ("First Line" by G. Schenker) by expert scientists. This is no coincidence. It is well known that many Eastern peoples have long been celebrating Navruz and have performed famous songs on this occasion. It is quite natural that these types of songs, which have been incorporated in traditional folklore as a distinctive seasonal ritual music, were later incorporated into the Maqom systems and had their own highly developed forms.

Along with the sources of maqoms, there are also sometimes important "gokh" (Dukhoh, Sekhoh, Chorgoh, Panjkhoh) melodies. Most scholars assume that the basis of this classical music relates to the tradition of reading ancient books in certain tones, including the "Goth" anthems in "Avesto". It is worth noting that the word "Ghatheha" in Avesta was later translated into Persian in the form of "Gah". The analysis of known "gah" tunes shows that the roots of these specimens are much older than the supposed circles. In particular, it is found that the Dugokh-Huseiniy I subdivisions of Fergana-Tashkent rhythms have a two-tiered melodic structure, Segokh classification, as well as Shashmaqom's classification Segokh and Khorezm Segokh status sections with three-ringed ring structures. It is well-known from the recent achievements of ethnographic scholars that these types of backing sound are the earliest springs of folk musical thought.

Of course, no matter how many ancient monuments do not play in the status quo, they cannot be said to be revived or cemented. After all, musical "monuments" are still in their highly developed states, though their significant traces have been preserved.

This means that the earliest history of maqoms was not actually a history of actual maqoms, but rather an ancient musical melody, which was the source of their origin. On the basis of these different musical patterns (hence the various styles of music), the history of classical statuses begins directly from the time of the formation of systems of artistic holistic status.



## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

### Discussion

We do not know exactly when and how the original status systems were. In this regard, the creative legacy of the famous musician who served in the palace of Sosonius (King Khosrav Parviz - 590-628 AD) is particularly remarkable. Music scholars speculate that the "7 Husravi" system was the basis for the emergence of status systems, or at least its influence on the formation of maqoms. However, it is worth noting that there is no compromise on this issue yet. Experts emphasize that the emergence of sound status systems is due to factors such as the historical stage of the development of professional music (creativity, performance), as well as advanced music science, the presence of philosophical and mathematical sciences, as well as the necessary urban cultural environment. In particular, qualified instructor Ishoq Radjabov, a well-known musicologist and doctor of arts, is worthy of note: "The makams have emerged at a time when human understanding of music, musical and aesthetic views were perfected... The formation of the system is closely related to the development of world science. Oriental music scholars have mentioned that music is related to medicine, philosophy and mathematics. Professor Ravshan Yunusov said: "The status of the Orient has an ancient, more complex philosophical-aesthetic, musical-theoretical and practical basis.

It is worth noting that the prerequisites for the emergence of maqom systems in the eastern Muslim world were concentrated in the IX and XIX centuries. At that time, the exact sciences developed, and the great merits of our countryman Abu Nasr Farabi (871-950) in the field of music were established in the music of the Orient, the professional music practice rose to a new level, and religious and philosophical teachings and views began to spread. Under the influence of these direct and indirect factors, twelve major makam systems were established in the major (central) cities of the medieval East. The classification of this system was first developed in the works of Safiuddin Urmavi (ca. 1230-1294) and Qutbiddin Sherozi (1236 | 37-1310), and in later centuries Abdulkadir Marogi (XIV), Abdurahmon Jomi, Zaynulobidin Husainiy (XV), Najmiddin Kawkabi (XVI), Darvishali Changiy (XVI-XVII) were creatively continued by practicing and controlling scientists.

The system of twelve maqoms consists of several constituents, the main of which consists of 12 statuses, 6 voices and 24 sections. In this case, the seven-stage perfect curtains were classified into 12 groups of maqoms, and the ancient folk songs and sayings (Navruzi Ajam, Dugoh, Segokh, etc.) were categorized as divisions. A number of issues related to this system, including the specific function of the components within the system and the direct interaction in music practice, are still a mystery.

The system of the twelve maqoms system in our country and its initial classical appearance dates back to the time of Amir Temur and his successors - the Timurids. First of all, I would like to emphasize the merits of Hazrat Sahibkiran. As mentioned above, in order to create the status systems, first of all, it is necessary to carefully develop their scientific and theoretical foundations. Naturally, the solution to this problem lies with the music scholars. However, the scholars in this field were a small minority, and most of their mentors were in foreign Muslim countries. Through the direct efforts of the Sahibkiran these teachers were brought to our country from different countries and created the necessary conditions for their activity. According to Ibn Arabshah's book "Wonders of Fate in the History of Temur," the famous musician and teacher in music, Abdul Qadir al-Maroghiy and his son Safiuddin, son-in-law Nasreen, Qutb al-Mousili, Ardasher al. Changi and others". It is important that the Sahibkiran Palace has all the necessary conditions for scientific and practical work of these masters and artists. The following lines in Professor Abdurauf Fitrat's book "Uzbek Classical Music and Its History" (1927) also point out: two status-OI suddenly revived and developed. Musicians from all over the East of Islam have promoted our modern classical music. Great musicians have come from the different lands". This means that the Twelve Maqom system was the result of many years of scientific and creative work of professional musicians and scholars in the art of unifying the past and present of musical wealth in the light of classical requirements of the modern era.

When it comes to the twelve maqoms, it is of particular interest to see how the monuments of the various historical periods of history have come together and proportionalized, based on the system of ideas and meanings. In discussing this subject, it is necessary to consider the prevailing ideology, the palace's "cultural environment", the prevailing philosophical views on the music of the maqoms and their system of meanings in the political and socio-cultural life of the time. As a result of this research, it is clear that the core of the system of the meaning of the maqoms is at the core of the ideas of the "perfect human" (imaginary) education. This can be attributed to a number of direct and indirect evidence. First of all, it should be noted that in the past, the science of the maqoms was mainly in the teaching of Sufis, or at least those associated with mysticism (the mystic who accepted the ideas of mysticism). Mysticism in the form of "Music is the food of the pear" is mainly given by the mystic sheikh-ul-mashuhi. The term "maqom", which is currently Arabic, and its meanings such as "career", "place", "location", "position", "rank" in many respects, is the founder of the Yassaviya teaching. It was widely spread among the Turkic peoples through its wisdom. The fact that the term in the text of the proverb comes in many expressions

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

("status of love", "marvelous maqom", "slaves who love him in this rank" and so on) gives evidence for this view. The introduction of the term "Maqom" to music is also largely due to the widespread use of mysticism in the Islamic world at this time (the social prestige of the Yassavia, Hojagon-Nakshbandiya and Kubrovia teachings in our country), During the reign of Amir Temur and the Temurids, it rose to an almost official ideology, which may be explained by the strong ideological influence on the palace art, and in particular classical music. The word "maqom" is one of the most important concepts in the mysticism, which explains the seven main stages (stops, levels) of the path of spiritual perfection. So, "maqom" also means a certain process of action, which means the journey (traveler, the murid) on the slippery (path) stages of the journey, and thus the spiritual purpose increases. It is worth noting that the idea of a "perfect man" within the Twelve maqom system is quite refreshing. In particular, the spiritual journey of the beloved to the heart of the tax is also deeply understood in the "chain" of the 12 rankings in this system. Hence, "maqom" means a certain creative way of developing in music from "imperfect to perfect." To summarize, we add the following to the definitions of status:

I. Maqom is wisdom that is reflected in the sounds. The essence of wisdom is the rise of man to spiritual maturity and his achievement of the truth.

II. Maqom is a perfect union of drums, which is a peculiar expression of the stages of the tarikat, and is a way of developing the melody in a certain way (from bottom to top).

## Conclusion

These definitions of maqom directly relate not only to the twelve statuses, but also to the Shashmaqom, Khorezm and Ferghana-Tashkent Maqom roads. In their context, along with the word "maqom", the word "heaven", "samo", "gardun", "kalandar", "samandar", "giryra", "nola", "charx", "faryod", "sokiyletter". As well as the use of the myths of the mysticism, as well as the singing of ghazals in the words of high meaning (Hafiz, Jami, Sakkoki, Lutfi, Navoi, Mashrab, Bedil, etc.), as well as "pure". "In music, it is possible to consistently develop the themes of the music on the basis of perfect curtains (as opposed to artistic reflection of the teaching process) and to demonstrate their progressive quality. But the most important fact is the status music, which was eroded by a great love affair. Indeed, in the content of the music, the spiritual attack of the pure spirit towards the original Beauty, the Truth, is embodied. Therefore, one of the main reasons why the ,makams have not lost their artistic value over the centuries is that they have lost the hearts of millions of people because of their beautiful melodies and inimitable forms. After all, any beauty that is disconnected from the spirituality is ultimately unpleasant. Hence, the maqoms were not only the music of the Oriental culture, but also a great event that had been achieved by mankind. After all, the statuses are pure spiritual motives that inspire pure, holy feelings in people, and encourage the spirit to rise to their original status over the obstacles of the flesh.

## References:

1. (2018). Retrieved from <https://daryo.uz/2018/08/23/shashmaqom>
2. Isaac, R. (n.d.). *Authorities*. Tashkent, (manuscript) Library of the Institute of Art Studies, Inv. N843, p.61.
3. Jmud, L. Ya. (1990). *Pythagoras I yego school*. (pp. 91-100). Leningrad: Nauka.
4. Change Darvish Ali. (n.d.). The tract is o. (перевод с pers.-Tadj. D. Rashidovoy) Rukopis bib-ka NII Iskusstvoznaniya Inv. N 879, pp. 23-29.
5. Nazarov, A.F. (n.d.). *Kniga pesen al-Isfahani in Aspects of Mejregionalnix Music-Transculturative Processes*. Dis. Feb Is, bib-ka NII Iskusstvoznaniya. Inv N 812, p. 37.
6. Gercman, E. (1988). *Vizantiyskoe icebreakers*. (p.26). Leningrad.
7. Korogli, H. G. (1983). *vzaimosvuazi eposa narodov Sredney Azii, Irana I Azerbaidjana*. Moscow.
8. Yunusov, R. Yu. (2000). *Uzbek folk music (scientifically-methodical recommendations) Part II*, (p. 24). Tashkent.
9. Ibn Arabshah. (1992). *History of Amir Temur*. (pp.86-88). Tashkent: Labor.
10. Fitrat. (1993). *Uzbek classical music and its history*. (pp.39-40). Tashkent: Science.
11. Kawkabi, N. (1985). *Risolai music. The narrative narrative Duvozdahmaqom*. Design, Investigation and Commentary Askarali Rajabov. (We use freely the translation of Ismail Bekjan in translating the content into Uzbek.). (p.65). Dushanbe: Irfon.

<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
	<b>ISI (Dubai, UAE) = 0.829</b>	<b>PIHII (Russia) = 0.126</b>	<b>PIF (India) = 1.940</b>
	<b>GIF (Australia) = 0.564</b>	<b>ESJI (KZ) = 8.716</b>	<b>IBI (India) = 4.260</b>
	<b>JIF = 1.500</b>	<b>SJIF (Morocco) = 5.667</b>	<b>OAJI (USA) = 0.350</b>

---

12. Karomatov, F. (1984). *Elsner Yu. Makam I maqom, kn: Music narodov Azii I Afrikiki*. Vip. (p.91). Moscow.
13. Vinogradov, V.S. (1981). Sach Curt. *The Rise of Music in the Anchorage World and West*. W. W. Norton E. Company INC. New York., *Classical tradicii Iranskoy music*. (pp.30-32). Moscow: Sovetsky Composer.
14. Gruber, R. I. (1960). *Vseobshaya istoriya music*. I. (p. 69, 114–117). Moscow: Gosmuzizdat.
15. Gafurbekov, T.B. (1987). *Tvorcheskie resource nacionalnoy monodii I ix prolevel in the uzbekskoye Soviet*. (pp.8-11). Tashkent: Science.
16. Matyakubov, O. (1983) *Introduction to the basics of professional music in oral tradition*. Tashkent: Instructor.
17. Kawkabi, N. (1960). *The literature shown. B. 48; Abdurahman Jami. The tract is o.* (p. 85). Tashkent: AN UzSSR.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 13.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Nozima Khayrullayevna Nasriddinova

Termez State University

Lecturer, The Department of “Music Education”

[nasriddinova@tersu.uz](mailto:nasriddinova@tersu.uz)

## THE PROCESS OF FORMATION OF MUSICAL ART IN CENTRAL ASIA

**Abstract:** This article covers the history of Uzbek music, its formation and development in historical periods. The nature and development of contemporary Uzbek music and folklore genres have also been analyzed and interpreted in different ways. The importance of the article is that the history and development of Uzbek music is comparatively studied with the development of world music.

**Key words:** Uzbek music, folklore, blister blower, damp, dust, double tin.

**Language:** English

**Citation:** Nasriddinova, N. K. (2019). The process of formation of musical art in Central Asia. *ISJ Theoretical & Applied Science*, 12 (80), 65-68.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-13> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.13>

**Scopus ASCC:** 1210.

### Introduction

Material cultural monuments confirm that in modern Uzbekistan there was an ancient civilization, created by the ancestors of the people of Central Asia. Archaeological data, fine art (miniatures illustrated in Oriental poetry), new Oriental studies and, finally, music booklets by scholars living in medieval Central Asia help us to visualize the historical process of the development of the musical culture of the Uzbek people [1].

The Uzbek people have a strong connection with the ancestral music of the people of Central Asia. These works represented a single whole until the tenth-eleventh century (ie before the active demarcation of these people), which later served as a common basis for the formation of Uzbek and Tajik music cultures [2].

### The main results and findings

The historical separation of the Central Asian people dates back to the first millennium BC. These were the peasants (Sogdians, Bactrians, Khorezmians) and nomadic tribes (Saxons, Massagets and others). Information about them can also be found in Avesto. The beginning of folk poetry and music dates back to that time.

The fact that folk poetry and music was originally synonymous with the book - Avesto and other ancient written monuments, elements of life, customs, and wedding performances. Its high potential was also recognized in Greek, Roman, and Chinese sources. According to some scientific ideas, Khorezm was the birthplace of the Avesto, the sacred book of the ancient Zoroastrian religion. Research has shown that Avesto, also known as Aryanim Weijo, is known for its cold, hot temperatures, and the land of perennial tars and snakes. Indeed, in the pre-Aral catastrophe, the aforementioned harsh continental climate could be seen in Khorezm most of the region, where cracks in the ground were cracked like a melon [1].

The appearance of the Zoroastrian ritual changed somewhat, and is now widely seen in the Khorezm oasis. All of this may serve as proof of our view. "Avesto" is actually a set of arcades, which were spread out orally in the play, but only later in book form. His verses, and especially the hymns - are letters (in which the letter "T" at the end of the word is very softly pronounced and has become a "sometimes" in recent times: - solo, duh, seakh, etc.) it is said to have been beautifully sung in the tones that make up a special melody system.

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

Avesto had a mysterious hearing called *sruna*. Listening and ear-feeding were considered sacred by the Zoroastrians. In Islam, the sense of hearing is some of the attributes of Allah [3].

It is interesting that Zoroastrians are not only accustomed to the beauty of the vowels, but also to enjoy the sound of the fire, even the silence. Music begins with the literal playing of art as well as listening to it. If the musician is the creator of the song, the listener is the recipient. There is a saying in our nation: "He truly appreciates the musician, his mentor and his hearer." Of course, this is what the listener is referring to in the original sound [1].

Roots of our classical music such as "Zamzama", "tarona" (old form "taronic" - "taronacha", "bukhara", "Fergana"), "water" ("asp ros") were also come the traditions of the "Avesto" period, the old musical characters mentioned, new meanings according to the ideology of later times.

Certainly, these symbols are words related to the sounds that have reached us from time to time. Archeology, ethnography and other sciences also confirm this. In a classless society, Central Asia was the basis of musical instruments, namely, the types of beat, blowing and strings [4].

Disintegration of the seed community and the transition to a classical society, the emergence of states in Bactria, Sogdiana and Khorezm, military-administrative from the Aramaic. The birth of Alexander the Great, the Bactrian Kingdom of the Greeks, includes the great historical period from VII to VIII BC. This period is well-known for the emergence of ancient poetic poetry, where epic mythological heroism prevailed. Heroic legends and epic songs are replete with painted images of the brave struggles of Central Asian nations for their independence. Extracts from Sak legends about the sheer love of the Shepherd, the shepherd who sacrificed his life for the sake of his people, have survived [5].

Music art was an integral part of the cultures of Central Asian people since ancient times. Its directions, genres, forms are of the Uzbek people Ancient Sogdians, Khorezmians, Parthians, Baktrians, who lived in the territory of present-day Central Asia, Afghanistan, Pakistan, Iran, and East Turkestan, had evolved for centuries. It also influences the development of this type of art in the steppe, forest, steppe, and mountainous areas of the vast region (Scythians, Sagittarius, Sax Massaget), stretching from northern China to eastern Europe, enough evidence that they were old. The historical process of the formation of music was influenced by the first mythological imagination as a need to understand the nature and events surrounding it, and then the spiritual significance of various rituals led by the priests. It had become a source of spiritual nourishment for various ceremonial ceremonies [1]. The development of music is associated with the development of urban

cultural life, with its roots dating back to the late second millennium BC and the beginning of the first millennium. The development of social relations, the emergence and development of different professions, the speed of the formation of a group of musicians who were trained to perform folk festivals, religious ceremonies and various events in the palace. The musicians and dancers united for the purpose of exploring and enriching the musical and spiritual heritage left by all the artists and ancestors to pass on the traditions to the next generation have shown a vibrant spirit. The earliest human activities of this category, based on the characteristics of their time, took root in the community of priests. The inner mental experiences of life and death reflect on the sound of melodious melodies, the expressions of which are influenced by everyday events. It, in turn, serves as an ideological tool, or as a means of influence, for the priesthood, who had an effect on the emotional well-being of the people [6]. The massagets in the desert and steppe regions of Herodod come together and, under the guidance of the priest, burn the fruits and leaves of the Hum (Haoma) plant in a fire and intoxicated by the effects of the smoke that affects the human psyche. "They also have a tree that they can carefully examine. Then they set fire to the fire and throw some of the fruit into the fire, smelling the smoke, and feeling as if the udder was drunk. The more they drop the fruit, the more they will be upset and sing and play" [7].

The earliest sources of ancient musical rituals and songs and dances are the petroglyphs of the Saymali Tash (Ferghana Valley). One of the musical instruments depicted on the rocks is a burial mound, with a hole formed in the center and a large, leather-covered stone.

The voices of the tusks and the clicks of the coffin, according to the "testimony", helped to delay King Zakhok's headaches for a while. This legend was closely linked to the sacrificial ritual, and was represented as an emblem, a symbol of fertility, a stone covered with animal skin.

Silena-Martia sculpture, the goddess of beauty, elegance, water, and flute, playing the double-tailed musical instrument in the palace monastery, found in the ruins of the ancient city of Sangin in Bactria, also shows the development of music culture in these areas since ancient times. Also found in the ruins of the temple were interconnected bones and clay mortar [7].

The emergence of Zoroastrianism as a religion that promotes godliness, and its belief in the dominant religion in these regions for centuries, has had a profound impact on the evolution and development of music. The scientific, historical, religious, philosophical and ethical-educational foundations that influenced the formation of the spirituality of the people of Central Asia were primarily associated with the Zoroastrian doctrine created by the prophet Zoroaster. Zoroastrian education was formed as a



## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

reflection of the relation of humanity to society and nature that existed for thousands of years. The ideas put forward in the Avesto inscriptions, the Zoroastrian doctrine of Zoroaster, undoubtedly embodied the life, lifestyle, customs, religious beliefs and beliefs of our ancestors. Among the Zoroastrian education needs to be completed at the end of the education process, music education and music culture are one of the main areas of study. An important aspect of the development and popularization of music culture in Central Asia was the fact that the military was a regular army activity [1].

Historically, in the 7th century BCE, our ancestors had a regular army in the structure of their own rules and regulations. Military musicians also played a special role in the army of different types of troops. Plutarch describes the widespread use of pottery in the Parthian army. For example, on May 9, 53 year, the Roman army, led by Crassus, suffered a devastating defeat from the Parthians. Before the battle, they were making loud noises, with copper bells hanging around the Parthians to inspire and frighten the enemy. Later, such military tricks as Alexander Zulkarnain, Genghis Khan and Amir Temur were widely used in the military. During military operations and ceremonies, some musical instruments served as important symbols, including weapons, flags, flags, and stamps. For example, while the trumpet blast was a distinctive character of the military commander, musical instruments such as idiophone and harpoon were used as symbols of kings [8].

Membrafon - a huge punching instrument - is handed over to the military commanders. Musical instruments such as tabira and charos also served to separate and assign troops in the army [9]. A military ensemble with a trumpet blade and a three-headed, three-eyed, six-horned drum blade found in the Panjikent testifies to the widespread use of this instrument in military music. In turn, the drum was considered sacred. According to Avesto, God gave Ahura Mazda King Jamshid a golden trumpet when the harsh winter came and threatened the destruction of all living things. When the king blew the trumpet, the earth burst, and people and animals entered the bar, the underground city built by Jamshid under the sound of a golden trumpet [1].

### Discussion

The fact that there were so-called Varakhsha, Varzonze, Varozun areas in the territory of present Bukhara Navoi provinces prove again that these territories are the cradle of humanity, the source of high culture and spirituality.

The organization of the palace ceremonies in the highest quality and in the spirit of excellence also highlighted the peculiarities of music.

There were special features of the palace music. The palace practice was conducted in strict adherence

to rituals by royal scholars. Based on this, each day of the week was scheduled to do some workout.

For example, on Saturday, the rulers often called for meetings and assigned those responsible, while on Sunday the country was concerned with domestic issues and engaged in legal matters. On Monday they went out hunting and engaged in riding, wrestling and various military games. On Wednesday, foreign and domestic ambassadors were welcomed. Letters of reply to letters were written [11].

Officials of the country, governors of provinces and cities, elders, tribes, representatives of different nations and nationalities, and heads of families were welcomed on Wednesday and addressed important issues of national importance. He also discussed the construction of the city, the building of the fortress, defense fortifications, caravanserai, sanatoriums, bridges, baths, schools and synagogues. Relevant instructions were given and decisions were made.

Friday's "feasting" or "decoration" was the occasion when the rulers, who were dismissed from their jobs, held various feasts and celebrations. Musicians, sorcerers, and other artists were invited and entertained to provide spiritual food and entertainment to the ruler and those around him.

There were also discussions and discussions with leading scholars of science, history, philosophy, astronomy, music literature, eloquence, stylistics, logic, mathematics and medicine [1].

A special place in music art was played by representatives of the secular "Farhangistan" and religious "Dabiristan" schools, where they played freestyle, vinyl, tanbur and blowing instruments and sang religious and heroic themes. In the context of the palace music, such religious songs as Yazdon Ofarid, Oina Jamshed, Khurushi Mugon, "Garden Sweet, Romish Jon" : lyrical songs such as "Surudi pahlavon", "Surudi mazandaron" and "Khurosoni" are included in the heroic songs.

The songs of the people living between the two rivers, in the context of nature, and in response to seasonal variations, include "Oroishi Hurshed", "Farruhruz" ("Beautiful Day"), "Sabzai." "Spring", "Guljam". Ancient festivals also played a role in the emergence of various musical genres and forms.

The first day of creation of the world by Ahura Mazda and the date of the birth of the legendary king Jamshid were reflected in the celebration of Navruz holiday by Zoroastrians. Navruz holiday was included in such songs as "Nozi navrozz", "Navruzi buzurg", "Navruzi Kayqubod", "Navruzi Haro". In the pre-Islamic era, the development of the musical culture of our ancestors rose to the highest levels in the Sassanid period (22-65) [9].

During this period many historical, artistic, philosophical, didactic and musical works were written. They include priceless works such as Khusrav Kavatan Urak (Khusrav Kavatan and his mahram), Traniknoma (The Book of Songs), and the same

## Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

Hvarsandih (Theoretical and Practical Rules of Art) can be entered. The culmination of music development is the example of Borbad (585-638), a composer, musician, composer and major music theorist who summarized and systematized the musical heritage of the people of the Sassanid state. It is no secret that Borbad's creative legacy was influenced by the formation of a generation of musicians for over 1,500 years [1].

In particular, such songs as "Husrav Sarvod", "Srot-I Husrav", "Husravoni-at" served as the basis for the development of musical culture of the last period. The creature, with its ancient cosmological and astrological vision, systematized music material and created a calendar of periodic songs that were updated periodically for weeks, months, and days. This calendar includes seven royal songs and 30 and 360 bands. In the 7th century, the pre-Islamic era of music was completed as a result of the occupation of the great territory of Arabia in Central Asia and the spread of Islam in these areas [10].

The Islamic music culture began to take shape, completely eroded in content and substance. For example, the songs about Rustam and his battles, his love for Princess, and the death of his son, Suhrob, who was killed by an unknown father, became independent rituals. These songs were later reflected in the wonderful epic of the Tajik people, The Witness. A cycle of legends about Rustam, Siyavush and other heroes was created. Various rituals were also sung to worship. This was stated in Avesto. The Avesto hymns (bolts) were played in a rehearsal style. The hymns consisted of half-prose, half-weighted narrators with a busy and repetitive tone that can be said to be humiliating. The rituals associated with the

worship of God were sung and danced around the sacred fire. Popular holiday ceremonies, such as the equation of day and night in spring - Navruz were common [1].

Medieval writers also highlighted the role that music played in labor practices, and the human desire to connect music with the creation of the universe and the myths of death and resurrection in nature. The escalation of violence that arose in the vast Central Asian states made it closer to its neighbors.

### Conclusion

Central Asia (from the 4th century BC to the 3rd century BC) was part of the Alexander the Great and later the Greco-Bactrian Kingdom. This period, which is called antique in the history of Central Asia, was reflected in culture. The image of Greek musical instruments is preserved. For example, Ayritom frieze can be found in double avos.

Many ancient instruments of ancient Central Asia were shown to be pure local features in many musical instruments (flutes, uds, and drums). The fact that the local traditions of Greek, Indian and other traditions were reflected in the music also suggested that the culture of that time was peculiar. Although Greece's influence on Central Asian music can be found in medieval scholars' brochures on music, the effect disappeared over time.

The small terracotta sculpture was a vivid monument of the ancient culture of Central Asia. Many sculptures found in Afrosiab (ancient Samarkand city) depict the musicians playing the flute, ud, and drum. Many of the sculptures show the importance of music in the life of Samarkand, the capital of the Sogdians and tribes.

### References:

1. Madrimov, B.X. (2018). *O'zbek musiqa tarixi. O'quv qo'llanma.* (p.120). Tashkent: Barkamol fayz media.
2. Solomonova, T.Ye. (1981). *O'zbek musiqasi tarixi.* Toshkent.
3. Rajabov, I. (1963). *Maqomlar masalasiga doir.* Toshkent.
4. Matyoqubov, O. (2004). *Maqomot.* Toshkent.
5. Ibrohimov, O. (1994). *O'zbek xalq musiqa ijodi. 1-qism* (metodik tavsiyalar). (p.62). Toshkent: O'ZR XT o'quv metodik markazi.
6. Kavkabi, N. (1985). *Risolayi musiqa.* Dushanbe: Donish.
7. Karomatov, F. (1985). *O'zbek xalqi musiqa merosi. Yigirmanchi asrda.* II tom. (p.207). Toshkent: G'afur G'ulom nomidagi nashriyot.
8. Fitrat, A. (1993). *O'zbek klassik musiqasi va uning tarixi.* (p.56). Toshkent: Fan.
9. Yunusov, R.Yu. (2000). *O'zbek xalq musiqa ijodi. 2-qism.* (O'quv-uslubiy qo'llanma). (p.56). Toshkent: Ziyo chashma.
10. Solomonova, T.E., & G'ofurbekov, T.B. (1981). *O'zbek musiqasi tarixi.* (p.131). Tuzuvchilar: - Toshkent: O'qituvchi.
11. Matyoqubov, O. (2004). *Maqomot.* (p.399). Toshkent: Musiqa.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 13.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Zilola A'zamovna Zakirova

Termez State University

Lecturer, The department of "Methods of Music and Art"

[zakirova@tersu.uz](mailto:zakirova@tersu.uz)

## SCIENTIFIC BASIS FOR INTRODUCING PEDAGOGICAL TECHNOLOGIES IN MUSIC EDUCATION

**Abstract:** This article describes how to improve the effectiveness of music education through the use of pedagogical technologies and the use of interactive methods.

**Key words:** National Program for Music, Pedagogy, Technology, Staffing, Music Lesson, Teaching Methods, Theory, Innovation, Education.

**Language:** English

**Citation:** Zakirova, Z. A. (2019). Scientific basis for introducing pedagogical technologies in music education. *ISJ Theoretical & Applied Science*, 12 (80), 69-72.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-14> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.14>

**Scopus ASCC:** 1210.

### Introduction

Ensuring the development and prospects of the Republic of Uzbekistan depends on changes in the economic, social, political and cultural spheres, with a high level of general and special knowledge, intellectual and intellectual knowledge from professional people to actively participate in such changes. There is a need for the potential, the broad outlook, and the skills to use information communication skillfully. Building on these requirements is one of the most important tasks of our time.

As the First President of the Republic of Uzbekistan noted: "The achievement of our ambitious goals and objectives today, the renewal of our society, the progress and prospects of our lives and our plans, all of which, above all, meet the modern requirements. We all realize that the problem of training highly qualified and competent specialists is closely related to the problem" [1, p.4].

### The main results and findings

That is why in the first stage of the implementation of the goals and objectives of the National Program for Personnel Training, it is stated that "Training of pedagogical and scientific-pedagogical personnel and organization of their training in accordance with modern requirements".

In the second phase, the technical and information base of educational institutions will be strengthened. In this sense, the implementation of advanced educational technologies is also important. That is why one of the most important requirements of today is to improve the professional skills of teachers and to organize the process of training of teachers according to the technological approach [2, p.14].

Technological approach to education is one of the factors that actively influence the pedagogical process and determine its effectiveness, integrity and success.

To focus on future teachers of higher education, including music teachers, on how to become proficient masters of their profession, with the professional training in accordance with modern requirements and one of the most important tasks facing the human resources training system [3, p.34].

The more educated and well-educated the teacher, the more he will be able to use the modern pedagogical technology to educate the future generation as well. Preparation of future music teachers for pedagogical activity in higher pedagogical education and music disciplines - methods of teaching music, theory and analysis of music, knowledge and skills from choral and choral, conductor, solfeggio, and, most importantly, their chosen profession. plays an important role. It should

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

also be noted that students studying music education differ in their attitudes, knowledge, qualifications, and vocational training. They can be divided into three categories [4, p.51]:

1. Students who have a basic knowledge of music and who are passionate about their profession and who are eager to gain the knowledge, skills and abilities needed to fulfill their dream of becoming a future teacher.;

2. Students who have talent and ability in music but are not interested in all subjects and do not feel that they are needed in their future activities. They are not able to master various aspects of pedagogical activity.

3. Students of this category are forced to enter the university against their will, which will affect their education. They do not pursue a career in the field of pedagogy.

This activity will be effective and expedient only if future teachers' training for innovative activities is combined with their preparation for pedagogical activity. The integration of disciplines in music education is such that each subject in turn, second, third, and so forth. requires the acquisition of all necessary musical skills, including all theoretical, practical - theoretical knowledge [2, p.42]. Examples of music theory (solo instruments), solfeggio, (musical reading) analysis of musical compositions, vocal singing, theoretic literacy, conductor, choral arrangement, analysis of works for mastering musical skills on musical instruments. certain knowledge resources are required. Therefore, each teacher should prepare students for pedagogical technology based on the specifics of the subject they teach. Monitoring and analysis of current affairs in higher education shows that most professors and teachers working in the field of music education have nothing to do with preparing students for technological work. . This work is considered to be the work of the teachers of "Pedagogy" or "Theory and Methods of Music Teaching", or ignore it at all. The reason for this is that the professors and teachers are not prepared for this activity, and the second is that they do not understand the importance of preparing future teachers for technological activities.

Expected results can only be achieved if the training of future music teachers is organized in a holistic system of teaching all disciplines, not a single subject. That is, such subjects as choral and choral music, conductor, vocal performance, instrumental music, music history, music analysis, music teaching methods (these are important subjects for future musical teaching activities). In the process of training, vocational training and preparation for the technological process are inextricably linked, and each of the activities (lessons) will be followed by a progressive teacher-training process for future teachers. It can only be effective as a whole system [5, p.37]

Pedagogical practice is particularly important in preparing future teachers for a technological approach in the learning process. At the present time, students are taught at every level of music education. 2 weeks in the first year, 4 weeks in 2-3 courses, and 14 weeks in the fourth year are an important period in their preparation. If, in the process, students do not focus on pedagogical technological training, the problem arises, as we have already mentioned. Because of the practical work, the use of pedagogical technologies during the student years, and the skills to apply and apply them in the classroom, are more convenient, effective, and more modern [4, p.46].

In pedagogical practices, students identify deficiencies and work to correct them, which, in turn, acts as a "general rehearsal before a big concert." In the process, they are free to test themselves, to see if they are able to carry out their pedagogical activities with advanced pedagogical technology. At the same time, students can only see and experience the various, challenging, and creative aspects of the teaching profession during their pedagogical practice [6, p. 53].

Our observations show that in the well-organized pedagogical practice, the professional formation of future teachers is more active. Because of the constant feedback from the best, most experienced teachers, they can help them to observe, learn, acquire and master the best practices.

One of the most important skills that every teacher should possess today is the ability to organize and deliver lessons using pedagogical technology. This skill is more complex in its composition [7, p.68]. For this:

In order to prepare students for innovative activities and develop skills and abilities, it is necessary to use them effectively in educational activities, to achieve students' ability to apply pedagogical technologies in each subject. Examples include "Student Training", "I'm Conductor", "Cluster", Conducting Classes, "Brainstorming", "Scarabey", "Argument", "Dialogue", "Group Discussion" in conducting Music Theory. "Working in small groups," "Individual work", "Differentiation", "Multimedia technology", "Concert lesson", "Problems in teaching music history". ", " Quiz ", " Question - Answer ", " Live music ", " Journey ", " Tutorials ", and students preparing for such activities.

Technological preparation of students for pedagogical activity is very important for the student to use the theoretical, psychological and pedagogical and theoretical knowledge in practical, theoretical, pedagogical and methodological knowledge acquired during the course of training are highly dependent [5, p.54].

Exercise is a learning process that enhances learning. Exercises are specific in every subject, including music lessons. For example, measuring tone, tempo, character, genre in music listening



## Impact Factor:

ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
ISI (Dubai, UAE) = 0.829	PIHHI (Russia) = 0.126	PIF (India) = 1.940
GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

activities, defining intervals and chords in music literacy activities, setting up intervals, determining dynamic tones, theoretical analysis, and composing the use of vocal exercises (vocal and chorus) in the collective singing process. Exercises, pure intonation, work on diction, singing major and minor triangles, silent singing, etc. [6, p.38].

It is natural that each subject has its own specifics. Music education has its own unique features. This is reflected in its organizational structure and practical performance. Therefore, advanced pedagogical technologies can be used effectively in each activity of the lesson. Different types of activities, such as lectures, stories, explanations, demonstrations, demonstrations, listening, interviews, questions and answers, and team-based voice tuning exercises, are all relevant to the context. , technologies can be introduced to the benefit of teachers and students. This is where the music teacher is also featured. To love music, to have a passionate and enthusiastic classroom, to develop skills in art, directorship, playwriting, to love children, to strive for their musical abilities and interests, good singing and playing skills [3, p.58]. This is because even the characteristics mentioned by the teacher can serve as a technological example for the students in the lesson.

If the teacher doesn't have the same characteristics, then any pedagogical technology would be dry, meaningless and interesting, and ineffective. It is clear that any form, model, or type of education does not produce the expected result without the pedagogical skills, knowledge, skills and artistry of the teacher [7, p.47].

### Discussion

As you know, a music teacher is responsible for the educational work. In educating students through music, it is important for a teacher to have good music skills, to have a good voice, to read well, to use various tools, and to improve students' abilities. In a classroom with live performance (playing instruments, singing), students have a special effect on their mood and improve their moods [5, p.44].

In addition to this, a music teacher should follow the lessons. Through constant observation, the teacher improves his teaching skills. He/she teaches students to assess the situation, to sense their innermost feelings, interests and abilities. The follow-up will last from the first grade to the seventh grade. It also explores the effectiveness, convenience and convenience of children with the methods, forms and pedagogical technologies used [2, p.84].

The unique structure of music education, its practical performance, as well as the methods of teaching, the factors that support their effectiveness, the analysis of tools and their general creative and positive aspects of music education. different types of products. These are pedagogical technologies, both in

terms of their purpose and function, and their effectiveness in the use of music. Such classes encourage students to have a good mood, enthusiasm, and a high spirit and aspiration. Among them are the following technological lessons commonly used by leading, initiative teachers:concert lessons;

- ❖ quiz lessons;
- ❖ interview lessons;
- ❖ competition lessons;
- ❖ orientation lessons;
- ❖ classes around the table;
- ❖ self - lessons for self-awareness;
- ❖ think - search;
- ❖ find melody;
- ❖ protection lessons;
- ❖ lessons of cheerfulness and intelligence;
- ❖ discussion - discussion lessons;
- ❖ my conductor lessons;
- ❖ competition lessons, etc. [8]

Each of these lessons has its own structure, function, purpose and methodological basis. In the elementary grades, students are more active when they play music lessons (playing songs, playing games, dancing and playing music). This also proves that music education by its very nature has the potential to use new - new and modern interactive methods - and more importantly, a music teacher. It is crucial to choose and apply knowledge, skills, experience and technology, in terms of what kind of activities you take, given the pedagogical conditions and the interests and abilities of your students [4, p.52].

For example, concert classes help students to develop a stage culture, to show themselves in public, to show themselves good, to develop themselves as artists, to take quizzes with students' ingenuity, diligence, quick thinking and remembering. retention skills and discussion skills also have a positive impact on students' independent thinking, responsiveness, positive attitudes towards topics and issues, and deepen their speeches.

In the lesson of cheerfulness and intelligence, students demonstrate their mastery, ingenuity, vigilance, and aspirations.

The analysis focuses on a comprehensive analysis of music literacy, music listening, and songwriting, in which theoretical literacy skills of students play an important role [7, p.36].

### Conclusion

Game classes can be held in many different ways. For example, when playing musical instruments, students are given cards with different instruments of music. A teacher listens to music played on a national musical instrument by a tape recorder. Students, in turn, show how the musical instrument is played by the cards in their hands. The most active and talented students are evaluated and encouraged. Classes such as quizzes, concerts, debates, music, etc. are based on the students'



## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

theoretical and practical skills. Lessons - travel to creative communities, various cultural and educational events, or in the form of music tours to cities or cities with the help of video tapes [3, p.47].

The following are the most common types of music lessons, depending on their organizational structure and form:

1. Organizational lessons;
2. Mixed lessons;

3. Dominant (any type of activity in the class is more important than singing, listening to music, music literacy, or other creative work);

4. Checking lessons;
5. General lessons;
6. Interview lessons;
7. Protection classes;
8. Closing lessons.

## References:

1. Karimov, I. (1997). *Barkamol avlod - O'zbekiston taraqqiyotining poydevori*. Toshkent, Sharq.
2. Abralova, M., & Soliyeva, D. (2008). *Musiqa. O'qituvchilar uchun metodik qo'llanma*. Toshkent: G'. G'ulom nomidagi nashriyot – matbaa ijodiy uyi.
3. Qodirov, R. (1997). *Boshlang'ich maktabda ko'p ovozli kuylash*. Toshkent: "G'. G'ulom." Nomidagi adabiyot va san'at nashriyoti.
4. Akraashina, O.A. (n.d.). *Metodika muzikal'nogo vospitaniya v shkole*. Moskva: Prosvesheniye.
5. Soipova, D. (2005). *Musiqiy va musiqiy – nazariy bilimlarni o'zlashtirish jarayonini takomillashtirish*. Toshkent.
6. Hasanov, A. (1995). *Musiqa va tarbiya*. Toshkent: o'qituvchi.
7. (2011). *Musiqa o'qitish metodikasi va maktab repertuari. Fanning o'quv – uslubiy majmuasi*. SamDU.
8. Sposobin, I. (1982). *Musiqa shakli*. Tashkent.
9. Azimova, O. (1999). *Garmoniya*. Toshkent.
10. Akbarov, I.A. (1997). *Musiqa lug'ati*. Toshkent.
11. Fayziev, O. (1992). *O'zbekiston maktablarida musiqiy nafas tarbiyasi*. Toshkent.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 13.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



**Jahongir Bazarovich Usmanov**

Yangiyer branch of Tashkent Chemical - Technology Institute  
Senior Lecturer

**Dildora Bahodirovna Tojiboyeva**

Yangiyer branch of Tashkent Chemical - Technology Institute  
Lecturer

## THE IMPORTANCE OF STUDYING HISTORY AS A SUBJECT

**Abstract:** This article extensively discusses the origins of history, its importance to the present day, and the basic needs for history. Without the historical research, it is stated that the future is not vivid according to the scientific literature.

**Key words:** history, past, present, patriotism, stories.

**Language:** English

**Citation:** Usmanov, J. B., & Tojiboyeva, D. B. (2019). The importance of studying history as a subject. *ISJ Theoretical & Applied Science*, 12 (80), 73-76.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-15> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.15>

**Scopus ASCC:** 1202.

### Introduction

History is a science involved in discovering, collecting, sorting and displaying information about past events. Historians are called historians. Historical science analyzes the sequence of events and systematizes their causes and effects. Historians debate the nature and usefulness of history. This course also examines the subject itself and attempts to solve contemporary problems using it. Stories about a culture but not based on external sources (for example, myths about Alpomish) are a cultural heritage rather than a historical theme [5, 6].

### The main findings and results

As it is known that all human beings are living histories. Penelope J. Corfield tries to answer following questions in an article which is called "All people are living histories – which is why History matters". Historians are often asked: what is the use or relevance of studying History? Why on earth does it matter what happened long ago? "The answer is that History is inescapable. It studies the past and the legacies of the past in the present. Far from being a 'dead' subject, it connects things through time and encourages its students to take a long view of such connections.

All people and peoples are living histories. To take a few obvious examples: communities speak languages that are inherited from the past. They live in societies with complex cultures, traditions and religions that have not been created on the spur of the moment. People use technologies that they have not themselves invented. And each individual is born with a personal variant of an inherited genetic template, known as the genome, which has evolved during the entire life-span of the human species.

So understanding the linkages between past and present is absolutely basic for a good understanding of the condition of being human. That, in a nutshell, is why History matters. It is not just 'useful', it is essential.

The study of the past is essential for 'rooting' people in time. And why should that matter? The answer is that people who feel themselves to be rootless live rootless lives, often causing a lot of damage to themselves and others in the process. Indeed, at the most extreme end of the out-of-history spectrum, those individuals with the distressing experience of complete memory loss cannot manage on their own at all. In fact, all people have a full historical context. But some, generally for reasons that are no fault of their own, grow up with a weak or troubled sense of their own placing, whether within

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

their families or within the wider world. They lack a sense of roots. For others, by contrast, the inherited legacy may even be *too* powerful and outright oppressive.

In all cases, understanding History is integral to a good understanding of the condition of being human. That allows people to build, and, as may well be necessary, also to change, upon a secure foundation. Neither of these options can be undertaken well without understanding the context and starting points. All living people live in the here-and-now but it took a long unfolding history to get everything to now. And that history is located in time-space, which holds this cosmos together, and which frames both the past and the present” [1].

While writing the paper a range of sources are examined fully and found the best reasons to study history in frogtutoring.com. They are following causes to love the history [2].

1. History helps to understand other cultures. Why are other cultures different from ours? Why is it that some cultures are antagonistic with each other, while others coexist in harmony? Why are there different customs, different traditions, and different religions from culture to culture? The answer to all of these questions lies in history. Without history, it is impossible to understand how cultures come to be. As the study of change, history identifies the driving forces behind cultures. A culture’s history is integral to the shared identities of its members, and you can’t see the full picture of a culture without understanding the history behind it [2].

2. History helps to understand our own society. Similarly to how we can understand others through the study of history, we can also come to understand ourselves. Why do we do things the way we do? How did these social structures and traditions come to be? Looking at history in this light illuminates the forces acting on our own society through history and into the present. The student of history draws on politics, sociology, economics, and anthropology, all of which feed into the history of individuals and societies. In order to successfully navigate our society in the present day, it is essential to know what came before, the driving forces of change that shape our lives, and the individuals of the past who shaped our society [8].

History helps to understand our own identities. History isn’t just a collection of famous names and events woven into a story that takes place in the past. History is the story of the past, and of everybody in it. Every individual had a place in shaping the historical narrative we know today, and every individual today has a place in molding the history that unfolds today. In order to understand our place within society, within our culture, and even within our own family, it is essential to realize that our present is the product of what came before, and the past provides a context for everything we do as an

individual. Knowing where you fit into history gives you a context for yourself, your culture, and your world today. History gives you an understanding of your own identity.

History builds citizenship. Why are we good citizens? Because we have an understanding of a shared past and a communal identity, and we get this shared experience through our common knowledge of our history. Learning about how we came to be as a community informs how we see ourselves as a group in the present day, and we do this through knowing our history. Knowing how our shared experience came to be and what has defined us in the past gives us a reason to work towards a better society today. This is why American history is taught in school: it tells us why we are American, how we got to be American, and what it means to be an American today.

History gives insight into present-day problems. Without understand the root of a problem, there is no hope of solving it. This is what history does: it identifies the driving forces of society, of government, of individuals, of change, and it traces these features of the past to contemporary features of the world. We can’t confront international crises without one of the most basic tools in our belt, namely understanding how the crisis arose and what forces shape them. Conflict cannot be resolved without comprehending the historical roots of a situation. If we want to stand any chance of confronting the pressing issues of our world, we need to start at the root of the problem: we need to know history [9].

History builds reading and writing skills. In many ways, history is as good as an English class at developing reading and writing skills because it employs many of the same techniques, as well as adding several other elements. Studying history involves reading different sources - be they documents, letters, or even novels - and pulling out themes and patterns, motifs and details, and making sense of what these features tell us about the past. This is similar to the task of the English student, but even more, history adds layers of politics and social change that inform the modern world. Writing is the vessel to communicate the exciting discoveries and keen observations of the history student, and as such history teaches us to read thoroughly and write well [5].

History builds interpretation and analysis skills. History is based on the records left behind in past decades and centuries, so the study of history is inherently an act of analysis and interpretation. Similarly to how one reads classic literature in order to understand something about the author and society from which it originates, one looks at historical documents and letters, and indeed novels and art, to understand the time period that created them. This gives the history student several skills that carry over into every walk of life and are among the most useful tools to carry into the world. We learn how to compare conflicting interpretations and identify biases. We

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

learn how to see an issue from multiple perspectives. We learn how to assess evidence and determine its value. A good understanding of history will leave any student with this indispensable inventory of skills that can carry anybody far in life.

History helps to understand change. History is the study of change. The world around us is in a constant state of change, and understanding the role of change in society plays a pivotal role in being able to interpret the world that we see now. Without understanding why things used to be different and how they interacted to shape one another, it is impossible to get a complete picture of the here and now. History will give us a firm grasp on why things change, the mechanisms that drive change, the significance of some features of change to others, and the different magnitudes of change. Conversely, by giving us an understanding of change, history also helps us comprehend stability and the continuities that exist from past to present and from society to society. In short, history is a tool to understand the world [10].

History allows to learn from the past. "Those who don't know history are doomed to repeat it." This oft-quoted saying tells a great truth: history has patterns. One of the continuities in history is the mistakes that are made century after century as people live in pursuit of the same self-interested motives. Wars are fought for the same reasons. Regimes topple through the same shortcomings. Riots and revolts accompany the same abuses. Men and women take stands against the same oppression time and time again. This is why history is essential to the repertoire of the politician and the ruler, because understanding the failures of the past puts us one step closer to addressing the shortcomings of the present [6].

History is the greatest of stories. History has so many practical uses that it's easy to forget that history is also a story, a thrilling adventure that takes place across the world and through the ages. This story encompasses the great empires of China, Rome, and Britain, the conquests of Alexander the Great and Napoleon, the explorations of Marco Polo, and the defeat of the Spanish Armada. It's a story of romance in the royal courts of Europe, of honor in the Japanese samurai, and of spycraft in the American Revolution. There is the devastation and tragedy of two World Wars, the rise and fall of dictators and oppressors, and the fight for rights and liberties in a world of abuses. History is a tale that spans the entire human experience, and it is a tale in which we all have a part to play [11].

### Discussion

According to our research, several points can be added to the above mentioned ideas:

History promotes patriotism and enhances responsible citizenship. By studying history, one finds out how his/her nation emerged, the problems encountered and also the nation's values. He /she also

discovers how the country interacted with other societies. This information enables him to appreciate his nation and becomes a responsible citizen.

History is a good subject for career and professional development. The study of history helps create good political leaders, professionals (teachers, lawyers) and business people. One can study history in order to teach at any stage of school. The best lawyers base their legal arguments on past cases. Journalists study history in order to report news in a more informed way [3].

It creates a sense of moral understanding: When you read the stories of past individuals and situations, you put yourself in a position to question your own moral sense, improve it so that it can face the real world around you.

Cultural consciousness and cross-cultural appreciation can be realized through the study of historical events. Sometimes people behave in certain ways and we quickly rush to judge them without understanding why they are that way. When we study history, we come across many societies that have different cultures and norms and you may want to learn those cultures. We develop a deeper understanding of our society and live in harmony with those that seem different from us. We make sense of it all and forge ahead, fully aware of how far we've come [3].

It provides information about genealogy: It is a common practice to find people studying their family history. This important because you get to know your family tree which in turn helps you avoid taboos such as marrying from your clan. People also like to identify with their forefathers and mothers especially if they were reputable concerning wealth, royalty and so on.

To preserve important memories and events: The future generations will need to know about those who came before them and influenced the world in one way or another. We study history so that we can pass on stories to the next generation.

Many historical personalities are role models of many. For example, Mahatma Gandhi was instrumental in promoting the use of non-violence as a tool of airing discontent voices in the society. Similarly, a student who want to be good in poetry may read the work of Alisher Navai, Cholpan and many more [3].

### Conclusion

As we discussed above, History plays very vital role in human civilization [11, 12, 13]. Studying history is important because it allows us to understand our past, which in turn allows us to understand our present. If we want to know how and why our world is the way it is today, we have to look to history for answers. People often say that "history repeats itself," but if we study the successes and failures of the past, we may, ideally, be able to learn from our mistakes

<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
	<b>ISI (Dubai, UAE) = 0.829</b>	<b>PPIHII (Russia) = 0.126</b>	<b>PIF (India) = 1.940</b>
	<b>GIF (Australia) = 0.564</b>	<b>ESJI (KZ) = 8.716</b>	<b>IBI (India) = 4.260</b>
	<b>JIF = 1.500</b>	<b>SJIF (Morocco) = 5.667</b>	<b>OAJI (USA) = 0.350</b>

and avoid repeating them in the future. Studying history can provide us with insight into our cultures of origin as well as cultures with which we might be less

familiar, thereby increasing cross-cultural awareness and understanding [14].

## References:

- (n.d.). Retrieved 2019, from <https://archives.history.ac.uk/makinghistory>.
- (n.d.). Retrieved 2019, from <https://frog tutoring.com/blog/327/why-studying-history-is-important-and-why-it-is-fun>.
- (n.d.). Retrieved 2019, from <https://www.importantindia.com/23240/importance-of-history-in-our-life/>.
- Evans, R. J. (2001). The Two Faces of E.H. Carr. History in Focus, Issue 2: What is History?. University of London. 10 November 2008.
- Munslow, A. (2001). What History Is. History in Focus, Issue 2: What is History?. University of London. 10 November 2008.
- Tosh, J. (n.d.). The Pursuit of History, 4th, Pearson Education Limited. ISBN 1-4058-2351-8, p.52.
- (2000). "Introduction", in Peter N. Stearns, Peters Seixas, Sam Wineburg (eds.): Knowing Teaching and Learning History, National and International Perspectives. New York & London: New York University Press, 6. ISBN 0-8147-8141-1.
- Nash, L, & Gary, B. (2000). "The "Convergence" Paradigm in Studying Early American History in Schools", in Peter N. Stearns, Peters Seixas, Sam Wineburg (eds.): Knowing Teaching and Learning History, National and International Perspectives. New York & London: New York University Press, 102–115. ISBN 0-8147-8141-1.
- Seixas, P. (2000). "Schweigen! die Kinder!", in Peter N. Stearns, Peters Seixas, Sam Wineburg (eds.): Knowing Teaching and Learning History, National and International Perspectives. New York & London: New York University Press, 24. ISBN 0-8147-8141-1.
- Lowenthal, D. (2000). "Dilemmas and Delights of Learning History", in Peter N. Stearns, Peters Seixas, Sam Wineburg (eds.): Knowing Teaching and Learning History, National and International Perspectives. New York & London: New York University Press, 63. ISBN 0-8147-8141-1.
- Axunova, M., & Lunin, B. (1970). *Istoriya istoricheskoy nauki v Uzbekistane*. Toshkent.
- Saidqulov, T. (1993). *O'rta Osiyo xalqlari tarixining tarixshunosligidan lavhalar*, 1-kitob. Toshkent.
- (1994). *Tarixshunoslik ocherklari*. 12 qism, Toshkent.
- Munirov, Q. (2002). *Xorazmda tarixshunoslik*. Toshkent.
- (2009, Jan. 18). "Importance Of History" eNotes Editorial. Retrieved Dec. 8, 2019, from <https://www.enotes.com/homework-help/why-important-study-history-explain-your-answer-389341>



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 13.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Ulugbek Karimjonovich Khuramov

Termez State University

Lecturer, The Department of “Music Education”

[xurramov@tersu.uz](mailto:xurramov@tersu.uz)

## FORMATION, DEVELOPMENT AND HISTORY OF HARMONY

**Abstract:** This article analyzes recent studies on harmony. In particular, the history of the formation and historical development of the harmony have been discussed. The main sources of information from the Internet resources and the latest books are collected and systematized. The researcher concludes that this theme needs to be seriously studied and systematized.

**Key words:** harmony, musical traditions, music, Musicians.

**Language:** English

**Citation:** Khuramov, U. K. (2019). Formation, development and history of harmony. *ISJ Theoretical & Applied Science*, 12 (80), 77-82.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-16> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.16>

**Scopus ASCC:** 1210.

### Introduction

The term harmony derives from the Greek harmonia, meaning "joint, agreement, concord" [1], from the verb harmozō, "(I) fit together, join" [2]. In the past, harmony often referred to the whole field of music, while music referred to the arts in general. In Ancient Greece, the term defined the combination of contrasted elements: a higher and lower note. Nevertheless, it is unclear whether the simultaneous sounding of notes was part of ancient Greek musical practice; harmonía may have merely provided a system of classification of the relationships between different pitches. In the Middle Ages the term was used to describe two pitches sounding in combination, and in the Renaissance the concept was expanded to denote three pitches sounding together. Aristoxenus wrote a work entitled *Harmonika Stoicheia*, which is thought the first work in European history written on the subject of harmony [11].

It was not until the publication of Rameau's *Traité de l'harmonie* (Treatise on Harmony) in 1722 that any text discussing musical practice made use of the term in the title, although that work is not the earliest record of theoretical discussion of the topic. The underlying principle behind these texts is that harmony sanctions harmoniousness (sounds that please) by conforming to certain pre-established compositional principles.

Current dictionary definitions, while attempting to give concise descriptions, often highlight the ambiguity of the term in modern use. Ambiguities tend to arise from either aesthetic considerations (for example the view that only pleasing concords may be harmonious) or from the point of view of musical texture (distinguishing between harmonic (simultaneously sounding pitches) and "contrapuntal" (successively sounding tones). In the words of Arnold Whittall [3]:

While the entire history of music theory appears to depend on just such a distinction between harmony and counterpoint, it is no less evident that developments in the nature of musical composition down the centuries have presumed the interdependence—at times amounting to integration, at other times a source of sustained tension—between the vertical and horizontal dimensions of musical space [11].

The view that modern tonal harmony in Western music began in about 1600 is commonplace in music theory [6]. This is usually accounted for by the replacement of horizontal (or contrapuntal) composition, common in the music of the Renaissance, with a new emphasis on the vertical element of composed music. Modern theorists, however, tend to see this as an unsatisfactory generalization [11]. According to Carl Dahlhaus:

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

It was not that counterpoint was supplanted by harmony (Bach's tonal counterpoint is surely no less polyphonic than Palestrina's modal writing) but that an older type both of counterpoint and of vertical technique was succeeded by a newer type. And harmony comprises not only the ("vertical") structure of chords but also their ("horizontal") movement. Like music as a whole, harmony is a process [7].

Descriptions and definitions of harmony and harmonic practice may show bias towards European (or Western) musical traditions. For example, South Asian art music (Hindustani and Carnatic music) is frequently cited as placing little emphasis on what is perceived in western practice as conventional harmony; the underlying harmonic foundation for most South Asian music is the drone, a held open fifth interval (or fourth interval) that does not alter in pitch throughout the course of a composition. Pitch simultaneity in particular is rarely a major consideration. Nevertheless, many other considerations of pitch are relevant to the music, its theory and its structure, such as the complex system of Rāgas, which combines both melodic and modal considerations and codifications within it [8].

So, intricate pitch combinations that sound simultaneously do occur in Indian classical music—but they are rarely studied as teleological harmonic or contrapuntal progressions—as with notated Western music. This contrasting emphasis (with regard to Indian music in particular) manifests itself in the different methods of performance adopted: in Indian Music improvisation takes a major role in the structural framework of a piece, whereas in Western Music improvisation has been uncommon since the end of the 19th century. Where it does occur in Western music (or has in the past), the improvisation either embellishes pre-notated music or draws from musical models previously established in notated compositions, and therefore uses familiar harmonic schemes [9].

Nevertheless, emphasis on the precomposed in European art music and the written theory surrounding it shows considerable cultural bias. The Grove Dictionary of Music and Musicians (Oxford University Press) identifies this clearly [11]:

In Western culture the musics that are most dependent on improvisation, such as jazz, have traditionally been regarded as inferior to art music, in which pre-composition is considered paramount. The conception of musics that live in oral traditions as something composed with the use of improvisatory techniques separates them from the higher-standing works that use notation.

Yet the evolution of harmonic practice and language itself, in Western art music, is and was facilitated by this process of prior composition, which permitted the study and analysis by theorists and composers of individual pre-constructed works in which pitches (and to some extent rhythms) remained

unchanged regardless of the nature of the performance [10].

### The main results and findings

The formation of polyphonic harmony (IX-XI centuries) is the most important stage in the evolution of musical thinking. The interconnectedness of all sounds in relation to the tone-tone is expressed by the category of fret, and the differentiation of their meanings is expressed by the system of modal functions. The primary form of polyphony - bourdon - represents harmony within the framework of the monodic principle of musical thinking. In the conditions of developed polyphony, harmony becomes a system of consonances, the most important of the unstable monodies - non-chord sounds. The many-voice harmony in the course of evolution captures as aesthetically and compositionally acceptable increasingly complex harmonies - from quarto-fifths to large-septo-newts and polyaccords (in the XX-XXI centuries).

Simultaneously with the evolution of harmony (and sound system), the modal system is internally reorganized as the totality and focus of the musical and logical meanings of tones and harmonies; one of the pinnacle achievements of this process was the classical tonality with its inherent fret functions - first of all, tonic, subdominant and dominant. The classical harmonic structure in European music is closely connected by form-formation and meter [24].

The initial history of harmony in music is the development of the properties of consonance — dissonance and fret forms in monodic mode modes (of Ancient China, India, the Middle East, Ancient Greece and Rome, and other cultures). The preforms of harmony (sonorously colored heterophony, etc.) have fixed in the human auditory perception the very phenomenon of vertical harmony, which, however, has not yet become a conscious factor in musical thinking.

In the early forms of polyphony (organum of the 9th-11th centuries), a new element of music came forward - autonomous harmony. The role of the sonant supports in the Middle Ages (for example, in the polyphonic music of the Notre Dame school and during the Ars nova period) was played by the fifth and fifth.

From the 13th century, harmony was enriched by tertz harmonies, which at first were interpreted as imperfect dissonances requiring resolution; later, in the XV-XVI centuries, tertz harmonies began to be used freely and, finally, became dominant [26].

Until the beginning of the XVII century, modality reigned (such harmony is called old-fashioned). Church music (one-voiced and many-voiced) is based on eight (from the mid-sixteenth century to twelve) church tones, with the addition of intralad chromatism. Secular music of the Renaissance is often also explained through church

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHII (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

tones, to which, however, it is not completely reducible (for example, it is impossible to explain the harmony of Vicentino and late Gesualdo with the categories of church tones). An example of the modal harmony of the Renaissance is Chanson Lasso's "Ce faux amour d'are" (G-mixolid).

The harmony of the New Age (XVII-XIX centuries) is based on tonality as a system of musical thinking of a special type, which finally took shape in line with the ideas of the Enlightenment and is characterized by functional centralization, strict rational alignment and hierarchy, ramifiedness, dynamism of tonal functions, optimal uniformity of all structures - from the structure and location of chords to monumental tonal plans in large forms. Although traces of an ancient modality are still noticeable to I.S.Bach (the Phrygian fret in the 2nd part of the 1st Brandenburg Concert), in the Baroque era major and minor are already established as two dominant frets. They are dominant in our time (especially in popular culture), despite the extreme complication of harmony in the 20th century and the emergence of atonal music

### Discussion

The philosophical and aesthetic concept of harmony was developed from ancient times. Among the Greeks, it was reflected in the doctrine of the concord ("symphony") of opposites. In this philosophical context, the word "harmony" as applied to music was used (with reference to Heraclitus), for example, by an unknown author of the treatise "On the World" (Pseudo-Aristotle, 1st century BC):

Presumably, nature is attracted to opposites, and from them, and not from a similar one, forms a consonant (dr. Greek. Τὸ σύμφωνον). So, she brought a man with a woman, and not with a same-sex being (as well as a woman) and combined the first consent from opposite, and not similar to each other, beings. It seems that art (dr. Greek. Τέχνη), imitating nature, does the same. Painting, mixing white and black, yellow and red colors, creates images that match the originals. Music, mixing at the same time high and low, long and short sounds in different voices, creates a single harmony (dr. Greek. Ἀρμονία). Grammar, mixing vowels and consonants, made up all of [verbal] art. Heraclitus, nicknamed the Dark One, spoke of the same thing [26].

The Greeks understood harmony as a universal category of being. They saw its manifestations not only in natural entities, but also in human occupations (art "tehnē"), but also in space. From this came the philosophical and musical doctrine of the harmony of the spheres.

In the V — IV centuries. BC e. the first evidence of the use of the word "harmony" in a special musical-theoretical sense is noted. In Philolaus and Plato, "octave scale" is called "harmony" (varieties of the interval structure of consonances were called "species" in harmonics), which was thought of as a

coupling of a quart and fifth. Aristoxen and (later) Boethius also called "harmony" one of the three - enarmonic - genera of melos.

Antique harmonics textbooks (Cleonides, Bakhuy, Gaudentsy, Boethius) and musical and theoretical studies of harmony (the most significant works of the Greeks Aristoxen, Ptolemy, Aristide Quintilian) contained a compulsory presentation and interpretation of harmony issues: the doctrine of musical (pitch) sound, about intervals (in the Pythagorean tradition - always in a "mathematical" way), about interval-sound (including the Full two-octave) system with its inherent sound-row ("modal") functions, about the fret scale x ("colors", "trouble") of the metabolite and others.

Subsequently, the concept of harmony retained its semantic basis ("logos"), however, specific ideas about harmony as sound-altitude coherence were dictated by evaluation criteria that were relevant for a given historical era. With the development of polyphonic music, harmony was divided into "simple" (one-voice) and "compound" (polyphonic; in the treatise of the English scientist Walter Odington "The Sum of Music Theory", beginning of the 14th century). J. Tsarlino gave a mathematical justification (which he himself considered "natural") of large and small triads (which, according to tradition, he described as concords); divided all frets (one-voice) into tibia and fowl. He also owns the famous characteristic (now assessed as simplified) of the major triad as "funny" (Italian harmony *allegro*), and the minor as "sad" (Italian harmony *mesta*). M. Mersenne defined the role of bass as the foundation of harmony, described the phenomenon of overtones in the composition of musical sound. Johann Lippius first interpreted both triads as chords, describing the "harmonic triad" (lat. *Trias harmonica*) as "the true and triune sounding root of the most perfect and complete harmony"; also first witnessed the treatment of chords.

Jean-Philippe Rameau (1722, 1726) developed the science of harmony as a system of chords (the theory of chords, fundamental bass <basse fondamentale>, inversions, tonal communication, tonal cadence; the formation of a tonal circle, the S-T-D "triple proportion" system). In many ways, his treatise determined the tendencies of tonal harmony based on tertz harmonics.

Kölner D. True instruction in the composition of the bass general [4]. Translation from German by N. Zubrilov. Moscow, 1791. The first book on (major-minor) harmony in Russian.

Francois-Joseph Fétis (1844, rev. 1867) introduced the concept of tonality into global use (in his teaching, the term "tonality" encompassed both ancient modal frets and major-minor key), which was considered for the first time in historical perspective - from Gregorian choral to "omnitonality" »Romantics - Berlioz and Wagner. In contrast to the Pythagoreans

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

and rationalists of the Enlightenment, he interpreted "tonality" (in the broad sense, that is, the *lad*) as a "purely metaphysical principle" (French *principe purement métaphysique*), finding in it "gravitations", "permissions", "foundations", "Attractive consonance" of a newt, etc.

Hugo Riemann (1893), drawing on the ideas of Rameau and the theory of "harmonic dualism" (major and minor as opposite poles) by A. von Oettingen, substantiated the functional theory of classical harmony, gave an in-depth analysis of modulation and other specific phenomena of tonal harmony.

B. L. Yavorsky (1908) and S. V. Protopopov (1930) described new (also called "symmetrical") frets, in addition to major and minor. The core of Jaworski's theory is the concept of mode of rhythm [26].

Heinrich Schenker (1935) put forward the theory of structural levels of harmonic fabric in tonal music of the 18th-19th centuries. He developed an analysis algorithm, which is based on the sequential removal ("reduction") of layers of live music, up to the elementary melodic-harmonic skeleton (*Ursatz*) and, ultimately, leads to the simplest major or minor triad. Harmonic analysis according to Schenker has become widespread in the USA.

Yu. N. Tyulin (1937) put forward the theory of variability of tonal functions.

Paul Hindemith (1937) developed the evolutionary doctrine of harmony, based on it "natural foundations", including mainly the acoustic concept of the fundamental tone (German *Grundton*) of the interval, chord, any harmony.

Karl Dahlhaus (1968) investigated the formation of the classical major-minor key, "harmonious key" (German *harmonische Tonalität*), demonstrated its formation on the samples of polyphonic music of the Middle Ages, especially the Renaissance and Baroque [18].

Yu. N. Kholopov (1988) developed a universal theory of harmony (without any chronological and stylistic restrictions in the musical material), which was based on the idea of two principles of fret, modality and tonality, which are not correlated to each other. He advanced the theory of modal functions and substantially developed the Riemannian theory of tonal functions. He identified 6 universal, most significant in music, typical interval structures, designating them as "interval births" [26].

In the Western tradition, in music after the seventeenth century, harmony is manipulated using chords, which are combinations of pitch classes. In tertian harmony, so named after the interval of a third, the members of chords are found and named by stacking intervals of the third, starting with the "root", then the "third" above the root, and the "fifth" above the root (which is a third above the third), etc. (Note that chord members are named after their interval

above the root.) Dyads, the simplest chords, contain only two members (see power chords).

A chord with three members is called a triad because it has three members, not because it is necessarily built in thirds (see Quartal and quintal harmony for chords built with other intervals). Depending on the size of the intervals being stacked, different qualities of chords are formed. In popular and jazz harmony, chords are named by their root plus various terms and characters indicating their qualities. To keep the nomenclature as simple as possible, some defaults are accepted (not tabulated here). For example, the chord members C, E, and G, form a C Major triad, called by default simply a C chord. In an A $\flat$  chord (pronounced A-flat), the members are A $\flat$ , C, and E $\flat$ .

In many types of music, notably baroque, romantic, modern and jazz, chords are often augmented with "tensions" [11]. A tension is an additional chord member that creates a relatively dissonant interval in relation to the bass. Following the tertian practice of building chords by stacking thirds, the simplest first tension is added to a triad by stacking on top of the existing root, third, and fifth, another third above the fifth, giving a new, potentially dissonant member the interval of a seventh away from the root and therefore called the "seventh" of the chord, and producing a four-note chord, called a "seventh chord".

Depending on the widths of the individual thirds stacked to build the chord, the interval between the root and the seventh of the chord may be major, minor, or diminished. (The interval of an augmented seventh reproduces the root, and is therefore left out of the chordal nomenclature.) The nomenclature allows that, by default, "C7" indicates a chord with a root, third, fifth, and seventh spelled C, E, G, and B $\flat$ . Other types of seventh chords must be named more explicitly, such as "C Major 7" (spelled C, E, G, B), "C augmented 7" (here the word augmented applies to the fifth, not the seventh, spelled C, E, G $\sharp$ , B $\flat$ ), etc. (For a more complete exposition of nomenclature see Chord (music).)

Continuing to stack thirds on top of a seventh chord produces extensions, and brings in the "extended tensions" or "upper tensions" (those more than an octave above the root when stacked in thirds), the ninths, elevenths, and thirteenth. This creates the chords named after them. (Note that except for dyads and triads, tertian chord types are named for the interval of the largest size and magnitude in use in the stack, not for the number of chord members: thus a ninth chord has five members [*tonic, 3rd, 5th, 7th, 9th*], not nine.) Extensions beyond the thirteenth reproduce existing chord members and are (usually) left out of the nomenclature. Complex harmonies based on extended chords are found in abundance in



## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

jazz, late-romantic music, modern orchestral works, film music, etc [11].

Typically, in the classical Common practice period a dissonant chord (chord with tension) *resolves* to a consonant chord. Harmonization usually sounds pleasant to the ear when there is a balance between the consonant and dissonant sounds. In simple words, that occurs when there is a balance between "tense" and "relaxed" moments. For this reason, usually tension is 'prepared' and then 'resolved', where preparing tension means to place a series of consonant chords that lead smoothly to the dissonant chord. In this way the composer ensures introducing tension smoothly, without disturbing the listener. Once the piece reaches its sub-climax, the listener needs a moment of relaxation to clear up the tension, which is obtained by playing a consonant chord that resolves the tension of the previous chords. The clearing of this tension usually sounds pleasant to the listener, though this is not always the case in late-nineteenth century music, such as *Tristan und Isolde* by Richard Wagner [11].

## Conclusion

In conclusion, harmony is one of the main expressions of multi-vocal music. Here the content of the work is expressed not only by the development of the melody, but also by the exchange of various accordions that harmonize with it. Harmony is based on the sound characteristics of certain chords and tonal chords, and their stability or instability in the music process. Typically, the bass is often expressed in a high volume (sometimes in a moderate or low voice), and in other voices the fragments that are inextricably linked can form a set of Harmony. The composers used their chord equations differently to discover their own style of Harmony. Also, certain creative areas (such as the Viennese classical school), flow (musical romance, impressionism), and national school officials also relied on the famous Harmony Complex.

## References:

1. Dahlhaus, C. (n.d.). "Harmony". In Deane L. Root (ed.). *Grove Music Online*. Oxford Music Online. Oxford University Press. (subscription required)
2. Aristoxenus (1902). *Harmonika Stoicheia* (The Harmonics of Aristoxenus). Translated by Macran, Henry Stewart. Georg Olms Verlag. ISBN 3487405105. OCLC 123175755.
3. Whittall, A. (2002). "Harmony". In Latham, Alison (ed.). *The Oxford Companion to Music*.
4. Dahlhaus, C. (n.d.). "Harmony, §3: Historical development". In Deane L. Root (ed.). *Grove Music Online*. Oxford Music Online. Oxford University Press. (subscription required)
5. (2007). Regula Qureshi. "India, §I, 2(ii): Music and musicians: Art music". In Deane L. Root (ed.). *Grove Music Online*. Oxford Music Online. Oxford University Press. (subscription required) and Catherine Schmidt Jones, 'Listening to Indian Classical Music', *Connexions*, (accessed 16 November 2007) [1]
6. Powers, H.S., & Widdess, R. (n.d.). "India, §III, 2: Theory and practice of classical music: Rāga". In Deane L. Root (ed.). *Grove Music Online*. Oxford Music Online. Oxford University Press. (subscription required)
7. Powers, H.S., & Widdess, R. (n.d.). "India, §III, 3(ii): Theory and practice of classical music: Melodic elaboration". In Deane L. Root (ed.). *Grove Music Online*. Oxford Music Online. Oxford University Press.
8. Wegman, R.C. (n.d.). "Improvisation, §II: Western art music". In Deane L. Root (ed.). *Grove Music Online*. Oxford Music Online. Oxford University Press.
9. Levin, R.D. (n.d.). "Improvisation, §II, 4(i): The Classical period in Western art music: Instrumental music". In Deane L. Root (ed.). *Grove Music Online*. Oxford Music Online. Oxford University Press.
10. Nettl, B. (n.d.). "Improvisation, §I, 2: Concepts and practices: Improvisation in musical cultures". In Deane L. Root (ed.). *Grove Music Online*. Oxford Music Online. Oxford University Press.
11. (n.d.). Retrieved 2019, from <https://en.wikipedia.org/wiki/Harmony>
12. Zarlino, G. (1558). *Le istituzioni harmoniche*, Venetia.
13. Mersenne, M. (1636). *Harmonie universelle*. (pp.1636-1637). Paris.
14. Rameau, J. Ph. (1722). *Traite de l'harmonie* <...>. (p.1722). New York.
15. Rameau, J. Ph. (1726). *Nouveau Systeme de musique theorique*. Paris.
16. Fétis, F. J. (1841). *Traité complet de la théorie et de la pratique de l'harmonie*. p.1903.
17. Gevaert, F. A. (1903). *Traité d'harmonie théorique et pratique*, v. 1—2. Paris—Bruxelles, pp.1905—07.



**Impact Factor:**

**ISRA (India) = 4.971**  
**ISI (Dubai, UAE) = 0.829**  
**GIF (Australia) = 0.564**  
**JIF = 1.500**

**SIS (USA) = 0.912**  
**PIHHI (Russia) = 0.126**  
**ESJI (KZ) = 8.716**  
**SJIF (Morocco) = 5.667**

**ICV (Poland) = 6.630**  
**PIF (India) = 1.940**  
**IBI (India) = 4.260**  
**OAJI (USA) = 0.350**

18. Schenker, H. (1906). *Neue musikalische Theorien und Phantasien*, Teil 1 — Harmonielehre. Stuttgart.
19. Hindemith, P. (1937). *Unterweisung im Tonsatz*, Bd. 1. Mainz.
20. Blankenburg, W. (1959). Der Harmonie-Begriff in der lutherisch-barocken Musikanschauung. *Archiv für Musikwissenschaft* 16, pp.44-56.
21. Dahlhaus, C. (1968). *Untersuchungen über die Entstehung der harmonischen Tonalität*. Kassel — Basel.
22. Motte, D. (1981). de la. Harmonielehre. Ein Lese- und Arbeitsbuch. München.
23. (2014). 17te Aufl. Kassel: Bärenreiter.
24. Gárdonyi, Zs., & Nordhoff, H. (2002). Harmonik. Wolfenbüttel: Mösele Verlag. ISBN 978-3-7877-3035-3.
25. Fuhrmann, W. (2003). Harmonik im 15. Jahrhundert // Musiktheorie an ihren Grenzen: Neue und Alte Musik. 3. internationaler Kongress für Musiktheorie 10-12.2003, Musik-Akademie der Stadt Basel, hrsg. v. Angelika Moths u.a. Bern: Peter Lang, 2009, pp.243-288.
26. Amon, R. (2015). *Lexikon der Harmonielehre. 2. völlig neu überarbeitete und ergänzte Auflage.* (p.453). Wien: Doblinger.
27. (n.d.). Retrieved 2019, from <https://ru.wikipedia.org>

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 13.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



**Bekzod Bahrom ugli Choriyev**

Termez State University

Master's student

The Department of "Music Education"

## IDEOLOGICAL BASES FOR THE MODERNIZATION OF UZBEK FOLK INSTRUMENTS

**Abstract:** This article discusses ideological bases for the modernization of Uzbek folk instruments. The origin and improvement of the first musical instruments on the territory of Uzbekistan are described in detail. In addition, the activities of masters of musical instruments, their activities, and the schools that they founded were widely analyzed in this extensive research.

**Key words:** Rubab, Nay, Chang, Gijjak, Dutar, Tanbur.

**Language:** English

**Citation:** Choriyev, B. B. (2019). Ideological bases for the modernization of Uzbek folk instruments. *ISJ Theoretical & Applied Science*, 12 (80), 83-87.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-17> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.17>

**Scopus ASCC:** 1210.

### Introduction

Before talking ideological bases for the modernization of Uzbek folk instruments, we decided to give some information about national Uzbek music instruments. Undoubtedly, the most favorite percussion instrument of the Uzbeks is doira. One side of the wooden rim with diameter up to fifty centimetres is covered with tight leather membrane, whereas sixty metal rings are fixed on the other side. With fingers of both hands a musician beats out a tattoo on the tightly stretched leather and at the same time he shakes doira thus accompanying the rhythmic sound strikes with melodic chime of the rings. In the hands of a virtuoso doira-player performing usul - a rhythmic accompaniment of dances and singing, doira can produce tender sounds resembling rustling of the wind, or loud drumming, like a spring thunder. At the parties for lack of doira the girls accompany their dancing with improvised musical instruments: a metal plate liagan or a tray which help them produce rhythm similar to that of a doira [1].

Rubab - stringed bowed instrument of Arab origin. Rubab has a convex wooden case (round or oval), the leather deck, 4-6 gut, silk or metal strings, usually tuned in fourths, and the resonating strings. Rubabs of 800-1000 mm length are the most common. The sound is usually extracted with the mediator.

There are 3 types of reconstructed rubabs in the Uzbek Orchestra of folk instruments: prima, alto, tenor [1].

Musicians play rubab with the bow, holding the instrument on their laps. Solo is performed on rubab and with the help of rubab the singing is accompanied.

Variety of rubab under different names are found among various peoples of the East. According to the location and distribution of certain features of the instrument there are Afghan, Dulan, Kashgar, Pamir and other rubabs. The most popular are Tajik (Afghan) and Kashgar rubabs.

Rubab is a common musical instrument of the peoples of Central Asia. We also know that Rubab is played in North Africa and, as it is not surprising, in the southern provinces of Spain. In the XII century rubab was borrowed to Europe under the name "rebek". In Turkey, there is a three-stringed rubab. The Persians have an instrument similar to rubab - "rabet barbatus" [1].

Nay - Uzbek wind instrument. In form and sound it resembles a flute. Usually nay is made of bamboo tree, as well as sheet metal and brass. Nay is a transverse flute with six playing holes. With fingering combinations and partial covering the holes the modified chromatic sounds come out. The musicians perform technically floating plays at nay. Nay is one of the most popular musical instruments in

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

Uzbekistan. Nay is used as solo, ensemble and orchestral instrument [1].

Sato (or "tanbur") - is an ancient oriental stringed bowed musical instrument with a pear-shaped body, passing into a long neck with frets and three strings. The body of sato is made of mulberry, pear trees, and the neck and head - from the nut tree. Sato can be used as a solo and ensemble instrument.

Sato has a thousand-year history, and today it sounds as charming as a thousand years ago. In Central Asia people began to play tanbur with a bow in the IX-X centuries. At the beginning of the XX century sato became the history, almost nobody used it. But in 1937 a master Usman Zufarov revived the forgotten tradition and created the present shape of sato [1].

### The main results and findings

Uzbek national wind instrument in the form of a tube, broad at the base. Its length is about 450-550 mm. In the narrow upper part of the instrument there is a small wooden pipe, which carries a thin metal tube inside. This small metal tube is made of bamboo plates, surrounded by a metal ring. There is a small plate below the metal pipe, which is called sadat. Musicians firmly press their lips to the little plate [1]. Double-reed of this instrument sounds only if the artist makes a lot of effort. Location of holes not only expands the range of the sound device, but also produces clearer sounds. Surnay, because of its rare and powerful sound, became one of the main instruments. Surnay is widely used in the ensembles in a variety of national celebrations such as wedding ceremonies, the birth of a child. The repertoire is diverse, that is why surnay is widely used. Surnay is a singing instrument; it can also make a continuous legato. The methods used for playing on surnay include melismatics and frequent forschlags with jumps and relatively wide intervals. These jumps are used not only at the beginning of melodic declines but also in the middle [1].

Dutor literally means "two strings". It is a traditional two-stringed musical instrument among the peoples of Central Asia and South Asia. Usually dutor's length is from 1 to 2 meters with a pear-shaped resonator and a highly elongated neck with a fingerboard. Dutor appeared in about XV century among the shepherds. At the beginning the strings for dutor were made of animal guts. Later, thanks to the development of trade along the Silk Road, the strings were made of twisted silk. In the producing of modern strings silk or nylon is also used. The body of dutor is made of mulberry wood, and is encrusted with a bone.

Dilettantes may think that this musical instrument is very primitive: no fancifulness, no artistic pretentiousness and decorative ornaments. However, the appearance is seeming. The severity and harmony lines of dutor are reduced to high art. And the musician should have excellent skills to play the

melody of his soul with the help of just two strings! The sound is characterized by warm and gentle tones. Dutor is an integral part of the centuries-old musical culture of the Uzbek people. Folk singers perform on dutors at all Uzbek festivals: wedding public holidays and others [2].

The first steps (experiments) to adapt Uzbek folk instruments to the level of modern performance were in the 20s and early 30s of the last century. The idea was first made by the well-known Tashkent choreographer Shorahim Shoumarov, the Khorezm-based musician Matyusuf Kharratov and the famous musician Usta Usman Zufarov. Their main purpose was to increase the sound of the musical instruments and to expand the range of the instrument (from the lowest to the highest) with the peculiar curtains.

As we all know, national music instruments from ancient times were intended solely for indoors, and their timbre features were exactly that. Gradually the band had to play large circles and big scenes. Existing instruments was not meet the requirements of the time. Then the musicians realized that they needed to increase the sound of the instruments and began to realize their first ideas. As a result, several experimental types of dutor, tanbur were created. Shorahim Shoumarov (1876-1958), honored artist and master, honored artist of Uzbekistan, was the first musician to adapt Uzbek musical instruments to the level of performance [3].

At that time, he was the head coach of the Uzbek folk instruments at the Turkestan Conservatory (1919-1920). Musician showed a very talented artist at the conservatory. As a coach, Shorahim Shoumarov, an independent positive student, appreciated the commitment and encouraged his students in every way.

Among his students there were Y.Rajabiy (flute), I.Ikramov (gijjak), P.Rahimov, F.Sadykov (chang), M.Abdullaev (tanbur), Z.Sadykov (dutor), A.Maksudov (flute). Shoumarov with R. Rajabiy, I.Ikramov worked for a long time in the ensemble of popular musicians under Uzbek radio [4].

During his time in the ensemble, he began a vigorous search for sound and vibration improvements to instruments such as gijjak, dutor, and tanbur. He has put forward a lot of creative suggestions and initiatives to adapt the instruments to the times. During the modernization of the Uzbek folk instruments in the laboratory, he made a bowl of gijjak in various forms, from coconut oil, pumpkin, copper and wood. Throughout the live performance, their voices were listened to, and as a result of the comparison, the bowl was found to be suitable for a wooden instrument. There was a study on the shape of a metal gijjak made from pumpkin coconut oil, and the shape of a wooden gijjak bowl. As a result Sh.Shoumarov made a number of different shaped gijjak on the back and the sun in the back, with 8-piece gijjak and round gijjak, and their sound and timbre

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

features were investigated. Then, among all the experimental instruments, gijjak were selected from the mulberry tree in the form of a hemisphere carvings, as the most striking of them was gijjak [5].

Matyusuf Kharratov (1889-1953) worked on chang improvement with various wooden gijjak made by Sh. Shorahimov. The chang at that time had a small range and a diatonic sound, making it difficult for professional composers to play. He began to think about dust enhancement, that was, to meet the requirements of the time. As a result of the research, the upper case register was expanded by additional strands. Such changes to the music were welcomed by the music community.

In 1935, Matyusuf Kharratov joined the ensemble at the Matyusuf Kharratov Radio Committee in Uzbekistan [6].

The chang tunes were one of his favorite musical instruments. However, the small range and diatonic structure of the instrument did not allow it to play the works of different peoples. It should be noted that previous the chang was made in a diatonic sound and compact. Another disadvantage of the instrument was that it had to be adjusted (depending on the tube) before each new piece was played. One of the good traits of Kharratov was that he was always working on learning new things and improving his skills. Despite being a well-known musician, he entered the composition class of the Tashkent State Conservatory in 1936. As a result, the versatile artist is not only a skilled musician, but also a composer. Among them is the "Yoshlik valsi", which was performed on Uzbek radio in 1982 by the talented skiers Rustam Negmatov and Fazilat Shukurova [7].

Matyusuf Kharratov performed as a musician at the National Music Orchestra under the direction of N. Mironov in connection with the Days of Uzbek Literature and Art in 1937 in Moscow. He also performed in concerts in the Republic of Belarus. The dance "Mustahzod ufori" in the script "Wedding and kolkhoz wedding" was based on his music. M. Kharratov continued his work in the ensemble as a soloist at the Uzbek State Opera and Ballet Theater. In 1944, Mr. Kharratov was awarded the title "Honored Art Worker of Uzbekistan" for his hard work and education of young musicians [8].

### Discussion

Usta Ruzimatkhon Isaboev (1885-1964) was born in Namangan. From an early age, he fell in love with music and learned early to play the dutar from A. Petrosyan, R.Isaboev, and N.Ryukhin. His uncle made him a disciple. One day, when his uncle saw young Rozimatkhan playing a dutar, he shouldered a hot cigarette over his shoulder and said, "How can I raise a man when people say that his nephew is a musician?" The resistance of his uncle made R.Isaboev not give up being a professional artist, but a skilled musician.

Like other musicians, he learned to play several instruments (dutar, tanbur, chang). Rozimat not only played, but also perfected all national instruments. In 1902, a musician from Qashqar was inspired by Ramazanahun's chang playing in teahouses, and his interest in the instrument grew. At that time the instrument was different in size and shape. Despite the mystery of the musical instrument, the sophisticated Master Ruzimat was able to look closely at the instrument and created the chang. The chang that the maker produces was larger and narrowed it four times to make each sound more louder - it may be that it was exactly the sound he wanted to play [9].

Following his teacher Jalolkhon Mirzarahimov's words: "A musician who does not know how to compose, he is not a musician" and he made all of the Uzbek musical instruments beautifully. R.Isaboev was the first person to make a series of semi-chromatic powders and join the band in Namangan. Master Ruzimat Isaboev was a teacher who could reach the hearts of the students. His students say about his teachers: "Master Ruzimat was very kind to his students and they were very energetic and he would never forget hearing a new song. Whenever you asked for shashmaqam, he would immediately sing it. He was a live note". Master Ruzimat Isaboev was a unique person who made a significant contribution to the development of the Uzbek music culture and to the development of musical art throughout his life [9].

From 1943 to 1949, Usman Zufarov (1894-1981) worked in the experimental research laboratory of the well-known musician, the master musician of Uzbekistan,. During this period, a number of Uzbek folk instruments were able to adapt to the level of modern performance. The ultimate goal was to enhance the sound of the instruments and to extend the range of the curtains by the master Usman Zufarov. As a result, different shapes of rhubarb and two or three floors were created. Also, research was carried out on gijjak and chang instruments.

In order to enhance the sound of the instruments, the master Usman Zufarov drew under the dutar and the tanbur cover, with three additional lines of sound. This experiment was carried out with the aim of increasing the sound timing due to the reflection of the strings under the cover during playback [9].

The traditional musical dutar and the 54th tanbur, stored at the National Unique Scientific Facility IChEL, created by Usman Zufarov. They also installed wooden trunks beneath the tanning rod and the gijjak. This was one of the studies that sought to increase the sound balance. These instruments were also used in the ensemble at the time, but have not been reached. The instruments were also enlarged in their form but did not produce the desired effect in the performance. U. Zufarov was one of the first to produce low-register instruments for the ensemble team, such as "big dutar", "big tanbur" and "big hijab". They was used as an ensemble under the leadership of

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

Y. Rajabiy between 1934 and 1936 and was removed from the team after the expected success was not achieved [10].

Then Zufarov understood that only the size of the instrument did not have any effect on the timing changes. Throughout his life, the master was combining new types of musical instruments with unique ornamental and delicate wood carving. These instruments have been currently stored as a rare exhibit at the State Unique Scientific Object of the National Musical Research Experimental Laboratory of the State Conservatory of Uzbekistan as a result of U. Zufarov's creative activity.

The work of U. Zufarov helped greatly improve the quality of our national musical instruments and to this day, these instruments served as a standard for all musicians. Specialists and music lovers played not only Uzbek but also foreign musicians in the unique music of Usman Zufarov. Their dutars (and tanburs) were decorated with wood and embroidery on the back (bowl and bowl section) to distinguish them from other masters. It was only a symbolic symbol of the master.

Master of arts of Uzbekistan, Usman Zufarov is one of the most famous folk artists. Not only musicians and singers from Uzbekistan, but also our foreign colleagues, are proud of him. In Kokand, the names of the master Muminbek and the master Khaidar were proudly mentioned [11].

The names of the master Usman Zufarov and his master, Umarali, and his apprentice Toshboy Sultanov, created by Kh.Muhitdinov in the late 19th and early 20th centuries are forever in the hearts of music lovers in Tashkent. Their musical instruments are kept in museums and in the homes of musicians. These craftsmen paid special attention to the artistic design of the instruments, and the dutar and tanbur were distinguished by their beauty. Master Usman Zufarov's mentor - master Toshboy Sultanov was one of the most well-known contemporary masters. Hundreds of dutars, tanburs and other musical instruments were made by his skilled hands. The composer U. Zufarov was born in 1894 on the street of Tashkent Street. When he was six years old, he became an orphan. He and his four brothers were brought up by his mother. According to their mother: "When he was a child, he saw a crowd of children playing dutar on the street. He listened with great interest and kept his eyes open. After that, Uthman took a small wooden dutar and made a horse dutar and instead of a string, he mounted the horse's path. The playful instrument sounded great and delighted the little musician. Over the years, his interest in music grew. One day, Uthman learned that Kashgar was living in the mahalla and came to him and asked him to be a disciple. So, at the age of 12, he began to learn how to make a musical instrument from a master in Tashkent, Toshboy Sultanov. "After my 8-year career, my mentor began to learn the secrets of mastery and

then became a blacksmith, and only 15 years later I started making dutar and other musical instruments," recalls the master Usman Zufarov. The same was true of other masters. Because from the beginning the teachers did not immediately teach their students the secrets of profession, but taught them to seek it. Only patient students can master the secret of making music. After all, the art of making instruments was the most honorable and the most challenging profession.

Understanding the importance of extracting and processing raw materials for making instruments, the young master learned to master woodworking with acute mindset and master the secrets of decoration. In 1920, Usman Zufarov got all the tools he needed, set up a small home workshop, and started a small carpentry workshop and started working independently [12].

Soon, Usman Zufarov's instruments were popular not only in Uzbekistan, but also in other republics. The music was unbearable, a unique musician - Master Osman worked tirelessly and earnestly to earn this respect. The master, who always worked on the sound of a musical instrument, in 1922 met the famous Tashkent woodworkers - Abdumutal Tursunbaev and his son Nabijon, who learned the secrets of wood cutting. He was the first to start using delicate patterns on the dutar and tanburs [11].

In the late 1920s, the Gorpromsoyuz opened an artel of musical instruments. All skilled and experienced craftsmen were gathered here. One of them was Usman Zufarov, the first to work and teach all his skills to young students. Master Osman said that art was very popular in that time. At that time, along with other republics, Uzbekistan also had a new regime. Masters also understood that traditional instruments needed to be improved. Famous Khorezmian musicians Matyusuf Kharratov and Tashkent-based musician Shorahim Shoumarov was also involved in this work. They aimed to enhance the sound of the musical instruments based on their experience.

To enhance the sound and timbre features of the instruments, Usman Zufarov created a set of gijjak, dutars and tanburs in the large building. This was his first work to improve the musical instruments. The master bands, which were created by Master Osman, were included in the national musical ensemble, which was established on the radio in 1927 by the prominent Uzbek musician, academician Yunus Rajabi.

In 1934, an experimental laboratory for the development of special instruments was opened at the Scientific Research Institute of Art, where the master Usman and several of his students, Usta Haji Ahun from Tashkent, Usta Toir Mahmudov and others, were invited. This lab was opened at the suggestion of V. Uspensky, a major researcher in Central Asian music culture [13].



## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	PIHHI (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

Then, the "ethnographic" ensemble of 98 musicians, led by Tohtasin Jalilov in 1936, was practiced by Master Osman as well as large gijjak, big tanburs, and big dutors as part of the unison orchestra. In the first decade of Uzbek art, held in Moscow in 1937, dutar, tanbur, doira and other instruments created by Master Usman Zufarov sounded on the stage of the capital's theater. They were also on display at the deck exhibition.

Many experiments showed that the sound of the instrument played not only the corpus, but also the thickness of the bowl and the lid, the thinner the sound. To improve the tempo and sound of the dutar, Usman says, first of all, you have to find good raw materials, dry the lid thoroughly, and make the walls of the bowl very thin and burn it from the inside. Also, the master dutar strings should be made of pure silk thread, which will sound beautiful and strong [12].

### Conclusion

Master Usman says that the music instrument maker must be a musician, and only then he will be

able to find a beautiful sound on the instrument. He also says that the instrument, which is beautifully decorated and timeless, inspires the musician. Usman had a great experience in making instruments. Because he was a musician who could make all kinds of musical instruments, but he also knew how to play percussion, drums and strings. That was probably the secret of his art. He knew a lot about folk instruments. One of them relates to the dutar. That's how it started. In ancient times, the great wise man Plato was given the first dutar. Dutor was ugly and heavy. Because this dutar was both low and weak, carved out of a solid wood. Plato wanted the dutar's voice to be beautiful and resonant, but he didn't know what to do. A wise shepherd watched the shepherds daily, and after a strong breakfast in the morning, shepherds came to the door to collect their goods. But their voices were weak and in a low voice.

### References:

1. (n.d.). Retrieved 2019, from <https://www.tourstouzbeistan.com/en/musical-instruments/dutor.html>
2. Saxiev, A. D. (2018). About the Uzbek national instruments. *Problems of modern science and education*, 11 (131), 100-102.
3. Fitrat. (1993). *Turkish classical music and its history*. Tashkent.
4. Belyaev, V. (1931). *Guide for measuring folk musical instruments*. Moscow.
5. Rakhimjanov, B. (1987). *Methods of studying the collection and improvement of folk musical instruments*. Moscow.
6. Rahimjonov, B. (2002). *Dutorchilar ansambli*. Toshkent.
7. Liviev, A. (1971). *Uzbek folk orchestra*. Toshkent.
8. Odilov, A. (n.d.). *O'zbek xalq cholg'ularida ijrochilik san'ati tarixi*. (p.199). Tashkent.
9. (1963). *Atlas of musical instruments of the people of the USSR*. 1975, Moscow.
10. (1988). *Actual problems of orchestral performance on Uzbek folk instruments*. Toshkent.
11. Azimov, K. (2002). *O'zbek xalq cholg'ulari havaskorlik orkestri bilan ishlash uslubi*. Toshkent.
12. Azimov, I. (1989). *On the History of the Musical Instrumental Milestone "Borbad". The epoch and traditions of culture*. Dushanbe.
13. (1995). *The history of music in Central Asia and Kazakhstan*. Moscow.

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHHI (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 12 Volume: 80

Published: 13.12.2019 <http://T-Science.org>

QR – Issue



QR – Article



Sabokhat Choriyevna Muratova

Termez State University

Lecturer, The department of "Methods of Music and Art"

[murodova@tersu.uz](mailto:murodova@tersu.uz)

## THE HISTORY OF UZBEK NATIONAL DANCE, ITS TYPES AND SCHOOLS

**Abstract:** This article analyzes the history of Uzbek national dance, its types and schools based on foreign research. As it is known that dance art was formed in the direction of Bukhara dance, Khorezmian dance and Ferghana dance and developed as a stage folk dance based on modern stage requirements in the twentieth century. This paper highlights the specifics of all three schools.

**Key words:** National dance, Bukhara dance, Khorezmian dance, Ferghana dance, «Beshkarsak», «Big Game», «Lazgi», «Ship game», «Ashshadaroz».

**Language:** English

**Citation:** Muratova, S. C. (2019). The history of Uzbek national dance, its types and schools. *ISJ Theoretical & Applied Science*, 12 (80), 88-92.

**Soi:** <http://s-o-i.org/1.1/TAS-12-80-18> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.12.80.18>

**Scopus ASCC:** 1210.

### Introduction

Dance is based on the labor process and emotional impressions of the person. This art was first associated with songs and lyrics and later became an independent art. Dancing has improved over the centuries and has had a steady form. The performer's gown clarified the dance scenes.

Each nation has its own traditions of dance, performance, and plastic art, which have been developed and influenced by historical, social and geographical conditions. The performers used kicks, applause and rust to represent the content of Uzbek dances. Some dances, such as scarves, bowls, cups, were sometimes used in folk instruments (kayaks, circles, drums, etc.).

Archaeological artifacts found on the territory of Central Asia, including Uzbekistan, show that dance is very old. There is anecdotal evidence that during the Zoroastrian's holy book Avesto, dance art was formed and folk and professional dance began to develop in two directions [9]. Also, as a result of dance and games in our country at different stages of development, such ancient games as "Beshkarsak", "Big Game", "Lazgi", "Ship game", "Ashshadaroz" demons were formed [8].

### The main results and findings

In the twentieth century dance art was formed in the direction of Bukhara dance, Khorezmian dance and Ferghana dance and developed as a stage folk dance based on modern stage requirements.

#### Khorezm Dance

The traditions of Khorezmian dance go back hundreds of years. The central philosophy of this dance is to express the love of life, beauty of nature, and a dedication to work. These themes are reflected in the choreography, with eccentric gestures mimicking the movements of birds, workers, and so on. Another characteristic of this dance style is a sharpness of motion and paused poses, although rotational movements are quite uncommon unlike in both Bukhara and Fergana dances. The main difference between the dances of Khorezm and other regions of Uzbekistan, however, is the bright temperament and enthusiasm. The most famous and popular dance of Khorezm is Lazgi [7], which is similar to the famous Lezginka [1].

At the present time, there are 9 types of dance in Khorezm: "Kairat lazgi", "Musical lazgi", "Hey lazgi" [2],

➤ "Kimni sevar yorisan" ("He loved the lighting") (K. Otaniyozov)

## Impact Factor:

**ISRA (India) = 4.971**  
**ISI (Dubai, UAE) = 0.829**  
**GIF (Australia) = 0.564**  
**JIF = 1.500**

**SIS (USA) = 0.912**  
**PPIHI (Russia) = 0.126**  
**ESJI (KZ) = 8.716**  
**SJIF (Morocco) = 5.667**

**ICV (Poland) = 6.630**  
**PIF (India) = 1.940**  
**IBI (India) = 4.260**  
**OAJI (USA) = 0.350**

➤ "Loyiq" ("Suitable") (A. Otajonov and M. Rakhimov)

➤ "Sani o'zing bir yona"("You are another world")(O. Hayitova, B. Jumaniyozov)

➤ "Gal-Gal"(Come-come) (B. Hamdamov)

➤ "Parang Ro'mol"("Perfect Scarf") (O. Xudoyshukurov)

➤ "Khorezm lazgisi" (O. Otajonov)

➤ "O'yna-o'yna"("Dance-dance")(K. Rakhmanov)

➤ "Ajoyib"("Great") (T. Shomurodov) and others.

Sh. Ramazanov composed the tune of "Khorezm Qo'shig'i" ("The song of Khorezm")and M. Yusopov composed "Song of Khorezm", and the "Gulsanam" Ballet [3].

### Bukhara Dance

Bukhara dances have one obvious similarity to Khorezm dances—there is also energy and passion here. The traditionally graceful, swaying movements and slow rotations of Bukhara are completely different, however. Another unique feature here is the emphasis on the upper body: arms, shoulders, neck, and chest are all at the forefront. Bukhara dancers also tend to use only two simple musical instruments during their performances: "kairaki" (metal plates similar to castanets) and "dangers" (spherical bells worn in the form of bracelets on the wrists and boots) [1].

The Bukhara dance is complex and measured. Some local monuments of the early Middle Ages portray this original art and its place in the life and culture of the residents of the Bukhara Region. On spring evenings, young girls used to meet in the yards with large pools (Khaus), and to dance around the pools, accompanied by simple musical instruments – Chang or Kobus. Women would also sit around the gatherings to make the accompaniment of wooden spoons and small Doira (Round) and Tambourine [5]. Other Bukhara dances were accompanied by Kairaks, or Castanets (stone plates), and the dances with hand accompanied by Bells, or Zangs. Bukhara dances, such as the "Tanovar", are still popular in modern society. The "Tanovar" originated in the Fergana valley, and was performed as a chamber dance for a small, mainly female, audience [10]. It was danced to the accompaniment of a lyrical folk song. Men sang "Tanovar" with the verses of Mukimi, a classic Uzbek poet from the end of the ninetieth and beginning of the twentieth century. Women performed the "Tanovar" using folk words [5]. Such ancient Uzbek dances as "Dildor", "Zang", "Beshkarsak" and others continue to be staged at concerts and weddings.

The inheritance of the past was enriched by new dances reflecting a modern rhythm. "Wedding" is a dance suite performed by world renowned "Bakhor" and, in a choreographic language, depicts a Uzbek wedding ceremony. A choreographic composition,

"Silk – Warm Breeder",and a dance, "Holiday of Cotton", reflect the work of Uzbek peasantry.

### Fergana Dance [11]

Smooth hand motions and playful, almost flirtatious movements of the head characterize dance in Fergana. A flowing, lyrical style of dance, it differs from Khorezm and Bukhara's strict choreography by allowing extensive improvisational freedoms. There is one special rule, however: in Fergana, it is customary to keep the hands turned up; in other dance schools, the palms can be in any position. Also, in contrast to the imitations of the animal world in the Khorezm dances, Fergana dances depicts human relations while often exploring lyrical, romantic themes [1].

In contrast to the Khorezm fiery dance, the Fergana dance is fluent and lyrical, with smooth rounded movements of dancers' hands which are able to tell a legend, to convey a range of human emotions in a picturesque way, or to describe the beauty of nature [4]. An ancient dance, "Katta Uyin" (Big Game) or "Nagora Uyin" (Psaltery Game), is usually danced in large groups during popular holidays or weddings, and is accompanied by the following musical instruments: Nagora (Psaltery), Doira (Percussion), Karnai and Surnai (Wind).

Rosa Vercoe gives following information about the history of Uzbek national dance [6].

What are the origins of traditional Uzbek dance? Despite influencing forces of many different cultures that developed on the territory of present-day Uzbekistan over the course of thousands of years, Uzbek dance has preserved its individual style and a one-of-a-kind repertoire of movements, each with its own special meaning.

Researchers have linked modern Uzbek dance to the ancient ritual dances and ceremonial group actions that took place, for example, in Zarautsay gorge in the west of the Surkhandarya region. According to B. Sh. Irzaev, many of the more than 40,000 ancient drawings found in the Soimalitosh cave near the Fergana Mountains show people dancing. "These drawings reflect the harmony of man and nature, God worship and prayers as interpreted by a primitive artist," Irzayev writes in an article on the history of Uzbek national dance. The Katta Uyin dance—which, legend has it, owes its existence to the Persian prince Siyavush—may have been performed in the times of Alexander the Great, according to the most senior Uzbek choreographer, Yusufjon Kizik Shakarjonov, and other dance masters.

Officially, Uzbekistan's dance art dates back to the 10th and 11th centuries, when it was accompanied by a tambourine or doira. Irzayev points out that the dances of this period are largely based on movements imitating various animals and birds, contemporary echoes of which can be found in Khorezm dances and the performances of Khorezm masharaboz during folk festivals.

## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

There are no simple movements in true Uzbek dance: each movement has its own meaning. Understanding body language and movements, one can read Uzbek dance as a book or a story. Dance was also a means of displaying the material culture, work, and everyday life of the people of that time, which explains the popularity of the use in dances of such household items as jugs, spoons, finger cymbals, teapots, knives, bowls, lyagans, and duchubs (sticks).

Depending on the region, the dances were performed in certain dress and accessories, which sometimes allowed the viewer to guess the regional identity of the dance. In the days of Islam, it was unthinkable that women should dance in public, especially in front of a male audience. Girls and women could only dance in *ichkari* (the half of the house designated exclusively for women), and even then only in front of close family members. At the same time, both during the Mughal Empire and in the times of the Kokand and Khiva Khanate and the Emirate of Bukhara, rulers loved to entertain themselves with high-quality performances of music, dance and poetry. To skirt the religious taboos, women's dances were performed by *bachchi*—boys in women's clothes. Officially, women were not allowed to participate, leading to cases where talented women were forced, on pain of death, to change into men's clothes in order to participate in poetry or song festivals.

Dance masters were an integral part of the court entourage at the imperial and khan courts. For example, the famous dancer Sadi Mahsum served the last three Kokand khans for 6 years. Each region or city had its own dance artists who preserved the traditions and subtleties of choreographic art from generation to generation: Yusufjon Kizik Shakarjonov (1869–1959), Mahkam Hofiz (1868–30), and the outstanding dance collector and choreographer Usta Alim Kamilov (1875–1953). When Uzbekistan became a part of the Russian Empire, this intensified interest in European culture, ballet, opera, and dance and enriched the Uzbek national performing arts, including the art of choreography. After the October Revolution, choreographic art drew even more attention, due in part to the emancipation of women brought by the Soviets. Tamara Khanum (née Petrosyan), an Armenian by nationality, who in 1933 opened the first Uzbek ballet school in Tashkent, became a true revolutionary in the development of female stage dance in Uzbekistan.

Dr. Laurel Victoria Gray wrote a great introduction to Uzbek dance. According to her article [6], although Russia conquered Turkestan in the mid nineteenth century, local traditions went largely undisturbed until 1924 when the region became incorporated into the USSR. The Bolshevik campaign to eliminate the custom of veiling soon led to public performances of dance by women.

Born in Margilan in 1906, Tamara Khanum was one of the first women to defy tradition and perform unveiled, often courting death at the hands of reactionaries. In 1924, she performed Uzbek dance at the World Exposition in Paris, marking the first time in modern history that Central Asian dance had been seen in the West. One of Tamara Khanum's colleagues, a young dancer named Nurkhon, was murdered by her own brother for dishonoring the family by dancing in public. Nurkhon later became the subject of a musical drama by Kamil Yashin. The Uzbek Ethnographic Company was established in 1926 create concerts staged by masters of traditional dance. Ten years later the first Uzbek folk song and dance ensemble was formed and, in 1956, another collective *Shod* (Joy) was established. In 1958, an ethnographic song and dance company was created in Khorezm but the most celebrated of all Uzbek dance ensembles, *Bakhor* (Spring) was founded in 1957. Under the artistic direction of Mukaram Turgunbaeva, *Bakhor* developed a repertoire of group and solo dances based on Uzbek traditions but employing Western techniques of staging and choreography. *Bakhor* has toured throughout the world and at its zenith consisted of 45 young dancers who performed with an orchestra of native musicians. Nearly one hundred amateur companies exist, some of which perform dances reflecting local themes and genres.

The first contemporary dance studios were founded between 1927 and 1932. Isadora Duncan performed in Tashkent and Samarkand in 1924 and later, her adopted daughter taught special classes at the Tashkent Choreographic Institute. In 1947 the Tashkent ballet school was founded, with departments for both classical and folk dance. Since 1970, folk dance choreographers have been trained at the Tashkent Institute of Culture with teachers not only from Tashkent, but Leningrad and Moscow as well.

The first Uzbek musical theater was established in 1929 and the pantomime *Pak* (Cotton) was staged there in 1933, with choreography by Konstantin Bek, Usta Kamilov, and Mukaram Turgunbaeva. Five years later the theater staged *Shakhuda*, a ballet on the political theme of the struggle against the reactionary *Basmatchi* bandits, with choreography by Kamilov, Turgunbaeva, and Alexander Tomsy. In both cases, the dances were based on folk from but classical elements were also introduced. In 1939, the Uzbek Opera and Ballet Theater named for Alisher Navoi opened in Tashkent. This theater eventually received the title of "Bolshoi" an honor shared only with the cities of Moscow and Minsk in the former Soviet Union. Two of Uzbekistan's first native ballerinas were Galia Ismailova and Bernara Kariyeva, who performed both Traditional Uzbek dance as well as classical ballet.



## Impact Factor:

<b>ISRA (India)</b>	<b>= 4.971</b>	<b>SIS (USA)</b>	<b>= 0.912</b>	<b>ICV (Poland)</b>	<b>= 6.630</b>
<b>ISI (Dubai, UAE)</b>	<b>= 0.829</b>	<b>PIHHI (Russia)</b>	<b>= 0.126</b>	<b>PIF (India)</b>	<b>= 1.940</b>
<b>GIF (Australia)</b>	<b>= 0.564</b>	<b>ESJI (KZ)</b>	<b>= 8.716</b>	<b>IBI (India)</b>	<b>= 4.260</b>
<b>JIF</b>	<b>= 1.500</b>	<b>SJIF (Morocco)</b>	<b>= 5.667</b>	<b>OAJI (USA)</b>	<b>= 0.350</b>

In addition to ballets from the classical repertory, Uzbek choreographers have created their own works, developing new forms through a synthesis of classical and traditional dance. Amulet of Love, Poem of Two Hearts, and Tomiris are examples of these ballets. One of the most popular is Guliandom (1940) by Vera Gubstkaya, I. Arbatov, Tamara Khanum. On the basis of folk melodies collected by Gavkhar Rakhimova, the composer Evgeny Brusilovsky created the score, boldly introducing quotations from folk themes. The choreographers created the dance character of the hero by combining classical ballet with traditional Uzbek dance elements. Leading contemporary choreographers of classical and traditional dance are Galia Ismailova, Ibragim Yusupov, Kadir Muminov, Viktoria Akilova, Yulduz Ismatova, Damira Sagirova, Akbar Muminov, Sonmas Burhkanov, Takhir Dusmetov, and Inna Gorlina.

Uzbekistan declared its independence on August 31, 1991, and annually celebrates this event with festivities in which dance plays a central role. Each year members of Tashkent's professional dance ensembles participate in a mass dance, with music and choreography specially created for the Independence Days central concert. The ancient celebration of the spring holiday of Navruz has also enjoyed a renaissance in the post-Soviet era, with numerous concerts featuring dance and a competition between professional dance companies for the best new festival program. Hyper-inflation and the need for reduced government spending has forced many ensembles to drastically reduce their size. Some professional dancers and musicians have been forced to seek employment outside of the arts since the once adequate government-paid salaries are no longer sufficient for economic survival. Small, privately sponsored dance groups have sprung up, entertaining tourists, foreign business people, and nightclub clientele.

Traditional Uzbek dance has become more commercial in nature, abandoning many of the older classical dances in favor of more lively numbers performed to ethno-pop style music. Access to foreign textiles and trims has resulted in traditional-style costuming being replaced by sequined gowns

and rhinestone tiaras. Arabic and Turkish style dances and more revealing costumes have also become popular at concerts. Some professional companies and numerous amateur ensembles endeavor to preserve Uzbek dance traditions. Dance remains central to Uzbek life. No wedding is complete without it and televised dance performances enjoy great popularity, giving leading dancers celebrity status.

Expanded contact with the outside world, especially in the 1980s, encouraged Western dance forms to flourish in the Uzbekistan, including ballroom dance and American break-dance, aerobics, and hip-hop. Cultural exchange, most notably through the sister-city relationship between Tashkent and Seattle, resulted in an increased interest in Uzbek dance abroad with non-Uzbeks in the United States and Europe studying and performing traditional choreographies. In 1985, the Uzbek Dance and Culture Society was founded in the United States to preserve and promote Central Asian culture. Today it has members in the United States, Europe, Canada, and Australia.

### Conclusion

Today Uzbekistan is paying a great attention to Uzbek dance. For example, According to Rosa Vercoe, Uzbek dance has survived a lot: wars and invasions of the great emperors, religious taboos and restrictions, the "melting pot" of cultures and influences of the Great Silk Road, the colonial history of the Russian empire, and the October revolution with its "Soviet identity" policies, which ultimately resulted in self-destructive restructuring and national self-determination. A pleasing new development is Uzbek President Shavkat Mirziyoyev's recent initiative to create a new state institution, "Uzbekconcert," under the Ministry of Culture, which included 2,500 creative teams and performers, including dance groups. The purpose of this association is to strengthen and further develop the best traditions of Uzbek art. Now, when Uzbekistan is in such an exciting phase of the new "Uzbek spring," it may be that the moment has finally come for the country to take a fresh look at its ancient cultural heritage and give it a second wind.

### References:

1. (n.d.). Retrieved 2019, from <https://www.advantour.com/uzbekistan/culture/dance.htm>
2. (2004). Moziydan Sado magazine 4.
3. (n.d.). Retrieved 2019, from <http://crescentmoondancers.com/dance-styles/uzbek-dance-lazgi/>



**Impact Factor:**

**ISRA** (India) = **4.971**  
**ISI** (Dubai, UAE) = **0.829**  
**GIF** (Australia) = **0.564**  
**JIF** = **1.500**

**SIS** (USA) = **0.912**  
**PIHHI** (Russia) = **0.126**  
**ESJI** (KZ) = **8.716**  
**SJIF** (Morocco) = **5.667**

**ICV** (Poland) = **6.630**  
**PIF** (India) = **1.940**  
**IBI** (India) = **4.260**  
**OAJI** (USA) = **0.350**

---

4. (n.d.). Retrieved 2019, from <http://www.silkroaddance.com>
5. (n.d.). Retrieved 2019, from [https://en.wikipedia.org/wiki/Dance\\_in\\_Uzbekistan#cite\\_note-3](https://en.wikipedia.org/wiki/Dance_in_Uzbekistan#cite_note-3)
6. (n.d.). Retrieved 2019, from <https://voicesoncentralasia.org/uzbek-dance-art-past-and-present-in-the-wake-of-tashkent-encounters/>
7. Matyoqubova, G. (1993). *O'fatijon "Lazgi"*. Tashkent: G'afur G'ulom nomidagi nashriyot.
8. Avdeyeva, L. (1989). *Mukarrama Turg'unboevaning raqsi*. Tashkent: G'afur G'ulom nomidagi nashriyot.
9. Qodirov, M.X. (1981). *O'zbek xalq tomosha san'ati*. Tashkent: O'qituvchi.
10. Karimova, R. (1993). *Tanovar*. Tashkent: Madaniyat ishlari vazirligi.
11. Karimova, R. (1992). *Farg'ona raqsi*. Tashkent: Madaniyat ishlari vazirligi.

<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
	<b>ISI (Dubai, UAE) = 0.829</b>	<b>PIHHI (Russia) = 0.126</b>	<b>PIF (India) = 1.940</b>
	<b>GIF (Australia) = 0.564</b>	<b>ESJI (KZ) = 8.716</b>	<b>IBI (India) = 4.260</b>
	<b>JIF = 1.500</b>	<b>SJIF (Morocco) = 5.667</b>	<b>OAJI (USA) = 0.350</b>

## Contents

	p.
1. <b>Blagorodov, A. A., Bordukh, D. O., &amp; Prokhorov, V. T.</b> About improvement of the union of the orthopedist and producers of corrective means for reduction of pathological deviations of feet at children (message 1). .....	1-14
2. <b>Amirov, A. O.</b> Philosophy of history as an interdisciplinary problem of modern social and humanitarian sciences. ....	15-17
3. <b>Abdirashidov, A., &amp; Abdirashidova, G.</b> Approximate solution of some linear delay differential equations in medicine. ....	18-22
4. <b>Bayramov, Y. I., &amp; Achundov, Y. H.</b> Provision of physical factors in fixation of full denture. ....	23-26
5. <b>Khalmurzaeva, N. T.</b> Methods for classification of verbal forms of politeness category in Japanese. ....	27-33
6. <b>Qodirova, Z. Q.</b> Forming professional qualities on future nursery nurses. ....	34-36
7. <b>Nosirova, U. I.</b> Pragmasemantic features of the poetic text. ....	37-41
8. <b>Mansurova, K. K., Ubaydullaev, S. N., Rakhimov, K. T., Zhurabaev, B. R., &amp; Bobokhonov, M. Y.</b> Symbolic meaning of color in phraseological units on the material of English, German, Russian and Uzbek languages. ....	42-44
9. <b>Esanov, A. M.</b> Children`s songs related to seasons. ....	45-47
10. <b>Zherebkova, T. E., Selutina, A. I., &amp; Vershinina, G. I.</b> Electronic legal proceedings in civil proceedings of Russia and Kazakhstan. ....	48-52
11. <b>Muhammadiyeva, Z. B.</b> History of fine art in Uzbekistan, its types and genres. ....	53-59
12. <b>Tursunov, K. A.</b> On the history of the emergence of “Maqom” or “Shashmaqom”. ....	60-64
13. <b>Nasriddinova, N. K.</b> The process of formation of musical art in Central Asia. ....	65-68
14. <b>Zakirova, Z. A.</b> Scientific basis for introducing pedagogical technologies in music education. ....	69-72
15. <b>Usmanov, J. B., &amp; Tojiboyeva, D. B.</b> The importance of studying history as a subject. ....	73-76
16. <b>Khuramov, U. K.</b> Formation, development and history of harmony. ....	77-82

<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
	<b>ISI (Dubai, UAE) = 0.829</b>	<b>PIHII (Russia) = 0.126</b>	<b>PIF (India) = 1.940</b>
	<b>GIF (Australia) = 0.564</b>	<b>ESJI (KZ) = 8.716</b>	<b>IBI (India) = 4.260</b>
	<b>JIF = 1.500</b>	<b>SJIF (Morocco) = 5.667</b>	<b>OAJI (USA) = 0.350</b>

---

17. **Choriyev, B. B.**  
Ideological bases for the modernization of Uzbek folk instruments. .... 83-87
18. **Muratova, S. C.**  
The history of Uzbek national dance, its types and schools. .... 88-92

<b>Impact Factor:</b>	ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 0.829	ПИИЦ (Russia) = 0.126	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350



Scientific publication

«ISJ Theoretical & Applied Science, USA» - Международный научный журнал зарегистрированный во Франции, и выходящий в электронном и печатном формате. **Препринт** журнала публикуется на сайте по мере поступления статей.

Все поданные авторами статьи в течении 1-го дня размещаются на сайте <http://T-Science.org>.

Печатный экземпляр рассылается авторам в течение 2-4 дней после 30 числа каждого месяца.

### Импакт фактор журнала

Impact Factor	2013	2014	2015	2016	2017	2018	2019
Impact Factor JIF		1.500					
Impact Factor ISRA (India)		1.344				3.117	4.971
Impact Factor ISI (Dubai, UAE) based on International Citation Report (ICR)	0.307	0.829					
Impact Factor GIF (Australia)	0.356	0.453	0.564				
Impact Factor SIS (USA)	0.438	0.912					
Impact Factor ПИИЦ (Russia)		0.179	0.224	0.207	0.156	0.126	
Impact Factor ESJI (KZ) based on Eurasian Citation Report (ECR)		1.042	1.950	3.860	4.102	6.015	8.716
Impact Factor SJIF (Morocco)		2.031				5.667	
Impact Factor ICV (Poland)		6.630					
Impact Factor PIF (India)		1.619	1.940				
Impact Factor IBI (India)			4.260				
Impact Factor OAJI (USA)						0.350	

<b>Impact Factor:</b>	ISRA (India) = 4.971	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 0.829	PIHII (Russia) = 0.126	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 8.716	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 5.667	OAJI (USA) = 0.350

INDEXING METADATA OF ARTICLES IN SCIENTOMETRIC BASES:



International Scientific Indexing ISI (Dubai, UAE)  
<http://isindexing.com/isi/journaldetails.php?id=327>



Research Bible (Japan)  
<http://journalseeker.researchbib.com/?action=viewJournalDetails&issn=23084944&uid=rd1775>



PIHII (Russia)  
<http://elibrary.ru/contents.asp?issueid=1246197>



Turk Egitim Indeksi (Turkey)  
<http://www.turkegitimindeksi.com/Journals.aspx?ID=149>



DOI (USA)  
<http://www.doi.org>



Open Academic Journals Index (Russia)  
<http://oaji.net/journal-detail.html?number=679>



Japan Link Center (Japan) <https://japanlinkcenter.org>



Kudos Innovations, Ltd. (USA)  
<https://www.growkudos.com>



Cl.An. // THOMSON REUTERS, EndNote (USA)  
<https://www.myendnoteweb.com/EndNoteWeb.html>



Scientific Object Identifier (SOI)  
<http://s-o-i.org/>



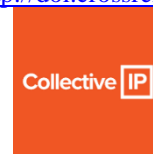
Google Scholar (USA)  
[http://scholar.google.ru/scholar?q=Theoretical+science.org&btnG=&hl=ru&as\\_sdt=0%2C5](http://scholar.google.ru/scholar?q=Theoretical+science.org&btnG=&hl=ru&as_sdt=0%2C5)



Directory of abstract indexing for Journals  
<http://www.daij.org/journal-detail.php?jid=94>



CrossRef (USA)  
<http://doi.crossref.org>



Collective IP (USA)  
<https://www.collectiveip.com/>



PFTS Europe/Rebus:List (United Kingdom)  
<http://www.rebuslist.com>



Korean Federation of Science and Technology Societies (Korea)  
<http://www.kofst.or.kr>



<b>Impact Factor:</b>	<b>ISRA (India)</b> = 4.971	<b>SIS (USA)</b> = 0.912	<b>ICV (Poland)</b> = 6.630
	<b>ISI (Dubai, UAE)</b> = 0.829	<b>PIHHI (Russia)</b> = 0.126	<b>PIF (India)</b> = 1.940
	<b>GIF (Australia)</b> = 0.564	<b>ESJI (KZ)</b> = 8.716	<b>IBI (India)</b> = 4.260
	<b>JIF</b> = 1.500	<b>SJIF (Morocco)</b> = 5.667	<b>OAJI (USA)</b> = 0.350



AcademicKeys (Connecticut, USA)  
[http://sciences.academickeys.com/jour\\_main.php](http://sciences.academickeys.com/jour_main.php)



Cl.An. // THOMSON REUTERS, ResearcherID (USA)  
<http://www.researcherid.com/rid/N-7988-2013>



RedLink (Canada)  
<https://www.redlink.com/>



TDNet  
 Library & Information Center Solutions (USA)  
<http://www.tdnet.io/>



RefME (USA & UK)  
<https://www.refme.com>



Sherpa Romeo (United Kingdom)  
<http://www.sherpa.ac.uk/romeo/search.php?source=journal&sourceid=28772>



Cl.An. // THOMSON REUTERS, ORCID (USA)  
<http://orcid.org/0000-0002-7689-4157>



Yewno (USA & UK)  
<http://yewno.com/>



Stratified Medical Ltd. (London, United Kingdom)  
<http://www.stratifiedmedical.com/>

**THE SCIENTIFIC JOURNAL IS INDEXED IN SCIENTOMETRIC BASES:**



Advanced Sciences Index (Germany)  
<http://journal-index.org/>



Global Impact Factor (Australia)  
<http://globalimpactfactor.com/?type=issn&s=2308-4944&submit=Submit>



SCIENTIFIC INDEXING SERVICE (USA)  
<http://sindexs.org/JournalList.aspx?ID=202>



International Society for Research Activity (India)  
<http://www.israjif.org/single.php?did=2308-4944>

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
PIHII (Russia) = 0.126  
ESJI (KZ) = 8.716  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350



**CiteFactor**  
Academic Scientific Journals

**CiteFactor (USA) Directory Indexing of International Research Journals**

<http://www.citefactor.org/journal/index/11362/theoretical-applied-science>



**JIFACTOR**

**JIFACTOR**

[http://www.jifactor.org/journal\\_view.php?journal\\_id=2073](http://www.jifactor.org/journal_view.php?journal_id=2073)

**ESJI** Eurasian Scientific Journal Index  
[www.ESJIndex.org](http://www.ESJIndex.org)

**Eurasian Scientific Journal Index (Kazakhstan)**

<http://esjindex.org/search.php?id=1>



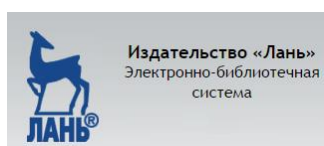
**SJIF Impact Factor (Morocco)**

<http://sjifactor.inno-space.net/passport.php?id=18062>



**InfoBase Index (India)**

<http://infobaseindex.com>



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

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



**International Institute of Organized Research (India)**

<http://www.i2or.com/indexed-journals.html>



**Journal Index**

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



**Open Access JOURNALS**

**Open Access Journals**

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



Indian Citation Index

**Indian citation index (India)**

<http://www.indiancitationindex.com/>



**Index Copernicus International (Warsaw, Poland)**

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

## Impact Factor:

ISRA (India)	= 4.971	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
ISI (Dubai, UAE)	= 0.829	ПИИИ (Russia)	= 0.126	PIF (India)	= 1.940
GIF (Australia)	= 0.564	ESJI (KZ)	= 8.716	IBI (India)	= 4.260
JIF	= 1.500	SJIF (Morocco)	= 5.667	OAJI (USA)	= 0.350

**International Academy of Theoretical & Applied Sciences** - member of Publishers International Linking Association (USA) - international Association of leading active scientists from different countries. The main objective of the Academy is to organize and conduct research aimed at obtaining new knowledge contribute to technological, economic, social and cultural development.

**Academy announces acceptance of documents for election as a member:**  
**Correspondents and Academicians**

Reception of documents is carried out till January 25, 2020.

Documents you can send to the address [T-Science@mail.ru](mailto:T-Science@mail.ru) marked "Election to the Academy members".

**The list of documents provided for the election:**

1. Curriculum vitae (photo, passport details, education, career, scientific activities, achievements)
2. List of publications
3. The list of articles published in the scientific journal [ISJ Theoretical & Applied Science](#)
  - \* to correspondents is not less than 7 articles
  - \* academics (degree required) - at least 20 articles.

**Detailed information on the website** <http://www.t-science.org/Academ.html>

Presidium of the Academy

**International Academy of Theoretical & Applied Sciences** - member of Publishers International Linking Association (USA) - международное объединение ведущих активных ученых с разных стран. Основной целью деятельности Академии является организация и проведение научных исследований, направленных на получение новых знаний способствующих технологическому, экономическому, социальному и культурному развитию.

**Академия объявляет прием документов на избрание в свой состав:**  
**Член-корреспондентов и Академиков**

Прием документов осуществляется до 25.01.2020.

Документы высылаются по адресу [T-Science@mail.ru](mailto:T-Science@mail.ru) с пометкой "Избрание в состав Академии".

**Список документов предоставляемых для избрания:**

1. Автобиография (фото, паспортные данные, обучение, карьера, научная деятельность, достижения)
2. Список научных трудов
3. Список статей опубликованных в научном журнале [ISJ Theoretical & Applied Science](#)
  - \* для член-корреспондентов - не менее 7 статей,
  - \* для академиков (необходима ученая степень) - не менее 20 статей.

**Подробная информация на сайте** <http://www.t-science.org/Academ.html>

Presidium of the Academy

<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
	<b>ISI (Dubai, UAE) = 0.829</b>	<b>PIHHI (Russia) = 0.126</b>	<b>PIF (India) = 1.940</b>
	<b>GIF (Australia) = 0.564</b>	<b>ESJI (KZ) = 8.716</b>	<b>IBI (India) = 4.260</b>
	<b>JIF = 1.500</b>	<b>SJIF (Morocco) = 5.667</b>	<b>OAJI (USA) = 0.350</b>

---

---

Signed in print: 30.12.2019. Size 60x84  $\frac{1}{8}$

«Theoretical & Applied Science» (USA, Sweden, KZ)

Scientific publication, p.sh. 43.5. Edition of 90 copies.

<http://T-Science.org> E-mail: [T-Science@mail.ru](mailto:T-Science@mail.ru)

---

Printed «Theoretical & Applied Science»