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## HISTORICAL GEOGRAPHY OF THE POPULATION OF NORTHERN BACTRIA

**Abstract:** *the article included clarifications as a result of comparing the results of archaeological data with written sources in the discussions between researchers on the issue of the Northern Bactrian territory. Also in the study, the geography of the occurrence and distribution of anthropogenic landscapes in the Northern Bactrian territory was studied.*

**Key words:** *Baqtriya, Northern Baqtriya, Gazaba, Teshiktosh, neandertal, Machay, Sopollitepa.*

**Language:** *English*

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### Introduction

Ancient Bactria is a large historical and cultural country and occupies one of the leading places in the history of the peoples of Central Asia. Interest in the culture and history of ancient Bactria, its inhabitants, territorial location, and geographical boundaries began in the XIX century. In the 50 years of the XX century, M.M. The concept of "Northern Bactria" was introduced into scientific circulation by Dyakonov [1, s. 22]. Since that time, "Northern Bactria" is surrounded by the Fortress system from the north, from the west to the Muslim and Kuhitangtag, from the east to the Babotag and Pamir ridges, and from the south to the Amudarya. It includes the coast and Foothill plains of Surkhandarya, Sheraboddarya, Sangardakdarya, Khujaipaksay, Kafirnihandarya, Tumulangdarya and Amudarya [2, s. 7]. The northern Bactrian border is divided into two territorial parts-southern Uzbekistan and South-Western Tajikistan. This term appeared based on the concepts of North-East and North-West Bactria. The application of the term North-West Bactria is associated with a considerable extent of the territorial borders of Northern Bactria and the introduction into its composition of the south-eastern region of Turkmenistan from Kelif to Kerk and even the Chorju [3, s. 41].

B. Eat it. Stavisky relied on new data on archeology and epigraphic studies of the northern borders of Bactria, indicating that the territory from the Amudarya to the south and north during the Kushans period reflects a single historical and cultural region in its ethnic and cultural relations, starting from the fortifications.

American scientist R. According to fray, Bactria is a large-scale cultural center, surrounded by mountains from the North, East, and South, watering its lands, the Amudarya divides it into two parts: the South, that is, the Afghan Turkestan and the North, the right bank, that is, Tajikistan. A group of scientists added to this idea. They believe that in the sources of antiquity the above – mentioned region belonged to Sogdiana and the northern border of Bactria passed through Amudarya-Oks [4, 23 b.].

K. Rapen, on the other hand, in his article, put forward ideas that in the territory of Kiziltepa in Gazaba in the present-day Surkhondarya there was a marriage wedding of Alexander of Macedon and Roksana, and that the southern border of Sogdiana went to Oks-Amudarya [5, p. 257].

I.V. Pyankov notes that in ancient written sources Oks was recognized as a boundary between Bactria and Sogd, but there was also information that radically opposed to it. This data is based on two different

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assumptions. According to one of them, the south-western part of the Hisar Ridge and the region between Amudarya differ from Bactria, but in this period it was also separated from Sogdiana.

According to the second opinion, this territory was directly called "Bactria" [6, 77 b.]. According to several researchers, the border between Bactria and Sogdiana passed along Amudarya and Surkhandarya. There are also opinions that this border passed through Wahsh and Amudarya.

The discussions on the northern borders of Bactria I.V.Pyankov made it clear in a certain sense. He stressed that based on the analysis of the written sources of the antiquity, it is not true that the views on Bactria say that it is a region located only on the Left Bank of the OKs. When we say "Bactria" (in the sense of a purely geographical term), originally meant an oasis of Balkh. Later, its meaning changed: in the earliest period when we say "Bactria" and "Bactria", the Kingdom of Zaratushtra, "the people who fought against dirt", the state of Ahamonids, Alexander of Macedon, the Salavkids and finally the Scythians founded, became the so-called part of the Kingdom or satrap understood.

I.V.Pyankov attributed the idea that Amudarya-OKs was the border of Bactria and Sogdia to the generalization of the state of Alexander of Macedonia in the late Kelif (south-east of Turkmenistan), but the situation in the upper reaches of the river, that is, in the regions of Uzbekistan and Tajikistan, was different. Also, this border with Bactria was restored mainly based on the data of historians of the Macedonian Alexander period. And there are no written sources that testify about the northern borders of Bactria, dating back to the period before Alexander the Macedonian and after his walks. So, based on the date of the written sources, it can be seen that the name of the city is the name of the city. By the end of the third quarter of the IV century, it can be concluded that the lands on the Right Bank of Amudarya – the Surkhandarya region of Uzbekistan and the lands of southern Tajikistan-were part of Bactria.

Further clarification in a certain sense to the debate on the northern borders of Bactria is necessary for this sense. B.Shaydullaev predicts that the view of several researchers, about Bactria, that it is a region located only on the Left Bank of the OKs, does not coincide with the fact that no archaeological material belonging to any Sogdian was found in Northern Bactria, in particular in the territory of Surkhandarya.

At the disposal of the researchers of the primitive and most ancient period of the northern bacterium, there are mainly material sources the inhabitants of this period and their appearance are studied based on objects related to anthropology.

One of the first representatives of the primitive man found in the territory of Northern Bactria was the so-called Neanderthal man. Neanderthal people were widely distributed in the territory of Eurasia about 100

- 40 thousand years ago. The remains of these people were originally found in the Neanderthal Valley of Germany. In 1938 in the cave of Teshiktaş, located in the mountains of Boysun, A.P.As a result of the excavations carried out by Okladnikov, the assimilation of the Northern Bactrian territory by humans began from the Middle Paleolithic period and revealed that the process of formation of Anthropoid landscapes took place[7]. As a result of the excavation work, five cultural layers with a total thickness of 1,5 meters were identified. From the cultural layer, the grave of a nine-year-old boy was found in the thickest Upper(first) layer, where there are bones of animals, stone weapons, the role of a bonfire. Anthropologist M.M.Gerasimov restored his appearance. G.F.Debes believes that the sex of the man in the hole is, V.P.Alekseev concluded that the girl should be a boy. The data obtained through DNA showed that the punctured man belongs to the Neanderthal type. Ternes Ritsman researched in 2003-2004 and identified the man of the hole as the man of the first Homo sapiens [8, 51.]. The people of the primitive period, who lived in the Amir Temur cave spaces of the Middle Teshiktaş and the last Paleolithic period, we're mainly engaged in hunting and vermiculture. By the Middle Paleolithic period, the types of weapons increase, and they are mainly spear-sharp-ended races, hunting weapons. Various types of Labor and hunting weapons of the same period are known (stone knives, cutters, sharpeners, clamps, sharp-edged stone fractures, etc.).

One of the greatest achievements of primitive people was the assimilation of the flame. The climate of the Middle Paleolithic period is cold, people lived in caves, and traces of pollen and ash deposits were also found in these caves. The mountains are rich in wild animals. The remains of bones of the cave make a bug, Taiga, wild horse, bear, lion, rabbit, and poultry were also found in the hole.

By the time of the Mesolithic Age, The Shades of the Zoroastrianism also began to be assimilated by humans. It is about the formation of anthropoidogen landscapes in the Machay cave dating back to this period. Islamov touched upon [9]. Another important problem in the history of Uzbekistan, the beginning of the process of domestication of wild animals by humans, was also solved thanks to the research carried out in the Machay cave in Boysun. During the excavation of the Machay cave of 7-6 Thousand Years BC, it was based on the analysis of the remains of large and small ungulate animal bones in the cultural layers in it. Islamov came to such a conclusion.

It is noteworthy that the mountain areas of the Zoroastrian region are favorable for livestock breeding, as well as numerous finds of bone remains of domestic animals from the cultural layers of monuments of this period. 90 percent of the bones found in the Machay cave are the bones of domestic animals.

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According to ethnographic parallels, the population of Central Asia was not densely populated during the Mesolithic period. But the economic news appeared among the same population, which later changed the whole society and spread among a much denser population.

Anthropologist T.Q. Xodjajev According to the Bronze Age in the southern regions of Central Asia, representatives of the tall, elongated head, narrow face race were distributed.

In terms of its natural-geographical structure, northern Bactria was considered one of the favorable and serum borders for ancient farming and livestock. Different geographical climatic conditions of the territory have in most cases predetermined the ways of their historical development.

According to the system of settlement of monuments of the Bronze Age of southern Uzbekistan, it is divided into 3 ancient agricultural oases, 1 Taiga and 4 microwells. These are Ulanbuloksoy, Sherabad, Khodjaipaksoy ancient peasant oases, and, if there is a mountain of poppies, based on the river and their Basin networks are composed of several microwells. They are Urgulsoy, Bandikhon, Mirshodi, Sangardak-tumultuous microwaving [10, 131 b.].

It is known that monuments of Andronovo culture spread from the west of southern Siberia to the south-eastern regions of the Ural mountain range. A. in recent years. Askarov came up with the idea that "a part of the Andronova culture is the Turkic language of the population". So far, although the supporters of this idea make up the deficit, the Kazakistan archaeologist K.M.Baypakov argues that part of the population of the Andronova culture is Turkish-speaking [11, S. 10-12]. The basis of these ideas is written sources cited in ancient Chinese chronicles. Andronova culture the inhabitants of the Sopol culture of Northern Bactria, corresponding to the period, formed an ethnic group with the inhabitants of Anov-prayer, Murgab, steppe, Central, and northern Iran, and spoke in one of the language dialects of ancient Iran. Based on the same language, the ancient Bactrian and Avesta languages were formed [12, 12 b.]. In the findings of the pottery and bulkhead stages of Sopol culture in northern Bactria, the traces of our prototherian-speaking ancestors are evident in Material Culture [13, 253 b.]. These cases testify to

the fact that one of the Turkic peoples Uzbek people found composition based on a mixture of two ethnic (Iranian and Turkic) layers, and this mixture first began in the last Bronze Age. But it should also be borne in mind that this is not the completed threshold of the ethnic processes in Central Asia, but several historical factors, such as demographic, migration, urbanization of the following centuries, have undergone its subsequent tremendous changes.

The symmetrical plan of the monument to Sopollitepa and the fact that the content and number of vessels encountered in the tombs increased depending on the age of the deceased, confirms the social equality of the Sopollitepa community, the role of whitewash in community life is great, and the population with fewer numbers lives in harmony [14, p. 21].

And in the jargon monument, there are thousands of graves indicating that the communities were divided into social groups, a palace-fortress confirming the belonging of the monument to the city category, a synagogue indicating that it was an ideological center, a palace of Kings surrounded by defensive walls of the Ark, depending on the achievements of its inhabitants in crafting, architecture A.A.Askarov, and T.Sh. Shirinovs take the monument of jargon into the category of the first cities and confirm that the first states had a form of "Karlov" or "chieftdom" [15, c. 114].

Well, since the middle of the XX century the term "Northern Bactria" has been introduced into scientific circulation, this territory includes the ancient historical and cultural region bordered by the Hisar Mountain system from the north, the Kohitang system from the West, the Amudarya from the south, the Pamir Mountains from the East. Even though there have been many debates among researchers on this issue, many clarifications have been made to the issue as a result of comparing the results of archaeological data with written sources.

The archaeological monuments of Northern Bactria are of great importance in the historical geography of our country with the first assimilated by humans (Teshiktash), the beginning of the process of domestication of wild animals (Machay), the composition of one of the Turkic peoples based on a mixture of two ethnic (Iranian and Turkic) layers, and the beginning of this mixture for the first.

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## ASSESSMENT OF CLUSTER FORMATION IN MANAGEMENT OF RECREATIONAL ACTIVITY

**Abstract:** In the article, the author's views were formed on the basis of studying the research of foreign researchers who conducted research on the formation of clusters in the field of management of recreational activities. Analyzed the indicators of development of the recreational sphere of the Republic of Uzbekistan for 2013-2019, determined forecast indicators of development of the sphere in 2020-2022, and proposed a mechanism for forming recreation cluster in our country. Proposed the ways of using Public-Private Partnership mechanism in the organization of the recreational services cluster, and developed recommendations on the optimization of the organization process and management of clusters.

**Key words:** recreation, recreational tourism, management, market of recreation services, free tourist zone, cluster, gravitation model.

**Language:** English

**Citation:** Mirzaev, A. T. (2020). Assessment of cluster formation in management of recreational activity. *ISJ Theoretical & Applied Science*, 04 (84), 605-610.

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### Introduction

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In order to further development of the tourism sector – increase its share in macroeconomic indicators, and provide the population with new jobs in the regions grew need's for scientific research, which provides a basis for improving the use of tourist and recreational activities. In this regard, recently special attention is paid to research development of the market of recreational services. Practical skills of the developed world show the increase of efficiency of functioning of the service infrastructure based on the development of the market of recreational services, improving the efficiency of using and increasing of efficiency of use of tourism and recreational activities. In the context of modernization of the national economy, the needs for accelerated development of the service sector is growing. Speaking about the importance of the development of this sector in the economy of our country, in an Address to the Oliy Majlis (Parliament), President of

the Republic of Uzbekistan Sh. Mirziyoyev on the transformation of tourism into a strategic network of the economy noted: "... we must take measures to develop tourism, attract investment to the sphere, increase human resources and number of foreign tourists visiting our country in 2025 to 7 million people, and increase the annual revenue from tourism exports to 2 billion dollars"[1].

In the adopted Strategy of Activities of the Republic of Uzbekistan for 2017-2021, development of the tourism sector is defined as one of the important directions of "accelerated development of the tourism industry, diversification and improvement of the quality of services, expansion of tourism infrastructure"[2]. On the basis of effective management of recreational activities and development of the recreational services, on the one hand, increase the volume of recreational services in a short period, and on the other hand, leads to increased consumption of domestic tourism in the country, due to the increase volume of recreational services in the country.

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The economic reforms carried out in Uzbekistan have led to significant changes in the tourism sector. The following functions are defined as a target in the tourism development strategy of Uzbekistan until 2030: "...to increase and implement the social role of tourism, including social, health-improving development of children's and youth tourism...". The implementation of these tasks shows the need for scientific research, which provides the basis for an in-depth analysis of the market of the recreational services in order to improve the organizational and economic environment of the sphere recreational services, restore tourist zones, clusters, and provide the population with new jobs.

According to the researches of V.A.Kvartalnov, recreation is an understanding of the processes of expanding the using of physical, mental, emotional forces of a person, restoring his physical and mental strength through various entertainment events, outdoor walks[3].

D.V.Nikolaenko singled out recreational activities for a number of parameters. By duration – short-term and long-term rest; by location – by types of rest within the country and abroad. According to D. V. Nikolaenko, recreation is a type of activity aimed at restoring a person's strength, in which it is desirable to rest.

L.A.Akimov defines that tourism is one of the most diversified forms of recreation, one of the active types of recreation, which is the process of restoring a person's ability to work through various activities[4].

In our opinion, recreational activity is the rational using of natural and recreational resources, as well as national recreation complexes (health resort infrastructure and human resources) for the purpose of individual and social rehabilitation of the population.

Taking this into account, the development of the services market based on the formation of clusters of recreational services, which are one of the directions of effective using of recreational activities in the regions of our country, is recognized as one of the promising directions.

A tourism cluster can be organized locally and regionally. The cluster approach to tourism, in our opinion, makes a significant contribution to the economic growth of the region. Today, economic models in the field of tourism in different countries are developed mainly to increase the proportionality of clusters. And this, together with the system of providing direct tourist services, simultaneously provides it with the development of complementary service areas.

From this point of view, a cluster approach is proposed for the effective organization of existing recreational activities in the regions of our country.

Provided research shows that organizations and enterprises are interconnected organizations of socio-economic development in the form of clusters. Recreational activities in the regions are also developing in the form of vertical and horizontal links. In a particular region, recreation will have a stable level of development in the form of clusters. There are various types of activities of economic entities. In the process of development of recreational zones, complexes, clusters, processes of specialization, cooperation, concentration, and combination are experienced. The specialization of economic entities in the field of recreation is formed on the base of the needs of the market in the region. There is a great importance in the rapid development of cluster activities in recreation, recreational objects and gravitational models. Model of gravity (gravitas means – weight, force, movement). This model means the process of gravity arising from the distances between interconnected objects (cities, regions, countries) in a social or economic sense. This model also has a regional character. Under its influence change the processes of urbanization, deployment of production forces, export-import relations, and population migration. Reyli-konvers model shows that in large cities, there is a huge mass of consumers, when delivering them finished products, it was preferable to weigh the products from local sales representatives, since they are far from major shopping centers. This gravitational model has been used in the field of trade. This model was developed in 1931 by Professor W.Reilly (Texas University) based on Newton's law of gravity. In 1931 P.Converse published the book "The Law of Attraction of Retail Trade"[5]. Reilly was one of the first researchers, who developed the law of attraction for retail by analyzing retail competition[6].

Modeling of the dynamics of the main indicators of recreational activities in the Republic of Uzbekistan shows that this model can be carried out using models such as trends and time series that occur in this area. Vehicle management of the recreational activities makes it easy to simplify the process with effective strategic planning and ensures quality changes. Based on this, in the context of the formation of recreational clusters in our country, we analyzed the trends of their changes over a number of years, in which some indicators of recreational activities are studied below (table 1).

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**Table 1. Indicators of development of the recreational complex of the Republic of Uzbekistan for 2013-2019**

№	Indicators	2013	2014	2015	2016	2017	2018	2019
1.	Volume of services provided by main types of economic activity (billion soums)	55872,8	68032,1	78530,4	97050	118811	150889,8	191629,8
2.	Accommodation and catering services (billion soums)	590,1	729,1	890,6	3038,7	3649,6	4673,3	5984,1
3.	The number of sanatoriums and resorts, institutions – all	370	387	392	434	460	484	509

Based on trend models, determined a list of forecast indicators and the most convenient functions for calculating them in 2020-2022 (table 2).

**Table 2. Forecast indicators of development of the recreational complex of the Republic of Uzbekistan in 2020-2022<sup>1</sup>**

№	Indicators	Model	Forecast		
			2020	2021	2022
1.	Volume of services provided by main types of economic activity (billion soums)	$y = 7,17 \cdot x_1 + 611,68 \cdot x_2 - 176653,58$	191078,3	211324,4	231393,1
2.	Accommodation and catering services (billion soums)	$x_1 = 751,52 \cdot t$	6012,2	6763,7	7515,2
3.	Number of sanatoriums and resorts, institutions – total (units)	$x_2 = 24,25 \cdot t + 336,71$	531	555	579

We have determined the development of the recreational tourism sector of Uzbekistan in terms of the volume of services provided by the main types of economic activity. Found that the change in the volume of services provided by the main types of economic activity (y) is associated with a number of high influencing factors, and these factors were chosen as the volume of services provided by residential and dining facilities -  $x_1$  and the number of health resorts -  $x_2$ . Based on the identified data, compiled a multi-factor econometric model of changes in the volume of services provided by the main types of economic activity in the Republic of Uzbekistan under the influence of factors.

The volume of services provided by the main economic activities in the variation model is  $a_0=176653.58$ ;  $a_1=7.17$  and  $a_2=611.68$ . On the base of this, formed the equation:

$$y = 7,17 \cdot x_1 + 611,68 \cdot x_2 - 176653,58 \quad (1)$$

(1) – a regression model which expresses this process. Since there is no autocorrelation in the identified trend

and it is also required by other criteria, the above equation (1)- regression was considered reliable.

here: y – the volume of services provided by the main economic activities;

$x_1$  – accommodation and food services (billion us dollars) the amount);

$x_2$  – the number of resorts and recreation centers (units).

Based on the regression equation (1):

- scope of accommodation and catering services

$$x_1 = 751,52 \cdot t;$$

- number of resorts and recreation centers –

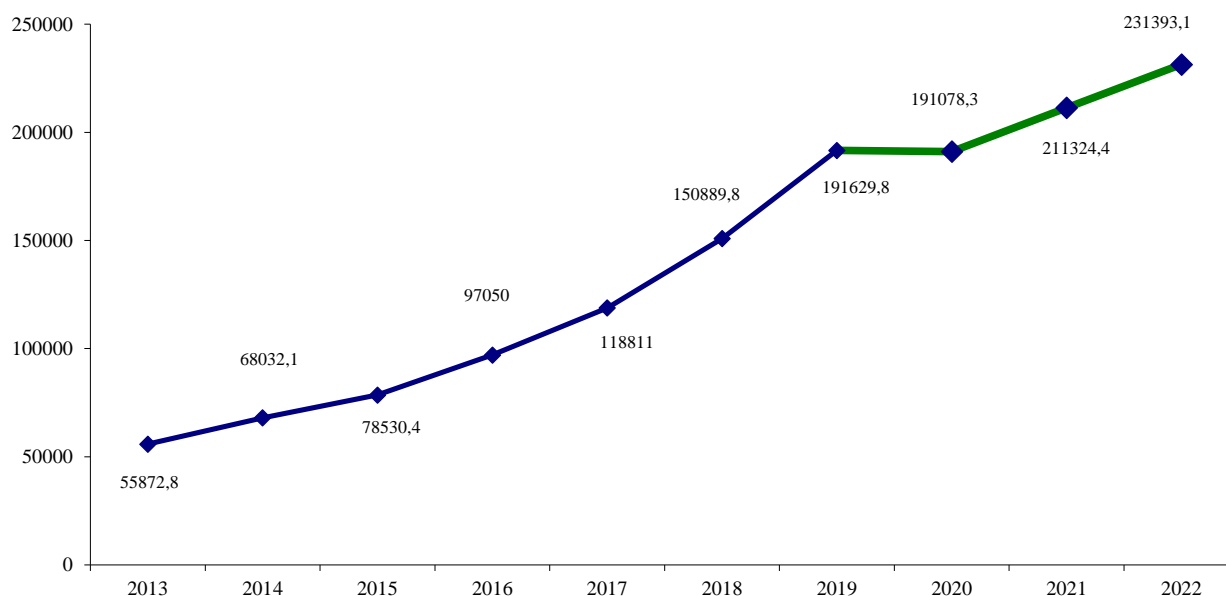
$$x_2 = 24,25 \cdot t + 336,71$$

The forecast of changes in the volume of services provided by the main economic activities was determined by placing models expressing changes in indicators determined by the influence of the time factor (1) - instead of the corresponding variables included in the regression equation (Fig.1).

<sup>1</sup> Developed by the author on the base of the results of the research.

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**Figure 1. Forecast indicators of the volume of services provided by the main types of economic activity<sup>2</sup> (billion sum)**

The cost of accommodation and catering services ( $x_1$ ), the number of health resorts and recreation centers ( $x_2$ ) the factor influencing the increase in the volume of services provided by the main types of economic activity ( $y$ ) has increase from year to year. This leads to increasing volume of services provided by the main economic activities, which is considered a direct exit factor.

A structural study of the current situation of the recreational services market of the country shows that most enterprises in this sphere are not organized in clusters, more precisely, services around basic services are formed separately, mainly due to demand and disorganization. Because infrastructure systems that are formed around all recreational facilities are formed in the form of structures that act separately, are not interconnected and generally organized. The fact that the capacities of these structures are linked to the main service capacities, on the one hand, leads to their partial inefficient functioning in the market, on the other hand, there is a high risk that there will be unexpected failures in meeting the demand of recreants for these products and services. Such cases lead to decreasing in the level of "attractiveness" of enterprises offering recreational activities.

On the base of the best practices of recreational services clusters in countries where recreation activities have been developed and a method of strategic management in this area has been formed, we have proposed a mechanism for forming a cluster of recreational services with a separate structure in our country.

Since the proposed cluster is associated with recreational services, it is based on recreational facilities.

Organization of the recreational services cluster in the structure proposed above will fully cover the service markets on a territorial scale. However, first of all, property responsibility in the formation of a cluster is the correct distribution, that is, the structural system of the cluster is clearly superimposed on what activities are carried out by whom, and the proportional functioning of cluster systems plays an important role. There are several ways to form the property basis of the proposed cluster:

1) when all cluster chains are formed based on the funds of a single entrepreneur, infrastructure systems with basic services organize activities based on each other's indicators. In these conditions, the cluster is organized in the form of a complete business activity. However, the fact that the cluster organization in this form, as well as the implementation of the activity itself, is the only person with a sufficiently large amount of financial resources and requires the inclusion of their own resources in this activity, may lead to problems in the functioning of the system. In addition, when managing a large organizational structure in the form of a cluster with both horizontal and vertical connections, there is a high probability of problems with time and volume of work.

2) systems within the cluster are organized and operate on the basis of the property of other entrepreneurs. The activities of Bund cluster

<sup>2</sup> Developed by the author based on the results of the research.

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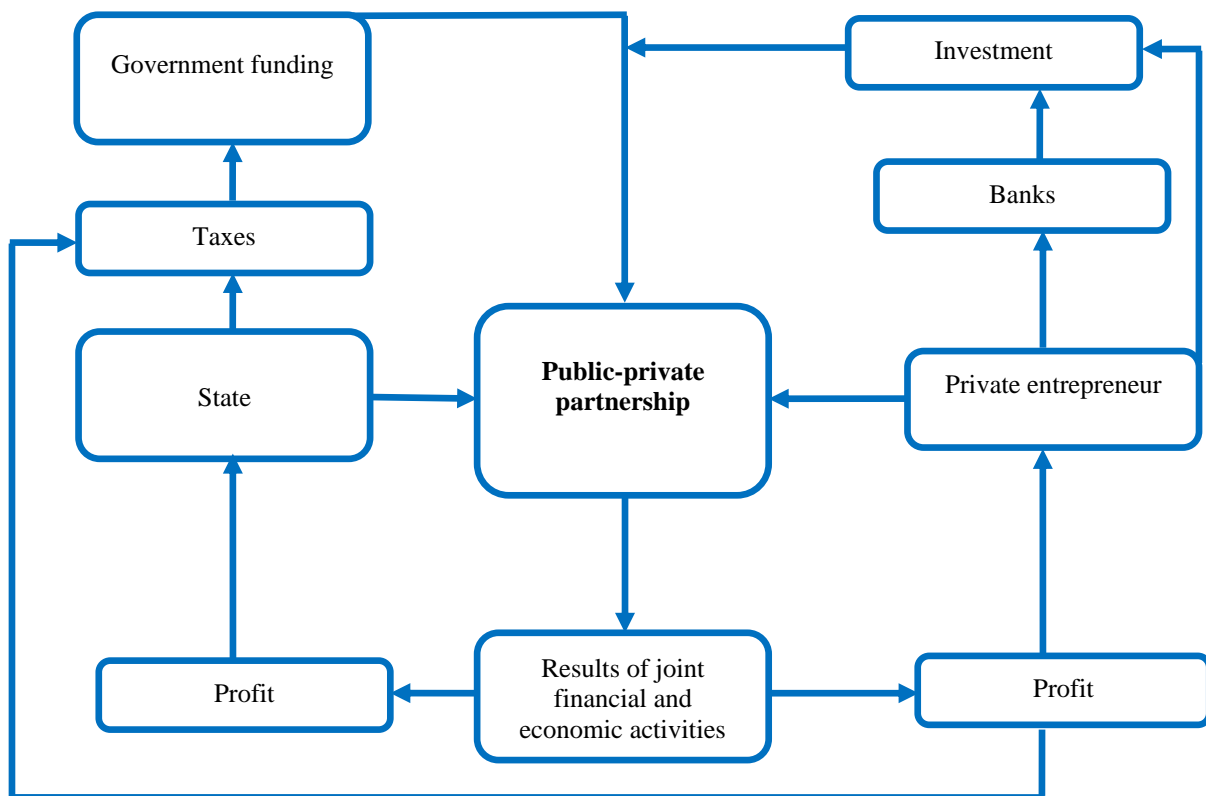
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associations are coordinated by a cluster Directorate consisting of representatives of each system. The main task of the Directive will be to coordinate the activities of infrastructure systems within the scope of enterprise services, which is considered the core of the cluster. At the same time, the funds spent on the organization and operation of enterprises in the structure of individual systems are distributed depending on the volume of work performed. Therefore, not required a large amount of financial resources. In the management process, the probability of problems occurring both in time and in the volume of services provided is relatively low.

In both cases, the revenues from the activities of clusters are unable to cover costs in the short term. This may create certain difficulties in attracting private entrepreneurs to the cluster. It is worth noting that today it is proposed to use the experience used in organizing cluster activities in some foreign countries, including the Russian Federation. The organization and development of Bund clusters is carried out within

the framework of targeted state programs, and clusters are subsidized within the framework of public-private partnership for a certain period of time.

We propose to organize a cluster of recreational services based on the second way. This follows from the decree of the President of the Republic of Uzbekistan dated October 20, 2018 "On measures primarily to create a regulatory and institutional framework for the development of public-private partnership" PP-3980, the cluster of recreational services will be formed with the participation of funds from public and private partners. Organizing clusters on this way has following privileges: at first, when risks are distributed within the framework of cluster financial activities, and second, the state is directly involved in the implementation of industry development programs. Third, in conditions where the rate of return on funds spent on creating recreational facilities is relatively low, the activities of entrepreneurs are directly supported by the state, and state entrepreneurship also takes place.



**Figure 2. The mechanism of public-private partnership in the formation of recreational services cluster [7]**

Based on the above tasks and practical results were made the following suggestions and recommendations:

- restoration of tourist clusters in recreational zones (construction of a complex of tourist facilities that cover all areas of tourism in addition to sanatoriums, boarding houses and recreation areas in

all regions and regions of Uzbekistan and through this attraction of domestic and international tourists);

- creation of "free tourist zones" in widely developed regions of tourist clusters;

- the mechanism of public-private partnership based on state intervention in the organization of a cluster of recreational services is proposed in the market of tourist and recreational services;

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- develop a separate structure and formulate a long-term strategy for management of the activities of recreational enterprises;

- the procedure for changing the main indicators related to recreational activities in Uzbekistan for 2013-2022 has been defined. The forecast indicators show that the volume of services provided by the main economic activities can reach the growth trend by 2022.

When managing recreation activities the formation of clusters or the optimal replenishment of partially formed clusters becomes an explicit requirement of the hidden needs of these clusters in a short period of time, thereby increasing the possibility of fully mobilizing their existing capabilities to meet it. This, in turn, will lead to an increase in the level of income of recreational service enterprises, or rather those enterprises that are considered the core of the cluster.

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## SOME COMMENTS ON TRANSLATIONS OF N.NOSOV'S WORKS INTO UZBEK (WITH THE HELP OF EXAMPLES IN THE WORKS LIKE “JOYFUL FAMILY” (“QUVNOQ OILA”), “A DIARY BOOK OF KOLYA SINITSIN” (“KOLYA SINITSINNING KUNDALIGI”))

**Abstract:** *He article talks about the importance of translating children's literature in the education of the younger generation.*

**Key words:** *N. Nosov, children's literature, novels, education, translator.*

**Language:** *English*

**Citation:** *Igamuratova, D. (2020). Some comments on translations of N.Nosov's works into Uzbek (with the help of examples in the works like “Joyful family” (“Quvnoq oila”), “A diary book of Kolya Sinitsin” (“Kolya Sinitsinning kundaligi”). ISJ Theoretical & Applied Science, 04 (84), 611-614.*

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### Introduction

The translation of children's literature has a special place in raising the spiritual maturity of the younger generation, mature examples of the world and Uzbek children's literature. It is a proven fact with many examples that national literatures can be cause of a work to be people's spiritual own city, through translating the best examples in the world literature, in addition, works are enriched with a new type of genre, a new stage of creative perfection by means of the creative development.

It must be look through the creation of one of the brightest representatives of the children's literature, the writer N. Nosov. His short stories “Joyful family” (Quvnoq oila), “A diary book of Kolya Sinitsin” (Kolya Sinitsinning kundaligi), “Vitya Maleev at school and at home” (Vitya Maleev maktabda va uyda) have been translated into many languages, including Uzbek, as the best works of children's literature describing the interaction of school, family and street trinity.

N.Nosov's creativity can be learned on the three stages: the first is a collection of humorous stories, the second is a tale trilogy about Bilmasvoy, the third – autobiography stories.

The stories in the first step are the children's books about the real life (events), where the young reader can recognize themselves and the living conditions of their family, school, street.

In order to maintain his closeness to the facts, his marital and psychological legitimacy as much as possible, the writer often entrusts the task of narrating to his protagonists. This allows him to remove all pedagogical conclusions from the narrator (facts, events) to the situation. In the narratives like “A diary book of Kolya Sinitsin”, “Joyful family” narratives and other stories, honesty, truthfulness, not to be boast and encourage learning hard are not given as an adviser but logical growth, heroism stems from the success and failures of characters. The textures in the stories and narratives are closely connected with the real events of the children, and the typical generalized qualities of contemporary children and adolescents are involved.

N.Nosov's works are characterized by sincere humor and play. He appeared as an educator and a psychologist in stories, short stories, novels and fairy tales. N.Nosov demonstrated his pedagogical ideas through curious, restless child psychology. The author



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was interested in the world of a healthy, active, curious and enterprising child who is learning life.

A number of Nosov's stories and almost all of his works have been translated into Uzbek. The children's favorite poets Pulat Mumin, A.Irisov, M.Normatov, Sh. Butaev are the products of labor in the translation of those ones .

For example, in 1957, the writer Abdusodik Irisov translated the story by N.Nosov named "Vesolaya semeyka" which was created in 1949. This story is dedicated to children in creative pursuits, and the translator translated the work as "Joyful family".

In general, this century is still relevant today in terms of the formation of a sense of professionalism and productive use of free time by young children. As vividly as the author portrays the course of events in

the story, in the translation these real and vivid images are almost completely recreated.

It is well known that a translator's vocabulary determines the success of a translation. After all, the translator must know his native language perfectly, as well as the language to be translated. While N.Nosov narrated children's language, A.Irisov was able to translate children's thoughts, speech and behavior into Uzbek with a certain rhythm.

Translators usually use their own "word" a little when they translate a simple Russian phrases into Uzbek. However, with this, the translation does not move away from the original, but is the result of an attempt to make it closer and more understandable to its readers.

A.Irisov changes and additions to the work could be carried out without running off .

This can be seen in the following example:

In Russian: Yesli tak poydyot, to vse yaytsa svaryatsya i nikakix tsyplyat ne poluchitsya. [1.13]	In Uzbek: Ish shunday ketadigan bo'lsa butun tuxum pishib ketib, hech qanaqa jo'ja-po'ja chiqmaydi. [4.13]
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**In English: If this is the case, the whole egg will be ripe and no chicken will hatch.**

Approaching creatively to the case, the translator translated the Russian phrase "nikakix tsyplyat ne poluchitsya" into Uzbek like that "hech qanaqa jo'ja-po'ja chiqmaydi". By that way he increased the

meaning more and presented the young child's emotion well.

In the next example, the translator expressed the mental experiences of the heroes based on the capabilities and characteristics of the Uzbek language.

"Nu vot, temperatura normalnaya, yaytsa snaruj takie je, kak i prejde, a vnutri v nix uje, naverno, net jizni, i nikogda iz nix ne vyvedutsya tsyplyata!" [1. 225]"	"Mana, temperatura joyida, tuxumlar sirtidan xuddi ilgargidek, ichida esa, hoynaxoy hayot-payot qolmagandir, ulardan endi hech ham jo'ja chiqmas!" [4. 45]
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**"Look, the temperature is the same, the surface of the eggs is the same as before, and inside there is almost no life left, and no chickens will come out of them!"**

Another example is the free approach of the translator. In the translation of this sentence, the translator made double additions and changes, which served to convey the content of the sentence more vividly.

"Mayka obidelas i ushla". [3. 205]	"Mayka hafa bo'lib, qovoq-tumshug'ini osiltirganicha chiqib ketdi". [6. 24]
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**Mayka was offended and left.**

A.Irisov did not translate "Mayka hafa bo'lib, chiqib ketdi" into sign- in what position because he referred to the phrase "qovoq tumshug'ini osiltirganicha" which expresses the sigh on the face when children are sad. "Vocabulary is needed so that the translator does not have to translate word by word. This is where the peculiar paradox of dialectics arises: if you want to get closer to the original, move as far away from it and its shell as possible, translate its original meaning, idea, style, pathos. In translation, it is necessary to reflect the letter not with the letter, but the smile with the smile, the music with the music, the

tones of the tongue with the tones of the tongue." [6. 110]

In fact, there are certain shortcomings in any translation. However, this translation cannot be ruled out. After all, each translation is a unique experience, a product of its time.

The translation of the work requires the translator to carefully translate quizzes, witticism, and word games. An incorrect translation obscures the original meaning and brings out a different meaning. In the story "Joyful family", the translator has two different approaches to the translation of the word game.

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<p>– Pochemu je on padayet? My ved yego prochno ustanovili.</p> <p>– Da ne inkubator padayet, golova! Temperatura, govoryu, padayet. [3. 120]</p>	<p>– Nega pasayadi? Yaxshilab o'ratib qo'ygandik-ku.</p> <p>– Inkubator pasayayotgani yo'q, kalla! Temperatura pasayapti, deypman. [6. 26]</p>
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**“Why does it go down?” We set it up well.**  
**– Incubator is down, no head! I say the temperature is dropping.**

The translator made a mistake in the wording of the text during the translation of the text, giving the title of the part of the story “Temperatura padaet” as “Temperatura tushyapti”. Although “padaet” in translation means “tushyapti”, “ponijaetsya” – “pasayapti”, the story uses a word game with the participation of these words. The translator swapped these two meanings, ignoring the fact that the words did not match. “It is not necessary to know how nominally the translation corresponds to the original words when giving various puns, witticism, and quizzes. It's important to use the word game correctly.” [5. 46-47] In our opinion, it would be more accurate to translate the dialogue as follows: “Nega tushadi. Yaxshilab o'ratib qo'ygandik-ku. – Inkubator tushayotgani yo'q, kalla! Temperatura tushayapti, deypman.”

After the story “Joyful family”, the story “A diary book of Kolya Sinitsin” was published. According to the story, the enthusiastic children were engaged in a very interesting and necessary work: together with the whole class teacher, the children began to make their own chase and engaged in beekeeping. As a result, children learned a lot about bees and searched themselves. At the end of the story, they began to receive letters with suggestions to share their experiences with other children.

N.Nosov masterfully told about the process in the hive and a lot of information about bees in children's language. This work is also translated by A.Irisov.

N.Nosov used many phraseological expressions in his works. The translators skillfully translated these idiomatic expressions with their Uzbek equivalents. The purpose of the author was translated into Uzbek perfectly and clearly.

For example:

<p>– “Nikakie ne shutki! – govorit Pavlik. – Prosto etot vot begemot obrushil shalash! Nu, vstavayte, chto li, pochinyat' budem”. [4. 30]</p>	<p>– “Qanaqa maynavozchilik bo'lar edi! – dedi Pavlik. – Mana bu ho'kiz chaylani ag'darib yubordi! Qani, turmaysanlarmi endi, tuzatamiz”. [5. 21]</p>
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**“What a hoax!” said Pavlik. Here's the bull that overturned the tent! If you don't get up, we'll fix it.”**

Used in the form of humor, this example serves to concretize the idea conveyed through comparison. After all, in the Uzbek language, the expression of rudeness is mainly defined by a bull. So the translator found a very appropriate analogy by substituting “a hippopotamus” for “a bull” and delivered the original tone. The fact that this sentence sounds like this in

Uzbek indicates that the idea is translated, not the image.

The translator, using the Uzbek living language effectively, avoided embarrassing translation in order to convey the original content correctly. Finding and using a phrase that fits the context shows that the translator understood the character of each character in the work.

For example:

<p>– Zdes' mesta nenumerovannye, – govoryu ya. – Eto tebe ne teatr. [4. 303]</p>	<p>– Sotib olganmiding bu joyni, – dedim men, – bu yer teatr emas. [5. 21]</p>
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The places are unnumbered, – i say. This is not a theater for you.

If he simply translated “bu yerdagi joylar nomerlanmagan” the sentence would be dry and plain. It was natural to call it “Sotib olganmiding bu joyni?”

The translator must carefully study the inner world, character, tone of voice, behavior, and nature of each image in the work. This determines the success of the work being translated. In the next example, A. Irisov translated the protagonist's speech into Uzbek.

<p>– Chtob oni sgoreli, eti pchely! – rugalsya Pavlik. – Mojete sami s nimi vozit'sya, a s menya xvatit! Vse uxo v ogne! [4. 306]</p>	<p>– He, qirilib ketsin asalarilaring! – deb so'kinardi Pavlik. – Endi o'zlarining yuraverinlar ketidan, men bo'ldim! Butun qulog'im lovullab ketayapti! [5. 23]</p>
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“Hey, let your bees die!” cursed Pavlik. “Now follow the walkers, I’m here!” My whole ear is burning!

The fact that the heroes of the work were translated from Russian into Uzbek children’s speech

served to recreate the simplicity and comprehensibility of the work. Comparing the original and the translation, N.Nosov’s style was translated into Uzbek. Another example:

<i>Batyushki, skol’ko tam bylo pchel! Pryamo kakaya-to jivaya kasha iz pchel. [4. 315]</i>	<i>Voy-bo’y, undagi asalarining ko’pligini! G’ij-g’ij bo’lib yotipti. [5. 30]</i>
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### Alas, the abundance of bees in it! It’s gurgling.

When a Russian child sees a lot of bees and describes it as “*pryamo kakaya-to jivaya kasha iz pchel*”, an Uzbek child calls it “*g’ij-g’ij*”. In Uzbek, the words “*g’ij-g’ij*” and “*tumonat*” are used to describe the plural of something. The expression “*g’ij-g’ij*”, which the translator used as the meaning of a great amount of something, is understandable for children speaking in Uzbek. In Russian, “*batyushki*” means a strong surprise, and it is appropriate to translate it as “*voy-bo’y*” in Uzbek.

K.Chukovskiy emphasized that “any dictionary can not be better than the people’s colorful language.” [7] The skill of the translator lies in the effective use

of the living language, which is widely used in the native language. The more he retreats from dictionaries and creates based on the rich possibilities of his own language, the higher the quality of the translation will be.

In conclusion, N. Nosov’s stories and narratives play an important role in the development of children into perfect human beings, in solving problems related to the upbringing of children, which are still relevant today. The translation of children’s literature provides an opportunity for young students to get acquainted with the works of artists such as N. Nosov, who had a great role in the treasury of world literary heritage.

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## POETIC FEATURES OF UZBEK POETRY OF THE NATIONAL AWAKENING PERIOD

**Abstract:** *The period of national awakening is can also be explained by the fact that in Uzbek poetry the features of both aruz and finger rhythm come together, but first of all, by the process of transition from aruz to finger rhythm in poetry. The frequent occurrence of shortcomings in the poems written in aruz indicates that the poets did not strive to adhere so strictly to the requirements of rhythm, and that what mattered to them was not form but content.*

**Key words:** *Service to the Motherland, rhythm, Ibrahim, composition, lyric.*

**Language:** *English*

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### Introduction

Each lyrical work is based primarily on a rhythmic composition. Rhythm adds musicality, charm, melody to any work. In determining its place in a poetic work, it is important to study the elements that create the rhythm - weight, rhyme, radiance and other means of artistic expression. Rhythm has a special place in Uzbek poetry of the period of national awakening, in particular, in the lyrics dedicated to the national liberation movement and the events of 1916, including ghazals.

This can be seen in Siddiqi's poems dedicated to the events of 1916, such as "Sizlarga mujda", "Zamona makridin tahzir", "Eski hukumat zulmi", and "Achchiq shikoyat". The poem "Good news for you" is written in nine bytes, in the rhythm of the hazazhi musammani solim. The work is distinguished by the fact that the poetic expression of the life of that period, the tragedy caused by labor events to the people is more perfect, in essence, accurate and precise. In the ghazal, the words "bolu parim", "chashmi tarim", "gavharim", "dilbarim", "bogu barim", "mashaqqatparvarim", "rahbarim", "za'farim", "sarvarim", "nek axtarim" were rhymed.

So, what other functions does rhyme and radif perform in addition to creating the rhythm of the

work? Let's take a look at what the theoretical sources have to say about this. "And the essence of the poem is rhyme. And poetry is not possible without rhyme"[1. 75.], says Sheikh Ahmad Tarazi. Abdurahman Jami writes in the "Risalai Qafiya": "You should know that according to novice poets rhyming is usually a repetition of words at the end of verses, provided that they are not independent in pronunciation, but are part of the verse. Radif is a word that is repeated in the same way at the end of all bytes"[2. 301]. Among the descriptions of rhyme and radif in the sources, the comments of twentieth-century literary critics on these poetic elements are noteworthy: "... rhyme is subject to meaning, it emerges as the best means of expression" [3. 345]. "A creative rhyme draws the reader's attention to the most important points in a poem. Rhyming words serve to draw the spiritual image of the lyrical or epic symbol embodied in the play, to vividly reflect their moral principles: the world of thought, feelings, dreams and aspirations"[4. 195]. "... the part of the radif that is an independent word, phrase, or sentence; it should emphasize, strengthen and emphasize this or that meaning in the work"[5. 25]. Thus, in the sources it is specially recognized that the components of the poem,

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such as rhyme, radif, perform close and important functions in the work of writers.

*Musofirlikda rangi qahrabo yanglig' sarig'  
bo'lg'on,  
Qizil guldek yuzi so'lg'on, mening bog'u barim  
keldi.*

[21.7]

(Definition: He is all that I have. He came tired walking in exile and got yellow, and "His face is as pale as a red flower")

The radif "Keldi" served not only as a single mother's, but also as an expression of the boundless joy of thousands of mothers, women, and, in general, our compatriots whose children, husbands, brothers and fathers returned. There are many such poetic elements that express the desires and ideas of the writer. For example, poetic arts are one of the important means of expressing the artistic value and level of a work. In classical literature, poetic arts are "honored with the title of science and art" [2. 220]. The skillful application of poetic arts requires the poet to have mature artistic thinking and aesthetic skills. In classical literature, metaphors such as "Qahrabo yanglig' sariq bo'lg'on" and "Qizil guldek yuzi so'lg'on" reflect the state of a lover who has suffered, but now he expresses the suffering of a lyrical hero who suffered from the oppression of the time.

Abdullah Avloni's "O'g'lining onasiga aytgan so'zi" and "Xotuniga aytgan so'zi", which were devoted to the events of 1916, were written in rhythm of ramali musammani mahzuf and initial 8 bytes' radif was – "sen eding" (it was you). Ghazal starts with matlaI tanosub:

*Volidam, Makkam, Madinam -mehribonim sen  
eding,  
G'amg'uzorim, mushfiqim, oromijonim sen  
eding. [16.21]*

(Definition: It was you-my mother, my Mekke, my Medina.

*It was you – my pain, my sympathy, my relax.)*

The radifi of the next is the double word "ko'rsam - ko'rmasam" in the form of a muqobala. In the poem, muqobala is skillfully used:

*Kecha- kunduz fikru zikrim oy yuzing vasli  
o'lur,  
Ko'zlarim yo uyqu, yo bedor ko'rsam -  
ko'rmasam.  
[16.22]*

(Definition: All day and night I think of you, I cannot sleep whether I see you or do not).

The words that have counter meaning such as, "Kecha- kunduz", "fikru zikrim", "uyqu - bedor", "ko'rsam - ko'rmasam" increased the sensitivity of the byte. Of these, the pairs "kecha - kunduz", "uyqu - bedor" formed the art of tazod as antonyms, while the repetitive radif is a contraction of the verb with and without division

"Vatanga xizmat" is written by Akrabiy and in it has the words : " Xotuniga rozi bo'l, yaxshi qol, deb aytgan so'zi". The volume of the poet is weighty and consisted of 28 bytes. In the ghazal, the phrase " ey, yori jonim, yaxshi qol" ( Oh, my soul, stay safe) is repeated in every two verses instead of radif.

*Bo'lmagay toqatlarim, man oy yuzingni  
ko'rmasam,  
Dunyo davrin surmasam, ey, yori jonim, yaxshi  
qol.  
Oy yuzingni sog'inibman, yig'layurman  
subhidam,  
Xat qilurman dambadam, ey, yori jonim, yaxshi  
qol. [17.22]*

(Definition: I cannot stay, if I do not see your face and relax. My soul, stay safe.

*I missed your face and cry day and night, I  
write to you often, my soul, stay safe.)*

The poet describes the farewell scene with the beloved wife of a young man full of longing, using the metaphor of "oy yuzing".

Muhiddin Ibragimov's poem "Our Voluntary Party" from the collection "Loshmon" was written in the rhythm of ramali musammani mahzuf. In some lines of the poem shortcomings might occur. The phrase "Chiqdi ko'ngilli firqamiz" has been working as a radif. This repetition of words and phrases forms an anaphoric composition. The artist's appeal to such a compositional receptive indicates that he intended to emphasize the poetic idea.

*Yosh yigit chindan tilab millatga doim ma'rifat,  
Jonini aylab fido, chiqdi ko'ngilli firqamiz.  
[19.2]*

(Definition: Young man really wanted the good for his nation and there was a group that sacrificed themselves

The last verse of the ghazal refers to the art of tazod: tazad in the words "motamzada - shod" has increased the effectiveness of meaning.

*Axli Turon yosh ila motamzada bo'lg'on zamon,  
Shodi millat aylabon, chiqdi ko'ngilli firqamiz.*

(Definition: When people of Turan were in mourning, volunteer group came out making people joyful).

Masnavi is another genre that is often referred to in the description of the events of 1916. In particular, Avloni's poems "Bir mardikorning otasi o'g'liga aytgan so'zlari" and "Onasining o'g'liga aytgan so'zi" from the collection "Mardikorlar ashulasi" are rhymed in a-a, b-b, v-v and written in the rhythm of aram.ali musammani mahfuz. "Bir mardikorning otasi o'g'liga aytgan so'zlari" consists of 24 verses.

*Har g'amning poyoni bordur, har alanning  
oxuri,  
Shodliq'a aylanodur har fig'onning oxiri.  
[16.19]*

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*(Definition: There is an end to every pain and sorrow, the ends of the sadness, turns into joy).*

Words such as, "G'amning", alarning", "poyoni" and "oxiri" are formed in proportion, on the basis of which a balance is created. In this place, the words "g'amning oxiri" (the end of sorrow), "alarning oxiri" (the end of pain), "fig'onning oxiri" (the end of sadness); "bordur" and "aylanodur" are in harmony. "Har g'amning poyoni bor" (Every sorrow has an end) is an aphorism.

These words that encouraging sorrowful and afflicted soul, firstly enhanced the expressiveness of the expression and secondly provided the populism of the language.

*Jon bolam, jonim bolam, Ollo seni yoring  
bo'lsun,  
Kecha -kunduz yo'lda cho'lda Tangri  
g'amxo'ring bo'lsun.  
[16.20]*

*(Definition: My dear child, my dear child, God bless you. May Allah take care of you day and night, even in the desert)*

This 32-line poem, "Onasining o'g'liga aytgan so'zi" is characterized by its artistic maturity and vivid imagery, in which we observe two different arts. The repetition of the words "Jon bolam (my dear child)" and "jonim bolam (my dear child)" are formed takrir rythm, and the words "kecha va kunduz (night and day)" forming tazod are served as the artistic coloring of the poem. Tashbeh is also used in the poem he wrote:

*Hech qayg'u yo'q jahonda  
bu judolig'dan yomon,  
San kulib o'ynab yurursan, man bo'lib rangi  
somon.*

*(Definition: There is no sorrow except losing someone in the world, but you are happy and I'm in pain)*

Through this the poet refers to one of the most common metaphor in labor poetry. Being "rangi somon", yellowing, saffron is also used in the works of Siddiqi, Hamza, Akbari, etc., which served to illuminate the mental state of man. Some of the poems in the collection of songs "Mardikorlar ashuvlasi" are reminiscent of the genre of masnavi (some murabba) in terms of rhyme. However, between each of the two lines (four lines), the dual or quadratic clauses are repeated as a refrain. Such a phenomenon has been recognized by some writers as a refrain [6, 237; 7, 493-498; 8, 310; 9, 257].

In fact, there is a good reason to call this phenomenon a refrain, not a refutation. In science, O.Safarov and N.Ruzieva have drawn their conclusions on this issue: "...refrain is a phenomenon inherent in written poetry that occurs in the beginning or end of a byte or byte in certain fixed poetic genres intended for singing. If the verse is a poetic repetition

of a line or verses that are repeated exactly or with certain changes, the refrain is influenced by folk beliefs and occurs before or at the end of each verse or byte of the song..." it is also a poetic repetition of the whole text of the song, which is repeated exactly or with certain changes in the verses, giving a melody, musicality and increasing the emotional impact, sometimes solo or choral performance "[10. 28.]. This means that in poems intended for refrain singing, there are bytes or bands. It has been acknowledged above that in Eastern, including Uzbek classical poetry, refrain is found in murabba, musaddas, musamman and other stable poetic forms "[10. 28.].

The poem "Mardikorlar ashuvlasi" given on pages 11-16 of the collection consists of 72 lines, and the order of rhyming of the poem is as follows:

*Yaxshi qoling qarindoshlar, eson bo'ling  
yo'ldoshlar, a  
Biz ketamiz, siz qolursiz, oqizursiz ko'z yoshlar.*

*a  
Ey dindoshlar, ko'zu qoshlar, ey sevgili  
qardoshlar, a  
Vatan uchun, xidmat uchun biz  
ketarmiz xush qoling b  
Ey otamiz, ey onamiz, og'a - ini, tuvg'onlar, v  
Mehribonlar, jonajonlar, jondan aziz yoronlar  
v*

*(Definition: Goodbye relatives, be easy comrades, a*

*We go, you stay, you shed tears. a  
O believers, eyebrows, O beloved brethren, a  
For the homeland, for the service we go,  
welcome. b*

*O father, O mother, brother, natives, v  
Kind, dear, dear friends v)*

It is clear that the reason for this rhyme is that the poems are sung. The rhyme of the poem is perfectly suited to the genre of masnavi, except for the occasional refrain. Muminjon Muhammadjon oglu Tashkin's poem "Ishlar o'ldi osonlar" in the collection is unique. The poem consists of 32 lines, rhyming in the form **a-a, b-v, g-g, b-v, d-d**. In the poem, the white king is praised and called to service. The poet also touches on the subject of war:

*Ikki yil to'lib o'tdi, urush Olmonni tutdi,  
Oqdi qonlar daryodek, el boshqa ish unutdi.  
Yashasun shohim, yashasun voliy,  
Yashasun yordamchi erlar, yashasun askar.  
Tortmasamuz mashaqqat, ko'rolmasmiz hech  
rohat,  
Vatandoshlar birlashing, ko'rsatayluk sadoqat.  
[16.17-18]*

*(Definition: Two years past, Olmon is in the War,*

*The blood flowed like a river, nation forget others works.  
Long live our King, long live our governor,*

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*Long live help guys, long live knight.  
If we don't suffer, we cannot feel pleasure,  
Unite compatriots, let's show loyalty)*

Apparently, the duality in the middle did not fit the poem in either form or content. Due to the fact that such poems have the characteristics of both aruz and the rhythm of the finger, all similar poems can be considered conditionally written in the "intermediate" rhythm.

The recurring duality is expressed as in Akbari's "Toshkanddin jo'nagan mardikorlarning ashulasi" as follows:

*Vatandoshlar, millatdoshlar, ey, aziz  
dindoshlar,  
Vatan uchun, millat uchun biz borarmiz  
yoronlar.  
(Definition: Compatriots, compatriots, dear  
believers,  
For the sake of the homeland, for the sake of  
the nation, we are going.)*

In this duo tanosub played a specific poetic role in the poem, which formed similar words with similar meanings, such as, "vatandoshlar (compatriots)", "dindoshlar (believers)", "yoronlar (friends)". It contains "sho'ralar", "o'ralar", "jo'ralar"; "Tefacha", "ko'rfacha", "kelguncha"; the words and phrases "suv oqar", "qum oqar", "kim boqar" [4. 226.] recalls the method musajja'. The tone inherent in the folk oral creation in the following verses of the poem draws attention. The text of the poem without ambiguity is as follows:

*Eshik oldi shohsufa, shohlar kelib o'ynasun,  
Voyna ketgan yigitlarni Shohimardon qo'llasun.  
Eshik oldi sho'ralar, oyoqimga o'ralar,  
Xizmatga ketar bulduk yaxshi qoling jo'ralar.  
Eshik oldi tefacha, tefachada ko'rfacha,  
Duo aylang, yoronlar rabotchilar kelg'uncha.  
Mildir- mildir suv oqar, suv tagida qum oqar,  
Xizmatga ketganlarni onasini kim boqar ? [ 18.11-12]*

*(Definition: Let the kings come and play,  
Let Shohimardon help the war-torn young men.  
The grass at the door, wrapped around my feet,  
We are going to serve, good-bye friends.  
The front door, the corner, the corner,  
Pray until the friends and workers arrive.  
Occasionally water flows, sand flows under the  
water,  
Who will take care of the mother of those who  
went to the service?)*

The very first lines alone inevitably create a mood of sadness in the reader. At the same time, it is not difficult to perceive the resentment of a person who sends his child to the "war" not by the will of the heart, but out of compulsion. The main thing is that the tone of the refrain is completely contrary to the main spirit of the poem. In the sentence "Let

Shohimardon support the young men who have gone to war", the poet refers to Shohimardon pir. In the epic "Alpomish" after Shohimardon touches the back of Alpomish with his palm (paw), Alpomish becomes a true hero who does not sink in water, does not burn in fire, does not pass bullets. Shahimardon is the quality of Hazrat Ali. Accordingly, it should be noted that the poet achieved the depth of content through talmeh.

The line "Eshik oldi sho'ralar, oyoqimga o'ralar (Grass in front of the door, wrap them around my feet)" is a sign that every particle of the Motherland, even the grass in front of the door, that is, "shura" is dear, is an expression of concern that it would be a dream to see them. The line "Xizmatga ketar bo'lduk, yaxshi qoling jo'ralar (We are going to serve, good friends)" - along with the farewell, the content of farewell and consent was included, which further strengthened the sad pathos in the poem.

It should be noted that both lines describe the peculiarities of the country. "Eshik oldi shohsufa", "Eshik oldi sho'ralar", "eshik oldi tefacha", "tefachada ko'rpacha" - it is not difficult to feel that they express the longing for the motherland, the hope to return to the country.

"Duo aylang, yoronlar, rabotchilar kelg'uncha (Pray until the arrival of the comrades)" - it is characteristic of the worldview of our people to believe in the power of pray. This line also expresses the hope that the "voina ketgan yigitlar" will return safely with the help of "jo'ralar", that is, their friends and brothers who remained in the homeland.

In the line "Mildir- mildir suv oqar, suv tagida qum oqar (Water flows gently, sand flows under the water)", a characteristic feature of the native soil - the slow, "gurgling" flow of water from the ditches, while the movement of the sand under the water - served to vividly depict the hero's sad observation. Why is he sad, why is he so deep into thought? We find the answer to this question in the second line of the byte: "Xizmatga ketganlarni onasini kim boqar (Who will take care of the mother of those who have gone to the war)?" It is not in vain that this question is asked. In the poem, the dominant mood, hesitations about whether or not to see those who have gone to war, tones of despair and despair, combined with the spirit of asking for a "pray" and hope for the abstract tomorrow, formed a whole pathos.

In general, the folk tone of the poem brings it closer to finger rhythm than aruz. The use of homonymous and double words, the proper use of one- and two-syllable words, the untranslated use of words such as "voina"(war), "rabotchi"(worker), the rhythm formed by melodic words are reminiscent of examples of folklore.

Javhari's poem "Rusiya inqilobini tarixi" is written in ramali musammani mahfuz rhythm, in which the sixteenth year - the date of the events described in the historical way of the art of history:

*Biz musulmonlardan o'n oltinchi yilda hukm ila*

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*Bordi askar xizmatig'a necha yuz ming  
mardikor. [20.32]*

(Definition: By order, thousands of Muslims  
went to knight service)

The fact that the recruitment was committed  
through violence and robbery is reflected in the  
following byte:

*Vermagan joyi turktoz javr ila o'ldi harob,  
Qoldi istibdodu zulm ostida cho'q shahru diyor.  
[20.32]*

(Definition: The place where he did not give  
was ruined by robbery, see the town under  
oppression)

"Turktoz" means robbery. The verse laments the  
oppression of the "choq Shahru Diyor" and the  
desolation of places where laborers did not work: even  
mosques and buildings were destroyed, executions  
and looting were rampant:

*Kuydi masjidlar, imoratlar, buzuldi xonalar,  
Qatl, asru g'orat o'ldi anda behaddu shumor.  
[20.32]*

(Mosques, buildings burnt, destroyed rooms,  
Murder, robbery, and death are innumerable.)

Judgment is binding, and those who do not  
accept it are severely punished. This injustice is  
described in the poem as follows:

*Hukmlar joriy o'lurdi dambadam bizlarg'a ham,  
Bosh so'nub, lekin qabul aylar eduk chor –  
nochor.  
Olinurdi aqcha cho'ntakdan, pichoq el yonidan,  
Ot anjomini ham gar o'tsa yo'ldan birsuvor.  
[20.33]*

(Definition: Judgments are frequently forced to  
us,

The head faded, but we accepted reluctantly .  
Money was taken from pockets, a knife from  
hands,  
Even if you have a horse, you can cross the  
road.)

The frequent occurrence of shortcomings in the  
poems written in aruz, indicates that the poets did not  
strive to adhere so strictly to the requirements of  
rhythm. What matters to them is not the form, but the  
content. The declining demand for the formal features  
of the poem eventually paved the way for the aruz to  
become obsolete as a unit of poetic measurement.  
Akbari's collection "Vatanga xizmat" also includes 64  
lines of "Munojot". Although the rhyme of this poem  
is also reminiscent of muabba' it is written in finger  
rhythm. The recurring verse is, "Bandangni holiga  
o'zing rahm ayla." This phenomenon is recognized in  
the literature as a compositional solution. Compositional  
solution is a compositional epiphora

that is repeated in a certain rhythmic and thematic  
group [8. 309.]. Such compositional receptions served  
to emphasize and reinforce the poetic idea. In the  
poem, well-known names and religious terms such as  
"Adam", "Eve", "Abu Lahab", "Muhammad",  
"Ahmad" are often used.

*Bahaqqi hurmati Odam Atomiz,  
Ham yana hurmati Havo Onamiz....  
...Bag'rimizga tegdi Abu Lahabtosh,  
Bandangni holiga o'zing rahm ayla.[17.20,21]*

(Definition: Honorable Adam, Dear Mother  
Eve ..., ... Abu Lahabtash, Oh, my God, Have pity on  
your slave.)

In addition to Akbari, Munojot is also present in  
Siddiqi's work. The collection "Rabotchilar  
namoyishi" includes the poem "Muxoraba daf'I uchun  
munojot." Munojot is rhyming in muhammas form:  
aaaaa, bbbba, vvvva . The word "muhoraba" has  
been a radif, the narrator of the rhyming letter "n".  
Rhyming words in the poem, such as "hayron, giryon,  
bag'ir qon, e'lon, al'on, xisron, parishon, kamonsan"  
provided a unique rhythm. In some places the rhyming  
words are repeated twice. Since the poem is a  
munojot, about ten places are addressed to Allah, Oyo  
Rab...." and he is asked to be saved.

When it comes to muhammas, one of the genres  
of poetry that perfectly reflects the events of labor, the  
name of Siddiqi should be emphasized. Siddiqi gives a  
unique interpretation of the subject, creating the  
muhammad "Sitamdiya rabotchilar keelishi." The  
work is written in a question-answer, namely in  
dialogue style.

Question:  
*Boribon mis qonig'a anda na ishlar qildingiz?  
Ushbu kun zolim hukumat zulmini xo'b  
bildingiz,  
Mulk, bola- chaqa, xotun -barchadin  
ayrildingiz,  
Barcha zolimlar qo'ldin xo'b qutulib kildingiz!  
O'ldi zolim shohu qoldingiz omon, xush  
kildingiz!*

(Definition: What did you do at the copper  
mine?

Today you know the tyranny of the tyrannical  
government,  
Property, children, wife - you all lost,  
You have escaped from the hands of all the  
oppressors!  
Cruel King is dead and, you are alive, you are  
welcome.)

Answer:

*Bizni ozod ayladi, yangi hukumatlar bu kun,  
Ko'nglimiz shod ayladi, yangi hukumatlar bu  
kun,  
Dilni obod ayladi, yangi hukumatlar bu kun,*



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*Zulmni barbod ayladi, yangi hukumatlar bu kun.*  
*Dengiz: "Ozod o'ldingiz, vah, bandiyon, xush keldingiz! [21.3]*

*(Definition: It has set us free, new governments these days,*  
*New governments this day made us happy,*  
*Made our soul happy, new governments these days,*  
*Oppression has failed, new governments to these days.*  
*The sea said, "You are free, wow, bandian, welcome!")*

"Sitamdiyda rabotchilar kelishi" is an event. The plot of the poem is based on real reality. The plot is illuminated by the language of the lyrical protagonist and lyrical character. Many works have been created in this way [11. 30-34.] (Except for muhammas in the form of a dialogue). In this poem, the questioner, the author is the lyrical hero, the respondent, that is, the laborer is the lyrical character. The lyrical hero and the lyrical character have an equal place in the work. The lyrical character is a consistent narrator of the events that the laborer experienced. The questions asked by the lyrical protagonist with pain and anguish are filled and developed by the lyrical character's words full of sorrow and grief.

In this poem, the phrase "xush keldingiz" serves as a radif. This line embodies the poet's boundless respect for our compatriots who have returned from hard work. The fact that the poem is based on a certain order of long and short syllables is almost completely consistent with the rules of aruz in terms of the use of rhyming words. In this poem, which consists of 18 verses and 90 lines, the following words come in the form of rhymes: *qayon, nishon, ko'z yoshi qon, notavon, mehmon, zindoniyon, omon, bandiniyon, nogahon, shodumon, za'faron, bag'ri qon, toza jon, qahramon, qordon, bargi xazon*. The "raviy" (the letter at the end of the words, that sound similar) in each verse are proportional to each other. Only in one place did the creator try to form the same tone of letters from the letter "r" in the plural and from the letter "r" in the stem.

This poem mainly emphasizes hyperbola and allegories. For example, the exaggerated passages are: "Yig'lamoqdan bo'ldi ko'zlar yoshi qon, xush keldingiz!"; "Zulm o'tida ayladilar bas jigarlarni kabob"; "Och o'lub, muhtoj o'lub, qon yuttingizlar yo magar?"; "Yuzni g'am so'ldirdi, dengiz: "Zafaron, xush keldingiz!"; "G'am samumidin yuzi bargi hazon, xush keldingiz!". The poet also used the art of allegory. For example, "Zulm tog'I ostida qadlar duto bo'ldi chu mim"; "Yer tagi namnoku tanlar ojiz o'ldi misli mo'r" the allegory served to express the tragic situation of that time.

When Siddiqi Khandayliqi uses the question-and-answer, dialogue method in writing the muhammas "Sitamdiyda rabotchilar kelishi", these characters show that the lyrical and dramatic spirit is combined in the poem.

Another work in the Muhammad genre is Mulla Murtaza's poem "Ayrilib qoldim". The 90 lines are rhymed with **aaaa, bbbb**.

*Meningdek intizoru zor, hayron bo'lmasun hech kim,*  
*Ko'korganda qurib, yer birla yakson bo'lmasun hech kim,*  
*Misoli g'unchadek choki giribon bo'lmasun hech kim,*  
*Musoli chug'zdek aftoda, vayron bo'lmasun hech kim,*  
*Vujudim shahrig'a Iskandarimdin ayrilib qoldim.[18.3]*

*(Definition: Nobody craves and wonders like me, May no one be destroyed, may no one be destroyed as an owl. No one should look like a bud, I lost my Iskandar in my soul)*

The image of the owl in the poem served as a figurative depiction of the country's plight under the influence of the events of 1916. Consequently, the owl's habitat is ruined. Such a poetic emblem played an important role in ensuring the art of poetry.

The poet used several poetic arts in this passage. In this case, the words "intizoru zor" formed the mukarrar art, the phrase "ko'korganda" formed istiora (metaphors) the words "misoli g'unchadek", "misoli chug'zdek" tashbeh, and the word "Iskandarim" formed the talmeh art.

Among the poems under study, there is, qasida also can be observed. Akbari's qasida "Oq podshohim, yasha" from the collection "Vatanga xizmat" is rhymed in **a-a, b-a, v-a**. The title of the poem has been a radif. This 14-byte poem is entirely dedicated to praising the king.

The poet Siddiqi also turned to Tarjiband, one of the most complex genres of poetry, in his artistic depiction of the events of 1916. "Rabotchilar haqinda bir jonso'z tarji'band" [12. 2]. It consists of 144 lines. Tarji'band is a more complex lyrical form in terms of structure, and only skilled poets have written works in this genre. The rhyming structure of the Tarji'band is similar to that of the tarkibband. The difference is that if one byte at the end of a clause is rhymed independently in a tarkibband, the same byte is repeated at the end of all clauses of the tarji'band [11. 201]. The following verse is repeated in Siddiqi:

*Boringiz omon, qahramonlarim,*  
*Kelingiz eson, pahlavonlarim.*  
*(Definition: Go safely, my heroes, Come safely, my children)*

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The poet sincerely wants Allah to "nazar et (look)" at the situation of the "qahramonlar", the "pahlavonlar" and to put an end to injustice:

*Elni holig'a, Yo Rab, et nazar,  
Qiylyu qolig'a, Yo Rab, et nazar.*

*(Definition: Take a look at the condition of our land, O Lord. Take a look at the rest, Lord.)*

Poem is written in mutadoriki musammani maxbuni maqtu' rhythm that rarely used in classic literature. (The column and sketch of the poem are as follows: - V - V - - V - V - foilun faal foilun faal). We did not notice information about the rhythm mutadoriki musammani mahbuni maqtu' in theoretical sources of Uzbek literature ("Mezon ul - avzon", "Muxtasar", "Funun ul - balog'a"). Information about this rhythm is given in U. Toirov's book "Farhangi istiloxoti aro'zi Ajam" in tadjik (Dushanbe: Maorif, 1991. -B.283.)

In this tarji'band, the poet tries to express the content with a unique art, using such arts as hyperbola, tanosub, muvozana and talmeh:

*Uzotib sizi qaytamiz hamma,  
Hamchu sho'rishi Karbalo qilib  
(Definition: we will send to the war like in  
Karbalo (where prophet Muhammad's grandchild  
was killed)*

The poet remembers the story of Karbala, suffering from the bitter fate of our compatriots. Through this he tries to give a poetic interpretation of social reality.

In general, most examples of labor poetry are written in such genres as tarjiband, qasida, muhammas, murabba, masnavi and ghazal in aruz. In them, aspects such as the repetition of a refrain, the singing of poems, are characteristic of finger rhythm or folklore.

The place of finger rhythm in the Uzbek literature of the beginning of the XX century, which has been almost not used for centuries, mainly used in folklore, has become stronger. In particular, some examples of labor poetry are written in finger rhythm, including the works of poets such as Hamza, Ibrahim, Olim, Rafiqi.

Poems written in finger rhythm be found in the collection "Loshmon". Muhiddin Ibragimov's poem "Ko'ngillilarg'a" is presented in the form of four verses and consists of 16 lines. There are rhythm - related deficiencies in both clauses. In the poem, the arts are almost non-existent.

*Vatan sendan xizmat kutar,  
Xizmat etsang, u jonlanar.  
Vatan uchun o'lmoqg'a bor,  
Lekin qarzing yashamakdur. [19.6]*

*(Definition: Motherland waits a favour from you, if you can, it can blossom. Go through in danger for your land, but you are asked to stay alive)*

Through these verses, it is clearly stated that the real intention of the poet is to educate nationalist, patriotic youth. Another work written in this spirit is the poem "Yo'l ustinda" by Olim, which is written on the finger and consists of 19 verses. There is an orderly rhyme in the poem. Using the art of metaphor in scientific poetry, they achieve a harmony of expression and image:

*Xush qol emdi g'arib Vatan,  
Fido etduk jon ila tan.  
Bitmaz uyqungdan uyg'ongil,  
Ko'zlaringni ochib Vatan. [19.15]*

*(Definition: Goodbye my poor Motherland, we sacrificed our heart and body. Wake up from endless sleep, open your eyes)*

These phrases "uyqungdan uyg'ongil" and "ko'zlaringni och" served to indicate the main aim of the poet.

It should be noted that labor poetry is poetically unique. In fact, the study of the poetics of a book has a certain degree of complexity. Consequently, the study of plot, composition, thesis, synthesis, style, rhythm, word function, and other literary elements provides a basis for such a conclusion.

The use of the proverb "O'sma ketar, qosh qolur (O'sma (a liquid used for eyebrows) goes away, but eyebrows stay)" is called an example, and served as a logical confirmation of the creative idea. After all, the poet believes that in time there will be freedom, liberty and awakening.

In Hamza Hakimzoda Niyazi's "Tanlangan asarlar", "Mukammal asarlar" and "To'la asarlar" the poem "Salom ayting" is presented in the form of 13 decimal places. However, it should be noted that "Salom ayting" is written in the form of aruz - hajaji musammani salim and is muhammas according to its rhyme: **a a a a a a, b b b b a .** Khamzashunos L. Kayumov also quoted the poem "Salom ayting" in the form of a five muhammas. 211-212.; 14. 371-373.]. "Salom ayting" [15. 8.] was first published in 1917 in a lithographed version of the lithograph, in the library "Ma'rifat, G'ayrat". Perhaps that is why the poem is published in decimal-verses form in the above collections. Let's determine the rhythm of the first verses of this poem in muhammas form:

*Ag'o, sog' borsangiz, avval, dadamlarga salom  
ayting,*

*V - - - V - - - V - - - V -*

*Mafoiylun mafoiylun mafoiylun mafoiylun  
Yugurib chiqqan ul mushfiq onamlarga salom  
ayting,*

*Ko'zi qon hamshiram birlan akamlarga salom  
ayting,*

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*O'pib peshonasin men-chun, ukalarga salom  
ayting,  
Qo'nu qo'shni, kichik- katta ag'omlarga salom  
ayting.*

V - - - V - - - V - - - V - - -  
-

**Mafoiylun mafoiylun mafoiylun mafoiylun**

*(Definition: If you go, firstly, say my hello to my father, say my hello to my poor mother who ran out, say my hello to my nurse and brother. Kiss their forehead and say my hello to my little brothers. Say my hello to neighbors and relatives)*

By combining the traditional classical poetic form with a new theme and form, Hamza sought to incorporate it into an example of folklore - the song, and the form of the poem became verses.

In the poem, the traditional arts - metaphor, tazod, allegory, hyperbola, talmeh, irsoli - are skillfully used. In particular, the poet addresses the art of talmeh as follows:

*Otam ham inchunin oppoq  
Saqoliga to'kib yoshin...  
...O'ziga tutsin ibrat  
Hazrati Ya'qubni bardoshin.*

*(Definition: My father cried dropping his tears on his gray beard, ... say him be patient like Hezrat Ya'kub)*

The lyrical protagonist greets his parents and urges them to follow the example of "Hazrati Yaqub bardoshi". Avloni also uses this talmeh in his poem in a special way:

*Hazrat Ya'qub necha yillar Yusufidan ayrilib,  
Sabr ayla, shodliqg'a chiqq'on necha yillar  
termulib.*

*(Definition: Hezrat Ya'kub was away from his Yusuf, be patient, he became happy after many years)*

Through these examples we see that the names of historical figures who can serve as an example in labor poetry are frequently referred to.

Summarizing the views of Hamza's three poems on the events of labor, it can be said that the combination of both aruz and finger rhythm features is explained, firstly, by the transition from aruz to finger, and secondly, by the fact that Hamza's poems were written for "Milliy ashulalar". In conclusion, the harmony with traditional poetry is also seen in the widespread use of the arts in works on the subject of labor. In the poetry of labor, such arts as allegory, tashbeh, hyperbola, tazod, tanosub, tazmini muzdavaj, muvozana, takrir, mukarrar were used effectively. These arts, poetic means of depiction, served to more vividly express the spirit of the period and the mood of the lyrical protagonist.

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## ZOROASTRIANISM AND THE EXPRESSION OF THE RELATIONSHIP BETWEEN NATURE AND MAN IN ISLAM

**Abstract:** This article focuses on a more comprehensive study of the formation of environmental views on religious sources in Zoroastrianism and Islam, nature and human relations are vividly described.

**Key words:** Zoroastrianism, Islam, "Avesto", "The Holy Quran", Hadith, Zoroastrian, earth, water, air, fire, the force of nature, Adovsura Anahita, «Good ideas, good words, good deeds», Emerald stone, rain stone, stone.

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### Introduction

The formation of the relationship between nature and man, its impact on the ecological level of the individual's worldview, the impact of ecology on the human body and other living things in nature, the role of man in society from a socio-philosophical point of view historical myths, ancient manuscripts, ideas put forward by thinkers on the subjects, and religious sources. Ecology plays an important role in the early stages of human development and among the people of this period. Ecology is a much more ancient science than the various caves and rock paintings left by ancient people. Everyone who lived at the time was aware of the state of the environment to avoid starvation, cold and heat, as well as to collect the seeds and fruits of the necessary plants, to catch animals, as well as to endanger them. He studied the power of nature and its laws and tried to adapt to them. The longest state in the spiritual development of man was Stone Age, during which was. In the minds of the people, spiritual qualities such as love for Mother Nature, respect for the earth, water, fire and praise for creative work, which were important for her life, prevailed. Water and soil were considered the source of strength and prosperity. It should be noted that the attitude to nature has a special character in the history of the peoples of the Earst. Paragraph 16 of the

thirteenth chapter of the Avesto (women 35-42) contains the following points. " We applaud the waters, the soils, and the plants. We applaud and the addresses, the villages, the pastures, the ladies, the waterfalls." [1. 87] The Avesto also provides extensive information on the natural resources, fauna and flora of Central Asia and neighboring countries [ 2.17]. The goddess of labor, Ardovsura Anakhita, is the source of grace only if she is brought up as a child, if she helps the pastures to flourish, and if she works diligently in agriculture and irrigation [3.45]. In this way, Zoroaster honors the ordinary working people and equates them with the ruling class, and even dedicates a special chapter to them in the holy Avesto, " On the Benefits of Agriculture". The Avesto treats nature in two ways. The first is the sanctification of the elements of nature, the second is the material creativity with nature. For example, in the fifth year dedicated to Ardavrsura, water is glorified, it is mentioned that it produces grain, satisfies the first of livestock, blesses human wealth, increases wealth, and makes the lands prosperous [4.67]. At first glance, this idea may seem absurd, but no human relationship and social development can be achieved without influence of nature. In this regard, the following thoughts of our first President Islam Karimov allow us to better understand the essence of the issue we are

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considering.”As we become more closely acquainted with the specimens of historical monuments, we are once again convinced that the various thoughts and ideas expressed in them, the philosophy of life, amaze us even today. For example, if we take the take principle of” good thought, good word good deed”, we can see that there are lessons that very instructive for the modern world. In the Avesto, the integrity integrity of being, the harmony of human life with nature the fact that the issue of flour is presented in close connection with spiritual world of man means a lot. This fact once again draws our attention to how strongly the environment has influenced the formation of the spiritual world of man since ancient times does” [5.32].Water, soil, fire and mountains are also sanctified in the mythological and religious relations of our ancestors with nature. The Avesto glorifies the earth, water, air, and fire, which are the material basis of the world and the factor of human nature and body. Soil and air and revered in such a way that the pollution of the air, let alone the death of animals on the ground, burying people’s bodies or pouring them into water was considered a great sin. Burying the bodies of the dead in ceramic vessels so as not to poison the water, air, soil [6.23]. According to Zoroastrian cosmogony, the earth is in the form of a flange, and moisture and water are the basis of everything. According to this belief, water is valued even more than fire. They believe that the first of the six substances that surround the Earth is water, which has life force. According to their beliefs about soil, “soil” is the god of sacred elements such as fire, sea water, and wood, while these elements exist either inside or above the soil. The soil both ends and delivers. The earth is the mother of the earth, and the earth is the world of the living. The mountains were also deified and considered the first Mother, the first Father, and people knew that they had lived in the mountains before. Sacrifices were made at the top of the mountain in the belief that mountain spirits do good to people protect them from evil spirits, and guide them. Emeralds are valued for their ability to give birth, for rain to fall, and for healing. The Avesto also mentions the moral discipline of nature. Those who polluted the land and violated the rules of conservation were punished by 400 lashes, and those who destroyed the plants were sentenced to 10000 leprosy, 1000 pineapple seeds, or 1000 lizards, and 1000 beetles. It was agreed that children should be taught from time to time to plant trees, plant grain and fertilize. The most ancient way of thinking of our ancestors is to respect the earth and water, fire and air, in other words, to appreciate nature, all its elements, to respect them, to take care of every detail like the apple of an eye, is a noteworthy feature. According to the teachings of Islam, the human body belongs to nature, is connected to it, or rather, is an integral part of it. The human psyche is connected with its nature, with its material existence. Spirituality, on the other

hand, unites the human soul with the only divine essence, truth. In this sense, man is between a creature and an angel. Here we are talking about the four basic elements (the four basic elements of the material world, nature,) their contradictions, and the fact that the human body is the result of combination of these four contradictions. It is explained why human nature is so contradictory in the first place. Philologist M. Imomnazarov divides the attitude of man to nature in this period into the following main directions. The first is that man understands his nature as an integral part of the doctrine of monotheism, and the analysis of the details was carried out mainly by representatives of the Islamic Enlightenment. The second is the question of man’s possession of nature. The issue of property relations has been the focus of fiqh scholars in the Islamic era. The level of human property relations to land, water, and culture is one of the most important problems in this area, and the issue of foundations directly related to the problem of the relationship between spirituality and economics. Imamnazarov comments on the interpretation of Surat al-mulk in the Holy Quran, “ He who was property in his hands is a great saint. He is Able to do all things”. Man has no right to own anything that he did not create, that he cannot create. But he writes that nothing created by his labor and potential can be the property of the people or the state without his consent. Natural resources cannot be completely dependent on the king or the citizen. They are the property of the creator, the sacred property. Therefore, land, water, mineral resources, natural forests, etc. are created for the use of the people living on the land and must be managed in accordance with state laws and international agreements. The spread of Islam among the peoples of the region is based on the beliefs of the Quran and the Hadith, which are its main sources, and the principles of man’s attitude to nature in relation to faith, religion and divinity. Islamic teachings also focus on environmental issues. For example, verse 2 of Surat al-Furqan in the Quran states, “Allah has created everything and perfected its measure” [7.359]. That is, everything in the world, soil, air, animals, or non-living things, is created by God in a certain way. If this balance is disturbed, there is a high probability of serious problems for nature, including human beings. In his divine books, God commands man to glorify and preserve nature, to enjoy its blessings, and to use them for good purposes without destroying them. In verse 56 of Surat al-A’raf, God commands: ‘ Do not corrupt on a prosperous earth” [7.157]. These divine teachings in the source of Islam emphasize the rational attitude of man towards nature and its blessings, and the emphasis on issues related to the preservation of natural purity, which play an important role in the formation of ecological consciousness, thinking and worldview. Abu Abdullah Muhammad Ibn Ismail al-Bukhari, one of the leading figures of Islamic teaching, who wrote the

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hadiths of Al Jami as-sahih, also spoke about nature and its blessings, the creation of nature's beliefs for man and their rational use, planting trees, plowing and also wrote a book on renting, shaping dead land, teaching water, hunting, and hunting. In Hadith 482 of his Al-Adab al-Mifrat (The Masterpieces of Adab), he says, "O Allah, give us sustenance from the riches of the earth! Bless our stomachs and salahs, [8.140]. " It should be noted that the teachings of Islam, enlightenment and divine sources are close to the hearts of every believer living in our region, and increase their sense of responsibility to respect nature. It also provides a spiritual incentive to inculcate an

ecological worldview in the psyche of every individual. The examples given by Zoroastrianism and Islam show that the worldview of our ancestors, the important aspects of ecological consciousness and culture in our social thinking, which are inherent in our mentality, were formed at that time, albeit in a primitive, religious-mystical way. However, the purity of the environment, the serious and rational attitude to the blessings of nature, the spirit of the time began to take shape. These conditions have shaped people's conscious attitude towards nature, its care and responsibility.

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## DIVERSITY IN WRITING UZBEK SONNETS

**Abstract:** This article is devoted to the issue of diversity in Uzbek sonnet writing, which explores the history of diversity in sonnets, the principles of development of sonnet series in Uzbek poetry, typological features, compositional structure, imagery and artistic and aesthetic features. The object of research is the collection of Uzbek sonnet writers Rauf Parfi and Fakhriyor's sonnets. The article also discusses the wreaths of sonnets by the Uzbek poet Barot Boykobilov.

**Key words:** sonnet writing, categorization, compositional integrity, unity of sonnets, Rauf Parfi.

**Language:** English

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### Introduction

The series of sonnets is still under study, and this series was formed in the 13th century in the works of Petrarch, the "father" of the sonnet genre. In other words, the fact that the poet's series of sonnets on the theme of Mrs. Laura includes a total of 317 sonnets shows that this series is quite significant. Later, in Shakespeare's work, a series of 154 sonnets was formed around the same "trio".

Researcher Hamid Mirzaev comments on the fact that Usmon Nasir began a series of sonnets in Uzbek literature with his poem "The Nile and Rome." "New aspects of the subject are revealed in the series, and lyrical experiences are at the core of this series. Everything related to the subject draws strength from the poet's thoughts, achieving the power of emotional impact. We accept everything through the personality of the poet, we begin to look at the subject through his eyes" [2. 65]. In his article, the researcher tried to prove that "Nile and Rome" is essentially related to the genre of sonnets, although it is not divided into quatrains and tercets. However, it should be noted that the parts of "Nile and Rome" are inviolable to the laws of the sonnet genre not only because they are not divided into quatrains and tercets, but also because of the rigidity of the rhyming order and compositional structure. Because all 6 of its parts are rhymed in the

same way as a-a-b-b, v-v-g-g, d-d-e, e-yo-yo. It is known that the rhyme in this form is characteristic of masnavi. However, it cannot be said that the work was written in the masnavi style. Because it is divided into specific sections, and in this distribution 14 lines are taken as a basis. According to the researcher, in essence, the sonnet does not meet that requirement. Because the sonnet is required to have a problem-rise-culmination-solution state in the plot. But in "Nile and Rome" these are not exactly the case. Some parts of the play do not essentially resemble a sonnet. Because they used such means of artistic expression as anaphora, parallelism, takrir which are alien to this genre. In particular, in Section 3:

*Mana menman, u qullarning hech so'nmas yodi.  
Mana menman, falaklarga lov-lov o't qo'yib,  
O'talarimning boshidan poydevor o'yib,  
O'zodligim obidasin qurgan, insonman!  
O'sha jonman, o'sha qonman va o'sha shonman!*

(Definition:

*Here I am, thought that the slaves never forget,  
Here I am, setting fire to the heavens.*

*Carrying the foundation from the head of my fathers,*

*I am a man who built a monument to my freedom!*



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*I am that soul, that blood, and that glory!*  
such verses are repeated again in Section 6. Both anaphora and parallelism and takrir are used in these verses. In our opinion, "Nile and Rome" is not written in the genre of sonnet. If the epic sections were examples of this genre, it would be a sonnet-epic, not a series of sonnets. So, Osman Nasir chose only fourteen lines of verses for the poem according to the content of the work and the requirements of the poetics of the poem. This situation is reminiscent of the fourteen-line form chosen for Pushkin's poetic novel Eugene Onegin.

One of the sections in the second chapter of S. Rakhmonova's dissertation on the study of the sonnet genre is entitled "Poetic structure and artistic concept in the series of sonnets", and this section also discusses the series of Uzbek sonnets. It also states that the "Nile and Rome" were the first series of sonnets. N. Ochilov's views on series of six sonnets is popular in the West [4. 17] is also not enough to claim that it is a sonnet.

The series of sonnets written by Rauf Parfi and Faxriyar can be a great achievement of Uzbek sonnet writing with their high content and art. There are many sonnet complexes in Rauf Parfi's poetry. In his article, Hamid Mirzaev focuses on the series of sonnets in the poet's poetry, emphasizing that they are mainly led by the philosophical spirit, and includes most collections of sonnets, such as "Sunbula", "Barnobonu", "Og'riq", "Mickelanjelo sevgisi". One of the distinctive features of the sonnet series is that its compositional integrity applies to both form and content. Rauf Parfi's collections such as "Sensiz", "Tangri sog'inchi", "Qora devor", "Thakurning oxirgi she'ri", "PYo'lovchi", "Hamlet", "U dunyoga onamga maktub" are also examples of a series of sonnets. The series "Sensiz" contains three sonnets. The peculiarity of the sonnet series created by Rauf Parfi is that the elements of compositional integrity present in each sonnet are also specific to the series. That is, the first sonnet describes the problem, the second sonnet the course of experience, and the third sonnet the solution and the lock. In the first sonnet in the series "Sensiz", in addition to the compositional elements, it is clear in the sonnet lock that it is "sevgi (love)" at a time when the general meaning of "sen (you)" in "Sensiz" is unknown. But the problem in the sonnet is that the lyrical protagonist, the lover, suffers from a lack of love. The second sonnet describes the development of events in the delivery of love by a ship at sea, the fact that flowers and birds in nature are in a state of fear as if they felt an unpleasant state, and they handcuffed them so as not to bring the love from the ship closer.

Sonnet 3 calls for the awakening of the "sevgi" whose soul is dying, and for its sufferings to accompany the lover. From the content of the sonnet, love is a literary feeling, and the real man is a transient, temporal creature, and the desire not to be deprived of the happiness of enjoying this divine

feeling for such a short time is expressed by the lyrical protagonist.

*Fursaat o'tmakkadir. Vaqt bu- beomon.  
Omonat dunyoda omonat odam-  
Vijdon shevasi bor, mehrobi iymon-  
Asl insonlarni chorlaydi bu dam[3.90]*

*(Definition:*

*The opportunity is passing. Time is running out,  
Human is temporal in temporal world  
There is a dialect of conscience, the altar of faith  
This rest calls people)*

From the content of the lyrical poem it can be deduced through a sense of faith that this love is in a divine sense. The same content and essence can be observed in the series of sonnets of the poet "Tangri sog'inchi". The series of sonnets "Qora devor" includes six sonnets, the general composition of which shows the location of such elements. The first sonnet begins with the lyrical protagonist's description of the anguish of his heart in the face of "lovelessness." The broken soul of a lover can be revived by love. While the protagonist's search for a solution in this situation serves as a knot, the third sonnet reveals a series of different manifestations of the protagonist's thoughts and feelings in the depths of suffering and mental torture. That is, the tension in the psyche of the lyrical protagonist is manifested in the state of perceiving some emotion.

*Nadir bu? Tilim lol, vujud valangar,  
Ko'rgali ko'zim yo'q, ko'zim o'yilg'on[3. 87].*

*(Definition:*

*What is this? I can't speak, my body can't motion. I can't see, my eyes are dig out) [3. 87].*

Sonnet 5 provides a unique solution. That is, the lover gives freedom to his psyche, forgetting the worries of life: the free spirit flies to heaven.

In the last 6th sonnet the sonnet is unlocked, namely the renunciation of worries of life actually turns out to be a renunciation of life. That is, the lyrical protagonist wants to say that love for Allah can be attained through death. He concludes that the desire to be face to face with Allah is thus satisfied.

*So'zimga to'ldi sog'inch, so'zim-da yolg'iz.  
Ko'zimga to'ldi yolg'iz Alloh jamoli.  
Belgi berdi falak. Noma'lum bir iz [3. 89]*

*(Definition: My words are full of longing, in my words only.*

*My eyes seeks only Allah.  
Heaven gave a sign. Unknown a sign. )*

In Rauf Parfi's series of sonnets, such compositional integrity is manifested in the form of a

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peculiar feature. Each series has its own lyrical protagonist, and the nature of his thoughts forms a unity of sonnets. At the center is the process and consequences of evolution in the psyche of the lyrical hero.

There are two series of sonnets in Fakhriyor's poetry: "Sensizlik" and "Nomozshomgul". The series "Sensizlik" is essentially similar to the series "Sensiz" in Rauf Parfi's poetry. That is, this category also describes the role of the feeling of love in the lifestyle of the lover. There are ten sonnets in the category, and there is a special connection between them. There is only one common hero for sonnets - the image of a lover. According to its content, the manifestations of separation suffering in sonnets are characterized by circulation of emotions. Unlike the series "Sensiz", the series "Sensizlik" was more about worldly love. In essence, the fact that all ten sonnets reflect the sad and unusual views of life without a lady- love for the lover testifies to the membership in the series. The first sonnet depicts moments when the lyrical protagonist realizes that his be loved one does not love him.

*Lahzada sevgimiz qarida,  
Sochlarini bo'yar uning tun.  
Ne g'amki, visoling aridi,  
Daf'atan men sevilman kun [6. 48]*

*(Definition:  
Night dyes her hair, in a second in our love,  
So pity, when you stop loving me,  
I can't see your face)*

Sonnet 2 describes the anguish of the heart in the face of unrequited love.

*Vido fasli ayni namozgar  
Kun qon qusar volalarimdan,  
(Definition: at dusk, like the time of separation,  
day vomits blood)*

The reddening horizon in the evening is reflected in the bloody heart of the lyrical protagonist, who is suffering from a sense of farewell. The mad lover, on the other hand, throws himself towards that redness, that is, he throws himself into the torments of separation, intensifying the longing. In the third sonnet, there is a story about the eyes that are drawn behind the sweetheart who is leaving the lover, the words that are lost and burnt in the hair, the heart that follows him. In the eyes of the lover, "without her" life has become a dead body.

*Armonday ship-shiydam, chamasi.  
Mendan qadamlaring tortilgan,  
Menda endi hech kim yashamas [6. 85].*

*(Definition: It is silent like an unfulfilled wish,  
Your steps are not towards me,  
No one lives in me anymore then.)*

The fourth sonnet reflects the fact that the lyrical protagonist surrenders himself to the will of the lover,

the impossibility of regaining his "I", that is, what the lover does is left to her will.

*O'zingdagi meni qaylarga  
Tashlab yohud olib ketarsan?  
Qay zaminga qayu oylarga  
Sochadursan g'azab singari [6. 86].*

*(Definition:*

*Where will you take or leave me that inside you,  
where will you spread me like your anger)*

In the fifth sonnet, it is said that the live hopes of the lover give him more sorrow, and the memory of his be loved one adds more sorrow to remember her.

*Yoding bilan yashamoq og'ir  
Yashamaslik og'ir undan ham*

*(Definition: it hard to live remembering you, but,  
it's even harder when I don't remember you)*

In the sixth sonnet, the lyrical protagonist begins to despair. Because the feeling of farewell makes his heart bleed. The long duration of this process puts the lover in a state of despair.

*Izlaringni ko'mar qirmiz qor  
Yaralari bitmas xotirming,  
Tugamaydi bu sitam, bu zor [6. 87].*

*(Definition:*

*Reddish snow hides your steps,  
Your memory wounds me again,  
This pain doesn't end)*

Sometimes, when separation burns the heart, hopes reappear, and the sufferings of longing force him to remember. But when she does not remember him, the hopes are extinguished again, and it is said in the seventh sonnet that the heart becomes a grave of hopes.

*Sen esang, sen kela olmassan  
Dildan keta olmaganingday.  
Yodimni yodingga olmassan...[6. 88]  
(Definition: But you, you can't come  
As I cannot forget you.  
You do not remember me....)*

In the eighth sonnet, living "without her" became the mood or lifestyle of the lyrical protagonist. Hopes and beliefs to see her rises in the form of roses, and blood gushes from the red flower. This drop of blood, like a butterfly, like a cloud, touches hopes and leads them in unknown directions. Now the lyrical protagonist declares that he will light candles of hope anyway, that he will live waiting for his lover, that he will appeal to her through appeals and supplications, and that he will not despair of her at all.

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In the last tenth sonnet, he begins to doubt whether she, herself exists or not. If she doesn't exist, he is amazed that why the separation and the spirit of anguish in his heart are burning so much.

*Judolikmi – tong kabi otar?*  
*Sensizlikmi – beshumor sitam*  
*Hajring bo'lib ko'ksimga botar? [6. 90]*

(Definition:  
Is it Separation – rises like a dawn?  
Uncountable pain is this state of being without  
you?  
Touches me like your pain!)

The last sonnet lock describes the concluding idea of the series. That is, life does not always have a desired state. Because the unity of actions, deeds, and opportunities is also likely to be an obstacle in the service of other people's desire.

*Gallar kelar, ketadi gallar,*  
*Ming kuyin, ming ista, istama,*  
*Imkondan xorijdir amallar [6. 90].*

(Definition: Many times come and go,  
It doesn't matter whether you wish or do not,  
Some wishes are impossible to gain)

The series of sonnets "Sensizlik" contains poems on the theme of love, in which the pain of separation is gradually given, and at the end it is stated that his unattainable dream, the movement of only one side for their realization, is really lacking, all this leads to increased heartache.

Faxriyar allows for variation in the rhyming of examples in this category. That is, most of the ten sonnets - 5, 7, 9, 10 - are rhymed in the form a-b-a-b, v-g-v-d, e-yo-e, j-yo-j. The rest are different in the rhyming system. But most meet the rules of the sonnet specification. Since the variety in the order of rhyme is related to the evolution of the image of the feelings and suffers, it does not have such a negative effect on the overall level of the sonnets. This situation can be considered as a peculiar style of the poet.

Another series of the Faxriyar's complex is series of five sonnets called "Namozshomgull", in which the flower called "nomozshomgul" (in english mirabilis jalapa) opens in the morning and closes in the evening, is chosen as a symbol of love. The author, who is a lyrical protagonist, suffers from the opening of the flower and its closing and shedding in the evening, and tries to alleviate the pain of the flower by expressing a feeling of anguish towards the flower. In the sonnets of this category, as in the Rauf Parfi's complexes, the concepts of knot, culmination, feelings flow, solution, and input can be identified. In the first quatrain, as in the elements of the sonnet plot, the exposition is reflected, that is, a gloomy flower

mirabilis enters. In the first sonnet lock the problem-knot of the series is given.

*Gulim seni qay vido yengdi?*  
*Qay judolik dilda yotadi?*  
*Qay muhabbat azangga tengdir? [6. 115]*

(Definition: my flower, what defeated you?  
What pain lies in your soul?  
What love is the reason of your sorrow?)

He begins to look for the cause of such a condition of the flower wearing a blue dress [namely, greenleaves]. It is well known that even the lyrical protagonist cannot find an ointment for the pain of a flower, for he cannot resist the coming of spring. In the next sonnet, too, suffering, helplessness, and sympathy continue, reaching the level of giving it his heart. This is the peak of the lyrical hero's sense of humor.

*Sitamlarning keldi aritgim...*  
*Yuragimni senga atadim.*  
*Bu tun sog'inchlarim qaritdi [6. 116].*

(Definition:  
I want to reduce your sorrows...  
Gave my heart to you.  
I miss you this night)

These will be the sufferings of the lyrical protagonist's sympathy for the flower, which is a poetic image, that is, the development of feelings. The fourth sonnet reflects a peculiar solution. That is, this state of the flower is indicated by the firm determination of the heart in despair.

*Ilinjsiz ilinjdand tolasan,*  
*Bir kun kelar nafrating to'lib,*  
*Sen sevgingdan qasos olasan [6. 117].*

(Definition: you'll be tried of despair,  
One day your hatred will be full,  
You will take revenge on your love)

This decision is, of course, revenge on love, that is, not to give in to grief, but, to free oneself from suffering by forgetting the hijra of love. Conclusion of the Sonnet - In the fifth sonnet, the lyrical protagonist expresses his plea regarding the tragic fate of the flower:

*Sipqorurman so'ngsiz hasratim,*  
*Bir o'tinchim bo'lmaydi ado:*  
*Seni bahorlardan asrasin! [6. 117].*

(Definition: I will get rid of my endless sorrow,  
I have got one wish:  
May, he will protect you from Springs)

Although the series of Faxriyar's sonnets is dominated by the sufferings of love and the longing of the heart, but it also reflects the peculiar attitudes and

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conclusions to certain aspects of the philosophy of life. The use of a series of metaphors under the terms "Sensizlik (without you)", "yo'qlarim (things I don't have)", "borlarim (things I have)", in particular, "ketmoq baxtiyorligi (the happiness of leaving)", "qolmoq azobi (the pain of staying)", "ketmaslik zorligi (the difficulty of not leaving)", "o'zingdagi men (I am in you)", "g'am ilinjilari (sorrows)", "visol hoki", "hajr darvozasi", "unutilmoq ozori (the torment of forgetting)", "umid hamlasi (the attack of hope)" and many other metaphors, the specific artificial verb forms "chorlarman", "yorlarman", "zorlarman" are also typical examples of poetic observation. Thus, the repetition of specific mobile words in the series is a sign of their interdependence.

As H. Mirzaev noted, the phenomenon of categorization in Uzbek sonnet writing combines typological features. In Uzbek sonnet writing, sonnet series are not so large, that is, they are combined from three sonnets to ten sonnets. The sonnets in the category can be understood in a coherent and sequential manner. They complement each other in content and go down to the conclusion. There is also a balance in the placement of composition and plot elements.

So, the issue of a series of sonnets is one of the emerging phenomena in Uzbek sonnet writing.

When talking about the phenomenon of diversity in sonnet writing, it is necessary to talk about sonnets - wreaths. Creating a sonnet-wreath requires a great deal of skill, high level, taste, experience from the poet. There will be 14 sonnets in the wreath. The fifteenth sonnet is called the magistral (the last main lines), "chambarak" (collection) poem. All the poems in the wreath should be closely connected with each other through a single content and form. The last fourteenth line of each sonnet should be the first line of the next new sonnet, and in the main lines all this should come together and sound as an independent sonnet. It is a poem of fifteen sonnets - two hundred and ten lines.

S.Rakhmonova's above-mentioned dissertation has a chapter entitled "Artistic features of the wreath of sonnets", which also reflects on this form. It is noted that the wreaths, although written in the form of a sonnet, do not meet the requirements of the composition. That is, the rule of "thesis-antithesis-synthesis" can not be applied at all. We have a unique perspective on this.

When it comes to the history of the bouquet of sonnets, it is necessary to begin with the information that the first sample of it was created in Italy. Among Russian poets S. Kirsanov, V. Bryusov (1873-1924), Vchislav Ivanov (1866-1949), M. Voloshin (1878-1932), I. Selvinsky (1899-1968) managed to create a wreath of sonnets. "I. Becker's work" "To the victims of Germany's World War II" is a beautiful example of a bouquet of sonnets" [7. 52].

The presence of sonnet-wreaths in the works of B.Boykobilov is a great achievement of Uzbek sonnet writing. On the magistral of B. Boykobilov in the wreath "Samarkand", which begins with "Zarafshon qo'ynida fusunkor shaxar", we can see that the technique of poetry is quite perfect, the rhymes are in harmony with the system. In particular, it can be said that the magistral is formed under the influence of rhyming, "tuproq - uyg'oq, lol - iqbol, sharob- nob" in double verses, or "shaxar- qadar, gavhar- bedor, dunyo-daryo" in narrow verses. We are convinced that the main sonnet that is magistral is a unique work both in terms of composition and the nature of the experience.

*Zarafshon qo'ynida fusunkor shaxar,  
Mening kindik qonim to'kilgan tuproq,  
U menga azizdir, shirin jon qadar,  
Husniga boqurman bir umr uyg'oq...  
...Yangi zamon uchun ich, deb mayi nob.  
Samarqand to'yidan shodmon naqadar,  
Shahrimga kidiray men ham gulchambar [1.  
297].*

*(Definition:*

*A charming city in the heart of Zarafshan,  
The soil where I was born,  
It is dear to me, as sweet as a soul,  
I look at it always awake...  
... Let's drink for a new age..  
How happy is Samarkand from its day,  
I also wear a wreath to my city )*

Literary critics say that "many poets who sought to create a bouquet of sonnets, unable to express a deep meaning, gave in to just form" [7. 52], however, there some good points mentioned about B. Boykobilov's "Samarkand" wreath of sonnets. "This wreath is truly a gem found in the ocean of poetry. This is not a "form". The deep content is intricately and beautifully dressed. Not only the rhymes of the poem, but the whole body resonates"[5. 346]. Indeed, the wreath "Samarkand" is much more artistic and meaningful than the wreath "Oltin to'y".

Thus, the following conclusions can be drawn about the artistic and aesthetic features of the Uzbek sonnet and its diversity:

- In Uzbek sonnet writing, diversity is recognized as a phenomenon that has been formed both in terms of artistic and aesthetic features and in terms of theoretical basis.

- Usmon Nasir's poem "Nile and Rome" is not the product of a sonnet genre or a series of sonnets, as H. Mirzaev and S. Rakhmonova point out in their research. According to the content of the poet's work and the requirements of the poetics of the poem, only fourteen lines are selected.

- The series of sonnets in the works of Rauf Parfi and Fakhriyor in Uzbek sonnet writing have

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become the achievements of our national poetry due to their content and artistic complexity. In the series of sonnets they create, each set contains a single lyrical protagonist, and the nature of his experience is a unit of sonnets. At the center is the process and consequences of evolution in the psyche of the lyrical hero.

▪ The series of Rauf Parfi sonnets are quite large in size. Their philosophical observation suggests that the peculiar harmony of the order of the rhymes of the sonnets prevails over the other sonnets.

▪ In the series of Faxriyar's sonnets there is a difference in the system of rhyme, that is, there are many shortcomings in the rhyme. Since this is due to changes in the lyrical protagonist's feelings, it does not have such a negative effect on the overall level of the sonnets.

▪ In Uzbek sonnetic writing the peculiar typological features of sonnet series are formed. These include the fact that the sonnets in the series are grouped from three sonnets to ten sonnets, they are described in a coherent and sequential manner, and the content complements each other and leads to a conclusion.

▪ There is a balance in the placement of composition and plot elements in the categories. In particular, regardless of the number of sonnets, there is a common compositional structure that binds them together. In proportion to this, one can also feel the location of the elements of the general lyrical plot. That is, each sonnet serves as an element of a lyrical plot according to the description of the protagonist's thoughts.

▪ The existence of a categories of sonnets, created in such a complex form, can be considered as a unique application of the world experience of sonnet writing in Uzbek sonnet writing. Creating a sonnet-wreath requires great skill, high level, taste, experience from the poet, and in the works of the Uzbek sonnet writer B.Boykobilov there are unique examples of this form. They are much more perfect works than the poetic technique.

In short, in the Uzbek sonnet writing, diversity is one of the most stable phenomena, which has its own form. There is no doubt that sonnet complexes, sonnet- bouquet s and sonnet-epics play a special role in the development of the Uzbek sonnet.

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## THE MANIFESTATION OF TRANSFORMATION PROCESSES IN THE HISTORY OF STATEHOOD OF THE PEOPLE OF CENTRAL ASIA

**Abstract:** In this article author analyzes the socio-political processes and their transforming manifestations of the history of Uzbek statehood, which played an important role in building a civil society and a democratic state in Uzbekistan.

**Key words:** plemennoy soyuz, Herodotus, Plutarch, Strabon, saky, massagety, usuny, kang, turetian kaganate, Soviet stareyshin, voiced democracy, harness, transformation.

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## ПРОЯВЛЕНИЕ ТРАНСФОРМАЦИОННЫХ ПРОЦЕССОВ В ИСТОРИИ ГОСУДАРСТВЕННОСТИ НАРОДОВ СРЕДНЕЙ АЗИИ

**Аннотация:** В данной статье автор анализирует общественно-политические процессы и их трансформирующие проявления истории узбекской государственности, которые сыграли важную роль в построении гражданского общества и демократического государства в Узбекистане.

**Ключевые слова:** племенной союз, Геродот, Плутарх, Страбон, саки, массагеты, усунь, канг, турецкий каганат, совет старейшин, военная демократия, ябгу, трансформация.

### Введение

В то время, когда наша страна завоевывает свое место и престиж в мире, важно изучать вопросы становления, закономерности этапы и развитие узбекской государственности. События, летописи, документы и обширные археологические исследования, зафиксированные в работах по истории государственности на разных языках, научно обосновывают, что традиции узбекской государственности имеют древнюю историю и долгий путь развития.

Поскольку государство считалось продуктом классового общества в бывшем Советском Союзе, политические процессы в нашей стране интерпретировались в одностороннем порядке, а традиции государственности не признавались. Поэтому были предвзяты подходы к вопросу о том, когда в среднеазиатском регионе появились

первые государства. В годы независимости корни ранней государственности на территории Узбекистана были в форме оазисной государственности, городов-государств, которые были научно обоснованы во второй половине второго тысячелетия до нашей эры [1.3-10]. В настоящее время, когда политические процессы активны, изучение трансформационных процессов, которые неоднократно появлялись в истории узбекской государственности, играет важную роль в построении гражданского общества.

### Материалы и методы:

Вопрос о древней политической системе в среднеазиатском регионе также связан с тем, какова была их социально-экономическая система. Многие политические структуры были

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созданы тюркскими народами в истории, и их трудно перечислить (в зависимости от периода их существования и оккупированных ими территорий). Их экономическая и политическая структура практически не изменилась на протяжении всей своей истории с точки зрения ее первоначального характера и сущности. Соответственно, группа ученых утверждает, что государства, образованные тюркскими народами, существовали в форме племенных союзов временного значения [2.25-26].

Проблема трансформационных процессов в политической системе нашей страны отражена в трудах древних историков. Геродот, один из античных историков, утверждает, что у скифов был свой царь, Плутарх даёт информацию о следующих скифских царях, Иданфирс и Атея, Страбон даёт информацию о скифском царе Сирме, подчеркивая, что они были обычными людьми [3.76]. В политической жизни среднеазиатских скотоводческих племен наблюдается, что у каждого кочевого племени стоял свой бий (предводитель), эти предводители которого во время войны командуют армией посылаются послов другим вождям племени для мира или союза, трон каганата передают из поколения в поколение.

В политической жизни народов среднеазии в середине VI века до н.э. массагеты играли ведущую роль среди других племен. Б.А. Литвинский, проводивший специальные исследования древних саков, отмечает, что многие сакские племена, в том числе Памирское и Заяксартовское саки, жили в обществе с классовыми характеристиками [4.194]. Эта информация о социальной жизни массагетов, саков и усуней подтверждает идею о том, что у них была государственность в форме племенного союза. Новые данные о отедлой образе жизни саков и усуней показывают, что наряду с развитием их экономики развивались и социальные отношения.

По мере усиления политического процесса на территории нашей страны усилилось объединение племен в военные союзы. Этот процесс можно рассматривать как одно из проявлений трансформации политической системы в центрально-азиатских регионах. Потому что в этот период можно наблюдать переход от количественных изменений к качественным изменениям в процессах, связанных с государственностью. Согласно данным, общество гуннов состояло из 24 родовой ассоциаций, каждая из которых имела старейшину, который управлял своим родом отдельно. Старейшин рода организовали собрания (курултай) три раза в год. Важные государственные дела были решались на этой курултае. Верховный правителя также избрали на этом курултае. Это означает, что гуннские цари пришли к власти путем выборов

[5.73]. В такой системе было характерно иметь подчиненное племя наряду с племенным союзом, а также ведущее племя, которое основало союз.

В истории старшей династии Хань (202-225 до н.э.) упоминается, что Кангюйский царь действовал в консультации со своими старейшинами в управлении страной. В государстве Канг Совет сыграл важную роль, в которой вожди племен, военачальники принимали активное участие, и их мнения были решающими [5.31]. При царском дворце находится Совет, который также контролирует многие страны, и важные вопросы его внутренней и внешней политики и других государственных дел решаются в консультации на этом заседании Совета. Точнее, власть царя была ограничена советом.

В управление Тюркского каганата имелись две разные системы. Они сохранили власть представителей правящего дома, назначенного управлять некоторыми из подчиненных провинций и провинций, и существующих местных династий в некоторых подчиненных провинциях, и они уплачивали дань каганату. А каган, с другой стороны, работал совместно с советом. Этот исторический метод управления назывался государственной системой, основанной на принципах военной демократии [6.167]. Во время правления Кагана принадлежавшие ему земли состояли из нескольких провинций, которыми управлял Джабгу (Ябгу). Джабгу обычно назначаются из людей, близких к каганом. Управления провинциями оставлена на усмотрение местных властей, которые платили регулярные налоги (пошлины) центральному правительству под контролем туданов, назначенных каганом. Во время тюркского каганата территория Узбекистана была независимой с точки зрения внутреннего управления, но вторжение арабов нанесудар этим управленческим порядком и впоследствии утратило свой статус независимой владения.

Согласно древнетюркским легендам, в центре государственности, стоял человек, который объединяет власть в своих руках и он считался каган. В управление основным являлось правящая династия каганата, которая была создана благодаря трем силам - небу, силе и воле земли и воды и творческой активности турецкого народа [7.196]. Даже в средние века военным правителем был сам хан, а в отсутствие племенных союзов каган был избран в совете старейшин. Избранный получил титул царя по рекомендации священника. В дополнение к названию правителя, давали новое название государству или союзу.

Это означает, что у наших предков были общие демократические законы в управлении властью. Однако со временем существующая



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военно-племенная система не отвечала требованиям времени. Он не смог полностью защитить племена. Общественно-политические процессы в это время также оказывают большое влияние на политические отношения общества. Много раз наблюдалось, что формирование государства в нашей стране связано с появлением мудрого, смелого, успешного племенного вождя, который смог покорить свое собственное племя, а затем и другие соседние народы. Вожди, принадлежащие к одному и тому же племени, которые покорили несколько племен под предводительством своего вождя, также различными способами объединяли другие племена. Неблагоприятные природные условия или обстоятельства, такие как исчезновение скота в результате различных инфекционных заболеваний, привели к добровольному вступлению других племен в такие союзы. Это объединение часто имело форму военных союзов, распад которых привел к взаимной борьбе и растущему стремлению племен и кланов к независимости.

Таким образом, политическая система в форме военной демократии, возникшая в середине первого тысячелетия до н.э., действовала до средневековья. Согласно древним традициям, племенные старейшины, тудуны, тарханы и каганы, которые правили обществом, точно знали количество людей и пастбищ, находящихся под их контролем. Такой образ жизни и управляющие режимы в кочевых обществах остаются практически неизменными на протяжении тысячелетий. Как писал об этом Захириддин Бабур: «Они связали флаг с монгольской программой ... У монголов яса Чингисхана похожа на стрелу Чингисхана» [8.90].

В средние века, особенно во времена Шейбанидов, процесс трансформации политической системы происходил своеобразным образом. В отличие от прежней системы правления, политическая структура общества в этот период основывалась на хозяйствах ханов или султанов, государственных деятелей, представители власти - наместников, биев, аристократов - семей дворян, бегунов, чокаров, черных (костей) - простых скотоводов и пастухов.

### Заключение:

Главы государств кочевых узбеков, пришедшие на территорию нашей страны из

степей, были ханами, а вожди племен, священники, сыновья и султаны, приходившие с ними, играли важную роль в управлении государством. Если хан хотел провести мероприятие государственного значения, он, конечно, советовался с ними. В государствах узбекских ханов высокие государственные должности находились в основном в руках старейшин двух племен (уйгуров и кушчи). В военных делах кочевых узбеков преобладали военная система и принципы времен Чингисхана. Например, правое крыло узбекской армии состоит из добровольцев из племен дорман, тубай, чимбай и уйгур, а левое крыло состоит из буркутов, киятов, кунгуратов, найманов, кушчи, мангитов, ушунов, ийджанов. Добровольцы из других племен (тангут, утаджи, укаresh-найман, джат, хатаи, карлук, кенагас, туман-мин) находились в центре армии. Примечательно, что некоторые узбекские султаны пытались организовать свои армии из людей, которые говорили на одном языке. Например, зимой 1509 года, когда Шайбанихан выступил против казахского хана Суюнчходжи, 10 000 из 13 000 человек ташкентского хакима были избраны только узбекской кавалерией. До второй половины XV века казахи составляли одну нацию с узбеками, и между ними было мало этнических и культурных различий [9.14-15].

Итак, проживающий население нашего края существуют специфические системы управления населением, и эти общественно-политические отношения в последнее время стали более изощренными, то есть в этой системе произошли трансформационные процессы. Но этот процесс возник в рамках политической системы и сохранил большинство ее элементов. Поэтому в истории государственности народов Средней Азии традиции формы правления играли важную роль. Этот метод управления исторически назывался государственной системой, основанной на принципах военной демократии. Власть, основанные на этих традициях, объединили обширные территории в единое целое и объединили рассеянные народы. Это обеспечивало общие интересы и закладывало основы для последующего формирования независимых государственных отношений.

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## METHODOLOGICAL APPROACH TO THE DIMENSION ESTIMATION OF MODIFYING PARTICLES FOR NANOCOMPOSITES

**Abstract:** The theoretical basis of the methodological approach to the analytical form for evaluation of the dimension boundary  $L_0$  between nano- and macro-states of condensed matter is considered. The feasibility for using the Debye characteristic temperature, pulse energy, frequency and wavelength to determine the nanoscale dimension of particles with different composition is shown. It is shown that the proposed formula  $L_0 = C \theta_D^{-1/2}$  reflects the effect of particle size on the parameters of the characteristics of their physical properties and can be used for nanocomposites modifiers.

**Key words:** nanostate, nanoparticle, size boundary, Debye temperature, dynamic models.

**Language:** English

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### Introduction

Nanocomposite materials based on polymer, metal, ceramic, and other matrices are increasingly used in various branches of industrial production. Moreover, the formation of the structure of such composites is determined mainly by the parameters of nanoscale components, which are introduced into the

matrix using various technological methods [1–3]. According to established practice, a nanocomposite is defined as “a multi-component solid material in which one of the components in one, two or three dimensions has sizes not exceeding 100 nm” (Nano-composite Science and Technology, Wiley-VCH, 2003). At the same time, studies of the nanostate phenomenon

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indicate the ambiguity of the prevailing approaches to determining the dimensional parameters of nanoparticles used in various technical applications.

In previously published works [4–11, 24], a formula was proposed that establishes the relationship between the size boundary and the nano- and macro states ( $L_0$ ) with the Debye temperature ( $\theta_D$ ). This temperature is the boundary between the applicability of the corresponding physical theories to description the properties of substances at various temperatures ( $T$ ). At  $T \gg \theta_D$ , the phonon spectrum contains both low- and high-frequency vibrational modes. At  $T \ll \theta_D$ , there are no high-frequency modes. These two areas are usually called classical and quantum. In classical – the law of Dulong and Petit is applicable, in quantum – the heat capacity at constant pressure monotonously decreases with decreasing temperature. The classical and quantum approaches are the more reliable, the stronger the inequalities  $T > \theta_D$  or  $T < \theta_D$  are. But a certain effect on the spectral composition of lattice vibrations can also be exerted by the size of the sample. Therefore, when considering phonon parameters, a number of studies indicate that the analysis of the frequency distribution refers to the samples under study with large volumes, i.e., the influence of dimensional factors on the parameters of the characteristics of the sample is excluded.

At the same time, numerous literature data (for example, [12–17]) indicate that, in the nanoscale range (in the nanophase), the parameters of the characteristics of a substance particle significantly differ from similar parameters for objects with significantly larger, compared atomic size (macrophase).

The aim of this work is to consider methods for estimating the particle size parameters characterizing a nanostate using the modern concepts of condensed matter physics, quantum physics, and nanomaterial science.

### Results and discussion

According to the Einstein and Debye dynamic models of crystals, atoms in condensed matter oscillate near their ideal, that is, equilibrium, positions. Therefore, a crystal can be represented as a system of oscillators interacting with each other. Obviously, all atoms in such a single-element structure are in the same crystal-physical positions and, therefore, having studied the state of any of them, we can characterize the state of the whole system. In this model, the atoms are as if connected to each other by quasi-elastic force, and the displacements from the equilibrium position are not very large, that is, we can assume that all atoms oscillate with the same frequency  $\omega$ . It is precisely on this assumption that Einstein's theory is based, which made it possible to explain the deviations of the specific heat parameter of substances at low temperatures from the Dulong and Petit law [18–20].

Einstein believed that each of the  $N$  atoms has 3 degrees of freedom, i.e., there are  $3N$  independent harmonic oscillators in the crystal, oscillating with the same frequency  $\omega$  and having energy  $E = \hbar\omega$  ( $\hbar$  is the Planck constant). The principles of quantization allow the presence of states with energy

$$E = (n + 0,5) \hbar\omega, \quad (1)$$

where  $n$  is an integer; zero-point vibrations are taken into account by the term  $0.5 \hbar\omega$ .

Oscillations of atoms in crystals, as in any condensed medium, lead to the fact that they generate waves of mechanical excitation, which, as follows from equation (1), are described by quanta of mechanical excitation, called phonons.

At low temperatures, the natural phonon frequency can be such that the inequality  $\hbar\omega_j \gg kT$  holds. In this case,  $\exp(\hbar\omega / kT) \gg 1$ .

At the same time, the contribution of these components to the total energy of the system will be insignificant, since their number in the frequency spectrum is small [18]. Therefore, we can restrict ourselves to the acoustic branches of phonons. The average energy in this case is

$$\bar{E} = \hbar\omega \exp[-\hbar\omega / kT], \quad (2)$$

that is, the heat capacity at low temperatures ( $T \rightarrow 0$ ) is determined by the condition:

$$C_v = Nk \left( \frac{\hbar\omega}{kT} \right)^2 \exp[-\hbar\omega / kT]. \quad (3)$$

It follows that  $C_v \rightarrow 0$  as  $T \rightarrow 0$  according to the law  $\exp(-\hbar\omega/kT)$ .

Since all oscillators in the Einstein model have the same frequency ( $\omega$ ), i.e., the same energy, the temperature factor  $\theta_E$  of the form introduced:

$$\hbar\omega = k \cdot \theta_E, \quad (4)$$

where  $\theta_E$  is the Einstein temperature.

In this case, the heat capacity (3), taking into account (4), at  $T \rightarrow 0$  takes the form:

$$C_v = Nk \left( \frac{\theta_E}{T} \right)^2 \cdot e^{-\theta_E/T}. \quad (5)$$

For a more rigorous assessment of the dependence of  $C_v$  on  $T$  at low temperatures, Debye abandoned the model of identical atomic oscillators, and suggested that atoms in a solid oscillate with different frequencies.

The frequency distribution of the oscillators is described by the dependence  $P(\omega)$ , which is determined by the conditions [18–20]:

$$P(\omega) d\omega = \frac{3\omega^2}{2\pi^2 v^3} d\omega = C\omega^2 d\omega, \quad (6)$$

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where  $v$  is phonon propagation velocity.

In accordance with Debye assumption, the frequency  $\omega$  can reach a certain maximum value  $\omega_m = \omega_D$ , which is called the Debye frequency.

With the frequency distribution function (6), the internal energy density is:

$$(U - U_0) = \frac{3\hbar}{2\pi^2 v^3} \int \frac{\omega^3}{e^{kT} - 1} d\omega = \frac{3k^4 T^4}{2\pi^2 \hbar^3} \int_0^{x_m} \frac{x^3}{e^x - 1} dx, \quad (7)$$

where  $U_0$  is the energy of the equilibrium state of the lattice.

The integration variable  $x$  in (7) varies in the range from 0 to  $x_m$ , which is equal to

$$x_m = \frac{\hbar\omega_m}{kT} = \frac{\hbar q_m c}{kT} = \frac{\hbar v (6\pi^2 n)^{1/3}}{k} \cdot \frac{1}{T} = \frac{\theta_D}{T}, \quad (8)$$

where  $n$  is the number of atoms per unit volume (atomic density),  $q_m$  is the wave number,  $c$  is the speed of sound [18-20]. The quantity  $\theta_D$  is related to the Debye frequency by the equation

$$\hbar\omega_D = k\theta_D. \quad (9)$$

If the dependence of  $C_v$  on  $T$  in the Einstein approximation is exponential, then in the Debye approximation  $C \sim T^3$ , which is more consistent with the experiment. Therefore, Debye's idea can be considered reasonable that when the values of the phonon frequency modes go to the region  $\omega > \omega_D$  under the influence of certain factors, the mechanism of the physical processes will change compared to the case when there are only frequencies  $\omega \leq \omega_D$  [18].

The Debye model, like the Einstein model, explains the experimentally discovered fact of a decrease in heat capacity at a constant volume ( $C_v$ ) at temperatures below the characteristic temperature.

The principle of frequency distribution is applicable to describe samples with sufficiently large volumes of substances. In this case, the sample size does not affect the dependence  $P(\omega)$ . It follows from the experimental data that there are two regions: the low-frequency branch  $\omega < \omega_D$  and the high-frequency branch  $\omega > \omega_D$  in the frequency spectrum of harmonic oscillators of a substance particle.

If the size of the crystal (particle) is sufficiently small, then the formation of phonons with long wavelengths is impossible, that is, the size of the crystal "cuts off" the acoustic, low-frequency branch in the spectrum. Provided that the minimum phonon frequency exceeds  $\omega_D$ , the processes occurring in the sample differ from similar processes in samples with large geometric sizes. Consequently, if the sample size  $L$  is such that low-frequency modes with a wavelength longer than  $L$  cannot appear in it, then physical processes in this sample will proceed differently than in a large sample of the same substance at the same temperature. Since in this case  $L_0$  corresponds to the condition  $\lambda_D = v/\omega_D$  ( $v$  is the phonon propagation velocity), we can draw the following conclusion: for

each substance, there is a boundary dimension  $L_0$  related to the Debye temperature  $\theta_D$ . If the sample size is  $r > L_0$ , then this sample has the properties of large samples, if  $r < L_0$ , then the size factors influence the properties of the sample, i.e., with a further decrease in the particle size, excitations with a Debye frequency are impossible in them, since the Debye wavelength does not "fit" between the surfaces of the sample. The value of the parameter  $L_0$  is different for substances of different composition and structure. For example, the parameter  $L_0$  is 8 nm for diamond, and 30 nm – for rubidium. As can be seen, for the studied substances, the parameter  $L_0$  does not correspond to the value of 100 nm [21, 22].

The influence of the size factor on the nature of the physical processes in different substances was considered in [1, 2, 23]. It was found that the parameters of optical, magnetic, and other characteristics of particles substantially depend on size.

*Let us consider various approaches to the determination of the  $L_0$  parameter.*

**I.** It is known from the classical concepts of quantum physics, that mechanical excitations in the crystal lattice are carried out by electronic processes, that is, the interaction between atoms is due to the interaction of their electrons [18 – 20, 22].

The electron wave function is an eigenfunction of the momentum operator:

$$\hat{P}\psi = P\psi, \quad (10)$$

moreover, the momentum operator has the form:

$$\hat{P} = -i\hbar \sum_{i=1}^3 (x_0)_j \frac{\partial}{\partial x_j}, \quad (11)$$

where  $(x_0)_j$  are the unit vectors of the coordinate axes  $x_1 = x, x_2 = y, x_3 = z$ .

Let us consider the case when  $P_x = P_y = P_z$ , that is, an isotropic substance is analyzed. Then equation (10) takes the form:

$$\frac{\partial \psi}{\partial x} + \frac{i}{\hbar} \cdot P_x \psi = 0. \quad (12)$$

The solution to equation (12) is as follows:

$$\psi = \psi_0 \exp\left(-\frac{i}{\hbar} P_x \cdot x\right), \quad (13)$$

i.e., the maxima of the real part of the wave function  $\psi$  correspond to the condition

$$P_x \cdot x = 2\pi\hbar \cdot n = hn, \quad (14)$$

where  $n$  is an integer.

Let us consider the smallest pulse value when  $n = 1$  in equation (14). The lattice energy corresponding to the smallest pulse value is taken equal to  $E = E_D$ . Since the Debye energy is equal to

$$E_D = \hbar\omega_D = k\theta_D = \frac{3(P_x^2)_D}{2m_e}, \quad (15)$$

then taking into account (14) and (15), we'll get

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$$P_x \cdot x = \left( \frac{2m_e \cdot k\theta_D}{3} \right)^{1/2} \cdot x = h. \quad (16)$$

Since we consider the momentum corresponding to the Debye temperature, the size  $x$  will be equal to  $L_0$ , where  $L_0$  is the dimensional boundary between the macrostate and nanostate. In view of the above, it follows from equations (13 – 16):

$$L_0 = \frac{\sqrt{1,5} h}{\sqrt{m_e \cdot k}} (\theta_D)^{-1/2} = C (\theta_D)^{-1/2}. \quad (17)$$

The physical constants in (17) have values:  $h = 6,63 \cdot 10^{-34}$  J·s;  $k = 1,38 \cdot 10^{-23}$  J·K;  $m = 9,11 \cdot 10^{-21}$  kg, that is, the value of the constant  $C$  in formula (17) is  $230 \text{ nm} \cdot \text{K}^{-1/2}$ . Hence

$$L_0 = 230 \cdot (\theta_D)^{-1/2} [HM]. \quad (18)$$

**II.** Consider the possibility of deriving formula (17) based on other approaches [22].

Debye temperature ( $\theta_D$ ) determines both Debye energy ( $E_D$ ) and Debye momentum ( $P_D$ ):

$$E_D = k\theta_D \quad (19)$$

$$P_D = \left[ \sum_i P_i^2 \right]^{1/2} = (2E_D \cdot m)^{1/2}, \quad (20)$$

where  $i$  is the index of the coordinate axis ( $x, y, z$ ).

The Debye momentum is a boundary value for using the classical and quantum approximations. When passing to small-sized crystals (particles), the nature of phonons distribution will differ from the process in the macroparticles. Obviously, phonons with a wavelength of  $\lambda > 2l$  ( $l$  is the particle size) cannot exist. Applying the uncertainty relation taking into account the fact that  $P = P_D$ , we obtain the particle size  $l = L_0$  at which the change in the properties of the substance occurs, that is, the particle acquires the characteristics parameters due to dimensional factors. Hence:

$$P_D \cdot L_0 = h. \quad (21)$$

Substituting in the equation (21) the value of the Debye momentum (20) along one of the coordinate axes, we obtain:

$$P_i \left( \frac{2k\theta_D m}{3} \right)^{1/2} \cdot L_0 = h. \quad (22)$$

From here we get:

$$L_0 = \frac{h\sqrt{1,5}}{\sqrt{km}} (\theta_D)^{-1/2} = C (\theta_D)^{-1/2}. \quad (23)$$

The analytical expression for estimating the parameter  $L_0$  of nanoscale particles of material substances include the Debye temperature ( $\theta_D$ ). Debye temperature is a relatively conditional parameter characterizing a substance, since its determination involves the use of a number of approximations. This parameter is tabulated and widely used in the physics of condensed matter. Debye temperature ( $\theta_D$ ) is determined from the condition:

$$k\theta_D = h\omega_D = h\bar{v} (6\pi^2 n)^{1/3}, \quad (24)$$

where  $n$  is the average density of atoms (the number of atoms per unit volume);  $\bar{v}$  is the average speed of sound in a substance;  $\omega_D$  is the limiting frequency of elastic vibrations.

The parameter  $L_0$  is an anisotropic quantity, i.e., the limiting size characterizing the nanostate can differ for different directions.

An experimental assessment of the adequacy of the obtained expression was carried out in the analysis of particle size parameters of various compositions and structures. The calculated values of the maximum sizes of nanoparticles are given in Tables 1 and 2.

Table 1 shows the values of Debye temperature ( $\theta_D$ ) and the values of the dimensional boundaries between nano- and macrophases calculated using formula (18). The indicated parameters are located as the Debye temperature increases. The values of the parameter  $\theta_D$  are taken from various literary sources. If the values of  $\theta_D$  are the same or are found only in one of the sources, then a single value is given, if different – then the maximum and minimum values are indicated. In this case, the experimentally established fact of the stability of the  $\theta_D$  parameter in a wide temperature range was taken into account [25, 26]. The limiting values of the sizes of nanocrystals were similarly determined.

**Table 1 – Characteristic temperatures ( $\theta_D$ , K) and calculated maximum nanocrystal sizes ( $L_0$ , nm) of some substances**

№	1	2	3	4	5	6	7	8
Substance	Ne	Pr	Ar	Tl	Pb	Hg	K	In
$\theta_D$	63	74	85	89-96	88-94,5	60-100	100	109-129
$L_0$	29,0	26,7	25,0	24,0-23,5	24,5-23,6	29,7-23,0	23,0	22,0-20,3
9	10	11	12	13	14	15	16	17
Bi	La	Gd	Na	Au	Sn (white)	Sb	Sn (grey)	Ag
117-120	132	152	150-165	168	170-189	200	200-212	215-225
21,2	20,0	18,7	18,8-18,0	17,7	17,7-16,7	16,3	16,3-15,8	15,7-15,3

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<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>
Ca	Pt	Ta	Zn	Ga	Nb	Zr	V	Pd	Ti	As
219-230	229	231	234-308	240	252	270	273	275	278	285
15,5-15,2	15,2	15,1	15,0-13,1	14,8	14,5	14,0	13,9	13,8	13,8	13,6

<b>29</b>	<b>30</b>	<b>31</b>	<b>32</b>	<b>33</b>	<b>34</b>	<b>35</b>	<b>36</b>	<b>37</b>
Cd	W	Ge	Mg	Cu	Ni	Co	Mn	Li
220-300	270-379	366	318-406	315-445	375-456	385	400	400
15,6-13,3	14,0-11,8	12,0	12,9-11,4	12,9-10,9	11,9-10,8	11,7	11,7	11,5

<b>38</b>	<b>39</b>	<b>40</b>	<b>41</b>	<b>42</b>	<b>43</b>	<b>44</b>	<b>45</b>
Mo	Al	Cr	Fe	Si	Be	B	C(алмаз)
380-425	294-418	402-460	420-467	625-658	1000-1160	1250	1850
11,8-11,1	11,6-11,2	11,5-10,7	11,2-10,6	9,2-9,0	7,3-6,8	6,5	5,3

Table 2 shows the characteristic temperatures and determined by formula (18) limiting sizes of nanocrystals of some halides.

**Table 2 – Characteristic temperatures ( $\theta_D$ , K) and maximum sizes of nanocrystals (nanoparticles) ( $L_0$ , nm) of some halides**

<b>№</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
Substance	RbI	KI	RbBr	AgBr	NaI	RbCl	KBr
$\theta_D$	103	131	131	150	154	165	173
$L_0$	22,7	20,1	20,1	18,8	18,5	18,0	17,5

<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>
NaBr	KCl	NaCl	KF	LiCl	NaF	LiF
224	231	320	336	422	492	730
15,4	15,1	12,8	12,5	11,2	10,4	8,5

One of the objections of the applicability the Debye temperature parameter for calculating the size boundary  $L_0$  between the nano- and bulk states is that for nanoparticles it can differ significantly from the similar parameter characteristic of the bulk phase. An analysis of the literature data presented in [22] shows that the value of the parameter  $\theta_D$  does indeed change but increases slightly compared with the values characteristic of the bulk phase. Therefore, its use for calculating the parameter  $L_0$  can be considered reasonable.

Thus, the use of the obtained analytical expression for determining the limiting size of a nanoparticle selected for modifying the polymer matrix is correct, and the calculated values of the parameter  $L_0$  can be used to select the components of nanocomposite materials and technologies for their preparation.

## Conclusion

A theoretical justification of the methodological approach for estimating the dimensional parameter determining the nanostate of a material object is proposed in the form of an analytical expression  $L_0 = 230 \theta_D^{-1/2}$ , which is based on the parameter of Debye temperature  $\theta_D$ . This parameter determines the conditions for using classical or quantum representations to characterize condensed matter objects.

The use of the obtained expression, in our opinion, is justified. It takes into account the characteristics of the substance and is based on the Debye temperature parameter, which is either tabulated or can be calculated on the basis of experiments. The experimental and calculated data on the estimation of nanoscale parameters of dispersed particles are in satisfactory agreement. This indicates the validity of practical application of the proposed

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expression for selection of components of nanocomposite materials based on metal, polymer, ceramic and other matrices, and technologies for their

preparation to ensure the specified parameters of operational characteristics of products for various functional purposes.

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## CROSS-CULTURAL COMMUNICATION THROUGH LINGUISTIC AND CULTURAL CONTENT

**Abstract:** The article deals with issues related to the analysis of language tools, namely linguistic and cultural units of the language, which are the basis of linguistic and cultural competence and contribute to the improvement of intercultural communication. The article identifies the factors of cross-cultural interaction that determine the choice of linguistic and cultural units of the language.

**Key words:** intercultural communication, linguistic and cultural units, linguistic and cultural competence, factors of intercultural interaction.

**Language:** English

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### Introduction

Cross-cultural communication is an interdisciplinary field of research devoted to the study of how people come to mutual understanding across different borders: national, geographical, ethnic, professional, class, gender, as well as linguistic and cultural. This area of knowledge is actively studied by behavioral sciences: psychology, professional business training. In addition, it is inextricably linked to anthropology and linguistics. Researchers often consider the problem of cross-cultural communication as a difference in the behavior and outlook of people who speak different languages and who belong to different cultures. In addition, these problems can also be found among those who share a common national language and culture. Therefore, it is necessary to find ways to make this process more effective.

What can contribute to more successful intercultural communication? Let's focus on the provisions that are important for our research.

In cross-cultural interaction, the speaker tries to convey a certain amount of information in his speech mainly by verbal means, by choosing certain units of language, since language – and, in particular, its vocabulary – is the best proof of the reality of “culture”

in the sense that it historically conveys a system of “representations” and “attitudes” [1, 44].

Therefore, we consider language tools, namely the basic linguistic and cultural units of the language as the basis of competent learning for intercultural communication. After all, there is always a direct connection between them and society, since society actively and constantly uses them, and these units themselves reflect the life of society, its moral and spiritual or material values. This is how people in a given society live, think, observe traditions and customs, become attached to spiritual and moral values, or vice versa, reject them.

It is well known that in the process of learning a foreign language, a person relies on the knowledge of their native language and, conversely, the knowledge of a foreign language “tracks” the path for a deeper understanding of their native language [2, 240], but, in fairness, it should be noted that the native language sometimes interferes with communication, awareness of the features of a foreign language. The same thing happens with culture. The culture of one's own society undoubtedly gives an understanding of the culture of another community on the basis of sameness and identity. On the other hand, the habitual culture of one's own people does not allow one to understand

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certain cultural customs and traditions of other cultures, and becomes an enemy in situations of cross-cultural interaction. There is a temptation for many who study a foreign language, just to repeat their own into someone else's.

For example, in the case of meeting representatives of English culture, being on their territory, or staying in our society, we often introduce ourselves and tell only the first name, because we know that they do not use patronymics. They often do not know, are not familiar with our use of names and the fact that it is politer to call people older than themselves by their first name and patronymic. Therefore, native speakers of our culture and language are uncomfortable in situations when young people call people who are much older than them by name only, although to some extent this excuses them, since they do not know our language and culture. However, to avoid such situations, we need to master the knowledge that is necessary for a decent interaction, so as not to embarrass your interlocutors and not get into a mess. In addition to the simple acquisition of grammar and vocabulary, linguistic and cultural competence is necessary in the space of the language in which interaction is carried out. Therefore, the emphasis, in our opinion, should be shifted to the acquisition of linguistic and cultural competence, which implies the study and knowledge of linguistic and cultural material that contributes to the improvement of intercultural communication.

In order to analyze, systematize and select the material that seems to us to be a priority, it is necessary to identify some points that guide us and on the basis of which we came to certain conclusions. One of them is the identification of factors of intercultural interaction, which will determine the choice of certain linguistic and cultural units.

1. The situation of communication and conditions of communication (knowledge of the rules, principles, and features of communication for a particular culture). For example, the socially determined roles assumed by participants, their expected norms of interaction and interpretation; the ways in which they structure their behavior and as a result achieve the necessary understanding of reality.

2. Stereotypes that are maintained in each other as individuals and as members of a social group, for example, are often noted German neatness, Russian carelessness, Japanese hard work and discipline, Chinese etiquette, Italian temper, Finnish tenacity, Estonian slowness, American pragmatism French gallantry and passion, English poise, Jewish acumen and resourcefulness, and our Uzbek hospitality that is, stereotypical representations of the nation, which are sometimes expected to be justified, and sometimes not (since there have always been and will always be exceptions to the rules) apply to each of its representatives.

Stereotypes arise in the mind of a person only based on the availability of knowledge in this area, and such knowledge should be accumulated in the learning process, gradually through the assimilation of linguistic and cultural material, which is represented not just by a separate vocabulary, but by explaining specific features for a particular culture, giving examples, etc.

The stereotype of the English linguistic culture: "A gentleman goes over the bridge over the river and sees another man floundering under the bridge, in a hat, tuxedo, gloves, etc. Gentleman ashore, undresses, walks into the water, swam to the floundering subject, sometime floating beside him finally asked: – Sir, excuse my obsession, what am I not being presented to you, allow me an indiscreet question: why you swim in clothes? – Excuse me, sir, the fact that I'm not swimming I'm drowning".

3. Relationships, values, and opinions shared with those who interact. In each country and community they are different, sometimes similar, and sometimes different from each other. Some things are hard to imagine, some things are hard to understand: why the British respect the Royal family so much, why it is common in their society to use sorry and thank you, why Muslims take off their shoes in front of a mosque, why the Japanese are so respectful of their older generation, etc.

Knowing the culture, customs, traditions, a person can more easily find the means that will be adequate with the representatives of this nation and what is usually ignored in one culture, causes confusion and even ill-will in another.

4. Verbal and nonverbal communication.

In the process of communication, the spoken word is never neutral. In sociology, the meaning of what is said is largely studied from the point of view of how it is said, with what intonation it is pronounced, how logical accents changed or remained unchanged, etc.

In our research on the linguistic and cultural aspect of the problem, the primary role belongs to the verbal way of transmitting information, that is, what to say, and not how. Therefore, in this paper, we do not deny the importance of this component, but we do not specifically consider nonverbal behavior.

5. Means that determine the success or failure of communication interaction.

The correct choice of certain language tools is of great importance for the result of interaction. Understanding the interlocutor or influencing him through adequate linguistic and cultural means depends on how competent the communicant is in this choice.

6. Ways in which members of different groups perform all sorts of speech acts (for example, making compliments, apologizing, making a request).

7. Competence of the individual-participant of communication.

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We believe that the linguistic and cultural personality is “mobile”, depending on the epoch in which it lives, absorbs its national and cultural transformations and changes under the influence of various factors. In addition, the most important indicator of a linguistic and cultural personality is the possession of language units that form the basic knowledge of the individual, so we define a linguistic and cultural personality as a person who has a set of basic knowledge acquired together with their cultural interpretation, understanding and awareness.

Thus, the central idea remains the interconnected study of language and culture from the position of mastering linguistic and cultural competence. It is about learning and understanding basic knowledge about the relationship between language and culture, which involves:

a) understanding the basic linguistic and cultural units of native speakers, their cultural background, their place in the language picture of the world;

b) assimilation by native speakers of basic linguistic and cultural units closely related to the history, culture, way of life, customs and mentality of the people who created them;

c) actualization of basic linguistic and cultural units of native speakers in a socio-cultural situation.

Intercultural communication is achieved through a competent attitude to the surrounding reality, creating a linguistic and cultural picture of the world, which we understand as a set of knowledge about language units, their cultural content, developed at a certain stage of the development of the nation, preserved and transmitted from generation to generation, and ensuring the continuity of linguistic and cultural thinking of native speakers, and this is possible not just by learning the vocabulary of the language, but by cultural content, step by step updating this knowledge.

To conclude, the identification of “key” (nuclear, core) meanings and connotations will allow to explore, analyze and create a stock of material that will reflect the specifics of language culture, the phenomena of the surrounding reality, value orientations that operate in any society. We are based on the fact that they contain knowledge not only related to a particular situation or problem, but also include knowledge that reflects the accumulated experience of society over a certain period of time and gives an idea of the norms, laws, spiritual and moral values, traditions, customs, cultural level, etc.

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## METHODS OF TEACHING GERMAN AS A SECOND LANGUAGE AFTER FIRST FOREIGN LANGUAGE

**Abstract:** In the last decade, language education in Uzbekistan has been undergoing an update, which is associated with an increase in the status of a foreign language in society, with a change in the socio-cultural context in the study of languages of international communication. Strategy of innovative development of Uzbekistan's education system identified the task of forming students of the competences needed in twenty-first century, such as foreign language skills, involving the ability to free everyday, business and professional communication. The formation of such competencies contributes to the expansion of intercultural and multilingual communication in the modern multicultural world, including in German, one of the most widely spoken languages in the world.

**Key words:** German as a second foreign language, higher educational establishments, teaching, general principles of learning German.

**Language:** English

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### Introduction

The choice of German to study at the Institute as a second foreign language (hereinafter referred to as the 2<sup>nd</sup>FL) is not accidental and is explained by the intensification of cooperation between Uzbekistan and Germany in commercial and professional life, increasing personal mobility, expanding contacts with German culture, and the opportunity to exchange students and teachers. The German language is typical of a second foreign language. As practice shows, three out of four people who study German as 2<sup>nd</sup>FL have studied English as a first foreign language and can use the experience, knowledge, skills and abilities that can be transferred to the second foreign language and significantly facilitate its study.

In the process of teaching German as 2<sup>nd</sup>FL after English, it is necessary to rely on the general principles that apply to teaching any foreign language. Despite the fact that these principles have a lot in common, they still have some modification in relation to 2<sup>nd</sup>FL, considering the specificity of the learning environment, for example, the presence of three languages in contact during the learning process

(native language, 1<sup>st</sup>FL and 2<sup>nd</sup>FL), extensive experience in learning a non-native language, etc.

The most important principles are the following:

1. As with learning any foreign language, communicative purpose determines a general methodological approach to learning, but since students already have experience of learning 1<sup>st</sup>FL, mastering 2<sup>nd</sup>FL is carried out by them more consciously, they can compare both certain language phenomena 1<sup>st</sup> and 2<sup>nd</sup>, and the organization of the learning process. Students who study 1<sup>st</sup>FL and 2<sup>nd</sup>FL have more developed reflection (a look at themselves from the outside, the desire to give themselves an account). That is why the general methodological principle in teaching 2<sup>nd</sup>FL can be defined as communicative-cognitive, where the cognitive aspect is subordinate to the communicative one, and it manifests itself where it is necessary to find any analogies that facilitate learning, or, conversely, to identify differences in order to avoid interference.

2. The entire educational process should be focused on the student's personality, development, independence, and consideration of their capabilities,

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needs, and interests. There are even more prerequisites for this in 2<sup>nd</sup>FL teaching than in 1<sup>st</sup>FL teaching, due to the experience of learning a foreign language, the later start of training (from the first year of higher education with in-depth study of English) and, thus, a more conscious approach to language learning. Thus, it is possible to take into account the individual characteristics of the student and differentiate teaching, taking into account the level of knowledge 1<sup>st</sup>FL. For some students, we need to create conditions for faster progress, while others need to be given the opportunity for repetition and training.

3. The entire educational process should have a socio-cultural orientation, but there is also a specific feature: the early use of authentic materials (from the first lesson, authentic texts are given and the reliance on the mutual influence of three national cultures).

4. The work on mastering specific language tools should turn into speech actions aimed at solving certain communicative tasks, which are indicated in the tables placed at the beginning of each chapter of the textbook and provide speech interaction (interactivity) of students. One of the means of enhancing speech interaction and creating real or imaginary conditions for this is the use of project methodology and role-playing games. The training is activity-based in nature.

5. All four main types of speech activity: listening, speaking, reading, writing – should develop in conjunction with each other. What is specific to 2<sup>nd</sup>FL is that reading instruction is based on authentic texts from the very beginning and has a large share, since students are proficient in Latin script and learn the rules of reading faster, although there is a danger of interference with the German language. They know how to work with a foreign language text, and rely more on language guesswork.

6. A comparative (contrastive) approach to teaching 2<sup>nd</sup>FL is also very important. Students have the opportunity to identify differences between languages and look for similarities in them. In the process of learning 2<sup>nd</sup>FL, it is of great help to rely on the native language and 1<sup>st</sup>FL, especially on English, since German and English belong to the same group of languages – German and have a lot in common.

7. Very important principles of economy and intensification of teaching 2<sup>nd</sup>FL. The process of mastering 2<sup>nd</sup>FL can be significantly intensified if students have a high level of English proficiency.

This helps to save time and intensify the learning process:

1) Proficiency in Latin script shortens the period of alphabetization and reduces it to explaining and learning the differences of sound-letter correspondences in German and English, the graphic and sound image of the word;

2) The presence of a significant potential vocabulary. English words that have similarities to German, direct borrowings from English,

internationalisms facilitate the process of learning to read and contribute to a faster acquisition of the German vocabulary;

3) Rapid progress in reading contributes to the faster development of socio-cultural competence;

4) In the process of mastering all language tools, including grammatical, the orientation phase of 2<sup>nd</sup>FL teaching can be shortened and can be performed independently, for example, using tasks such as “Output a rule”.

The intensification of the initial stage of training and the entire educational process as a whole is an important prerequisite for its success and effectiveness.

8. It is necessary to systematically monitor the successful progress of 2<sup>nd</sup> FL teaching, develop students' reflection, ability to self-control and self-esteem.

In our institute - Samarkand State Institute of Foreign Languages, German as 2<sup>nd</sup>FL has been taught since 1994. Students have the opportunity to choose which foreign language (French, German, Spanish, Italian, Chinese, etc.) they will study as 2<sup>nd</sup>FL. Second foreign language learning begins with the 2<sup>nd</sup> semester and lasts for 4 years. As practice has shown, such terms of learning German as 2<sup>nd</sup>FL are the most effective and efficient. Already at the beginning of the study of 2<sup>nd</sup>FL students are convinced that German and English have a lot in common:

1) a Latin font

2) in the field of vocabulary and word usage

3) in the structure of a simple sentence (the presence of a verb-ligament);

*Deutsch - English*

*Mein Name ist Sardor. My name is Sardor.*

*Sie ist krank. She is ill.*

*Er spricht Deutsch. He speaks German.*

4) In the formation of tenses (from the three main verb forms and the use of the auxiliary verb haben = to have);

*Deutsch - English*

*Kommen – kam – gekommen come – came – come*

*Bringen – brachte-gebracht bring – brought – brought*

*Sprechen – sprach – gesprochen speak – spoke – spoken*

modal verb;

*müssen – must, to have to*

*können – can, to be able to*

*dürfen – may, to be allowed to*

*wollen – to want/wish to, be intended to*

*sollen – to be supposed to*

*mögen – to like to*

the usage of articles;

*the Clown = der Clown (m)*

*a clown = ein Clown*

*the car = das Auto (n)*

*a car = ein Auto*

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*the garage = die Garage (f)*

*a garage = eine Garage*

The usage of relative pronouns in compound sentences with subordinate determinants;

*Einige Relativpronomen - Some relative pronouns*

*Singular, Personen Persons (Singular)*

*die Frau, die... the woman,*

*der Mann, der... the man, who...*

*das kind, das... the child,*

*Plural, Personen Persons (Plural)*

*Die Leute, die... the people, who...*

*Singular, Sachen Things (Singular)*

*die Kiste, die... the box,*

*der Ball, der... the ball, that/which...*

*das Auto, das... the car,*

*Plural, Sachen Things (Plural)*

*die Spielsachen, die... the toys, that/which...*

All this can serve as a support for mastering German as a 2<sup>nd</sup>FL, especially at the initial stage of learning. Effective help is provided by a large number of words that are recognizable by visual perception: internationalisms, borrowings, for example: *die Donau, der Norden, der Süden, der Osten, der Westen, der Chef, die Ziffer, der Laborant, der Elektriker, der Soziologe, der Reporter*, etc. Socio-cultural information can also be used as a subject for comparison.

- Learning German will go faster and easier if:
- Rely on the similarity with 1<sup>st</sup>FL - English, as well as find support in the native language;

- Use language guesswork (about the meaning of a word, grammatical form), based on the context, on familiar parts of the word;

- Notice differences in language phenomena and ways of expressing thought;

- Transfer to a new language the ability to work (find the meaning of a word in a dictionary, use a paraphrase, perform various exercises, etc.)

However, it is also important to know that the study of each new foreign language is also a lot of difficulties, for example, when teaching German on the basis of English, students experience difficulties:

when pronouncing;

in the reading rules;

in intonation;

some words in English and German look and sound similar, but have different meanings, and are so-called "false friends of the translator";

in the order of words;

in the declination of articles.

in verb conjugation;

in complex grammatical constructions, etc.

To conclude, in order to increase the positive influence of 2<sup>nd</sup>FL and prevent interference from the native language at the grammatical and lexical levels, it is necessary to direct the attention of students to finding similarities and differences in those languages. In the process of working on phonetics, to overcome interference from 1<sup>st</sup>FL, differentiated exercises are necessary, accompanied by an explanation of the differences in articulation of matching sounds.

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## WAYS TO DEVELOP THE USE OF TRIOS IN TEACHING ENGLISH IN THE EDUCATIONAL PROCESS (ON THE EXAMPLE OF READING, WRITING AND LISTENING)

**Abstract:** It is well known that English is one of the most widely spoken languages in almost all countries in the world. The ever-increasing demand for fluency in English throughout the world in the fields of business, economics, and education has led linguists and philologists, as well as teachers, to prioritize finding more effective ways to teach language skills such as reading, listening, and writing. In this article, we consider the importance of these aspects in learning and teaching process of English or any other foreign language, presents approaches to teaching these aspects which can be used in the process of learning a foreign language, introduces various strategies for learning, and describes common ways to teach students.

**Key words:** methods and strategies, listening, reading, writing, concept of new pedagogical technologies.

**Language:** English

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### Introduction

The concept of modernization of Uzbek education defines the modern lesson as a multifunctional unit of the educational process, where all pedagogical influences are concentrated and implemented. Communication between teachers and students is aimed not only at activating cognitive capabilities, but also at a systematic, purposeful study of the personal manifestations of each student. Modern education must meet the needs of modern society. The main requirement imposed by the conditions of modern life to the level of foreign language proficiency is that a person can communicate in a foreign language, solving their life and professional tasks with it.

Language scientists believe that mastering such communication skills as reading, listening, and writing requires extensive, versatile knowledge of the world and the topic, as well as perfect knowledge of the language. According to linguists-teachers, these aspects require extensive background or, as they are called, basic knowledge, as well as certain skills to understand the language. Effective use of these aspects is the basis for successful acquisition of

foreign language skills. First of all, these skills are the foundation in all aspects of language learning.

**Reading.** As in listening, there are ascending and descending approaches to reading. In a bottom-up approach, the reader collects letters to form words, sentences and paragraphs in order to capture meaning. Thus, the reading activity is based on the structure of the text that is read by students who are learning the language. According to Carrell, text processing from the bottom up structures the meaning of the text from the smallest units of the language to the largest, and then changes the existing basic knowledge of the student and his forecasts for the text based on the information found in the text [1]. According to Miller, the bottom-up approach, or as it is also called, bottom-up processing, helps students become fast and good readers, but on the other hand, without effective knowledge of a second language, this processing will not be successful [1].

A reading strategy is a plan or way to do something; a specific procedure used to perform a skill. For example, students have difficulty completing a short reading task, such as a newspaper article. This difficulty is due to the lack of ability to

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focus and concentrate on the written words. Because of this, many students need guidance and strategies to help them focus on reading and do more than just read words on paper. The skills of a strategic reader in the content area can be divided into seven areas, namely:

1. Prediction - based on observations and / or personal experience.
2. Visualization - the formation of mental images of scenes, characters and events
3. Linking - linking two or more things together or seeing a link when reading a text.
4. Question - asking or considering.
5. Clarification - to make it clear or to become clear and free from confusion.
6. Summation - concisely define the essence of the text.
7. Evaluation - form an opinion about what has been read [1].

To develop reading skills in English, linguists suggest the following strategy to the teacher: teach students to focus on the text itself, rather than on the sentences in it; to understand most of what you read, you must learn to understand the structure of such long units, such as a paragraph or the entire text, to do this, students need to start with a global understanding of the text and move towards a detailed understanding, rather than the other way around, and also need to use authentic text whenever possible. Authentic text does not make learning more difficult. The difficulty depends on the activity that is required from the students, not on the text itself.

**Writing.** Teaching writing in a foreign language is an important task of a modern linguistic higher educational establishments. As a universal anchor of knowledge, writing helps to memorize lexical and grammatical material and, consequently, to teach listening, speaking and reading. Analyzing the state of teaching writing in higher education, we can say that, in contrast to other types of speech activity, it is given much less attention by both Methodists and teachers, which indicates that writing is underestimated as an effective means of learning. Before we proceed to the analysis of methods and principles of teaching writing, we should consider writing as a methodological category.

According to the candidate of pedagogical sciences, L.K.Mazunova [2, 67], writing should be considered as a methodological category. She argues that the problem associated with teaching writing in a native or foreign language cannot be solved without answering the “eternal” questions of the methodology - what is writing, whether written speech exists independently of oral speech, whether written speech can claim a greater role than an auxiliary means of language acquisition, etc.

The method of systematic teaching of writing as one of two inseparably linked complementary activities-reading and writing-has not yet been developed. L.K.Mazunova tries to understand the

phenomenon of writing as an object of purposeful and systematic training, and also clarifies the above questions, removes ambiguity in the interpretation of the terms “writing”, “written speech”, “written communication”, “written communication”, “written text”, “binary text”, etc. [2, 88].

Solving issues related to teaching to write in any language is associated with some problems. The first set of problems is related to the length of the process of mastering the written form of speech, on the one hand, and the insufficient amount of educational time allocated by the university program to overcome this problem, on the other hand; the latter is explained by the tradition of considering writing as an auxiliary means of mastering a foreign language. The second set of problems can be traced in the insufficient study of writing as a didactic method object in connection with: 1) ignoring it as a target type of speech activity, 2) underestimating the rich potential of writing for speech and intellectual development of a person; 3) the complexity of the interdisciplinary interpretation of writing as a multicomponent and multi-level process.

The arguments of linguists and psychologists regarding the phenomenon of writing are largely contradictory. It is known that all the linguistics of the XIX century dealt exclusively with written speech, while not considering it necessary and important research as a language code. Baudouin de Courtenay, who is not without reason considered the founder of the theory of writing, first draws attention to 2 types of speech activity-pronounced auditory and written-visual [3, 256].

Thus, appealing to the history of self-affirmation of written speech as a real, but for a long time not recognized phenomenon that affects the development of speech, on the one hand, and complicates human thinking, on the other hand, we can talk about the need to rehabilitate writing and return it to its rightful place among such types of speech activities as speaking, listening and reading.

**Listening.** In research on the methodology of teaching foreign languages, the following system of exercises is considered, aimed at the formation of auditory skills, as well as at improving the mental mechanisms that serve it, since the process of understanding depends not only on linguistic and extralinguistic (situational) factors, but also on the degree of development of some mental formations [4].

Such exercises are aimed at developing skills that are associated with the action of operative memory, probable prediction, and equivalent substitutions. The system of exercises for learning listening can be divided into preparatory and speech exercises.

The object of the preparatory exercises are problems related to the recognition of certain language phenomena and speech signals. Speech exercises are aimed at improving semantic perception and

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achieving a certain level of understanding. The analysis of the methods of formation of auditory skills defined in the research allows us to determine those that would correspond to the specifics of listening as a type of speech activity and the peculiarities of its formation when learning a foreign language in higher educational institutions. In our opinion, the most appropriate methods for applying to a higher educational institution are the following methods:

- communicative;
- training (exercise method)
- informational and receptive;
- control and verification.

Control and verification methods are used both to develop the ability to understand the content of listening, and to control the level of formation of auditory skills.

Traditionally, work on audio materials is divided into three stages, so there are three groups of exercises: pre-text exercises, exercises that are performed during listening, and post-text exercises. At this stage preparatory tasks are recommended:

- guessing, predicting the topic of future listening by title, new words, diagrams, illustrations;

- summary of the main topic, introduction to the problem of the text, message of information about the upcoming listening, message of the listening task;

The next stage is characterized by tasks of the following nature:

- listen to the text and fill missing words in sentences;
- listen to the text and say which of the proposed phrases were used in it without any changes;
- listen to the text and say what definitions for the following words were found in it;
- complete the following sentences;
- listen to the text and say that it was talking about something;
- listen to the text and find the Uzbek / foreign equivalent of words in the parallel column.
- fill in the tables.

To conclude, the success of the student depends to a greater extent on how systematically, competently and regularly the teacher works to teach students to master the strategies of listening, reading and writing with the use of multimedia and new pedagogical technologies. Such methods of teaching each aspect separately are widely used in the Samarkand State Institute of Foreign Languages for teaching future linguists, philologists, as well as teachers of English.

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## FROM THE HISTORY OF COLLECTING, PUBLISHING AND STUDYING THE KARAKALPAK DASTAN ZHAKHANSHA

**Abstract:** The article discusses issues of the history of collecting, publishing and studying the Karakalpak National Dastan Zhakhansha. Until now this Dastan was not became the object of special study. The author pays special attention to the originality of Dastan in reproducing the image of the main character Zhakhansha, as well as features of the plot of the work.

**Key words:** Dastan Zhakhansha, collecting, publishing and studying, Khurbanbay zhyraw.

**Language:** Russian

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### ИЗ ИСТОРИИ СОБИРАНИЯ, ИЗДАНИЯ И ИЗУЧЕНИЯ КАРАКАЛПАКСКОГО ДАСТАНА «ЖАХАНША»

**Аннотация:** В статье освещаются вопросы собирания, издания и изучения каракалпакского народного дастана «Жаханша». До настоящего времени данный дастан не становился объектом специального изучения. Автор уделяет особое внимание оригинальности дастана в воспроизведении образа главного героя – Жаханши, а также особенностям построения сюжета произведения.

**Ключевые слова:** дастан «Жаханша», собирание, издание и исследование, Курбанбай жырау.

#### Введение

Каракалпакский фольклор как художественное отображение действительности дошел до наших дней во всем своеобразии жанров и идейно-тематической направленности содержания. Каждый жанр устного народного творчества имеет важное значение для «историков каракалпакской устной литературы, ученых-языковедов и исследователей литературы. Ибо только в устной литературе хранится прошлое каракалпакского народа, быт и хозяйство, взаимоотношения, культура, богатство языка и взгляды народа» [2, с.46].

Известно, что в течение всего XX века проводилась систематическая работа по сбору, упорядочению и изучению образцов устного народного творчества каракалпаков. Примечательно, что среди богатого фольклорного

материала значительное место занимают эпические произведения различного содержания – дастаны (дэстан). В передаче духовного наследия из поколения в поколение особая роль принадлежит жырау и бахсы, исполнявшим изустные произведения под аккомпанемент музыкальных инструментов кобыз (кобыз) и дуутар (дуўтар), причем эпические произведения исполняются под сопровождение кобыза, а лиро-эпические – под сопровождение дуутара.

Одним из наиболее интересных образцов фольклора является дастан «Жаханша» («Жаҳанша»). Дастан записан в 1956 году М.Сейтниязовым из уст каракалпакского жырау Курбанбая Тажибаева. Как указывает известный фольклорист И.Сагитов, из уст К.Тажибаева были записаны такие дастаны, как «Жазкелен», «Курбанбек», «Шийрин-Шекер», «Менлихал»,

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«Хатамтай», «Салимжан», «Жаханша», «Хажыгерей», «Жанадил» [10, с.118]. Большинство из дастанов, входящих в репертуар К.Тажобаева, относятся к героическим дастанам. Так, наряду с дастанами «Кырык кыз», «Коблан», «Алпамыс», «Едиге», «Бозуглан», «Шора батыр», «Маспатша» упоминает дастаны «Жазкелен», «Курбанбек», «Хажыгерей» [5, с.26; 9, с. 17].

Рукопись дастана «Жаханша» хранится в рукописном фонде фундаментальной библиотеки Каракалпакского отделения Академии наук Узбекистана (Опись П-284, №88206), объем рукописи составляет 8000 строк. «Жаханша» наряду с дастанами «Ерсайым», «Бозжигит», «Зийнеп-Алтынгул» был подготовлен к печати Институтом истории, языка и литературы имени Н.Давкараева ККФ АН УзССР и впервые издан в 1990 году в XX томнике «Каракалпакский фольклор». Примечательно, что в данном издании в текст дастана «Жаханша» были внесены некоторые изменения, исходя из требований идеологии бывшего Союза. Позднее, в годы независимости, данный дастан был включен в многотомник «Каракалпакский фольклор» (2012). Дастан «Жаханша» как отдельная книга не издавался.

Несмотря на то, что учеными ранее были высказаны мнения относительно данного произведения, но до настоящего времени «Жаханша» не становился объектом специального исследования.

Первоначальный научный обзор по содержанию, идейно-художественным особенностям дастана представлен в научных работах отечественных фольклористов Н.Жапакова и К.Максетова. Так, в статье Н.Жапакова «О неопубликованных дастанах» впервые в каракалпакской фольклористике говорится о необходимости изучения дастана «Жаханша». Было высказано следующее мнение о времени создания дастана: «В дастане открыто говорится, что государство Жаханша на Уратобе и государство татар (ногай) были одной страной, одним краем. Эти сведения жырау не могли выдумать. А этнонимы «каракалпак, руу кайшылы» и «татар» возможно были привнесены в текст дастана позже. Но этим не отрицается, что дастан является одним из творений богатого устного и художественного творчества каракалпакского народа. Ибо общеизвестно, что нынешний каракалпакский народ в то время был одним из народов, находившихся в союзе с ногайцами... Из этого следует, что период создания дастана можно отнести к XV веку. Так как со второй половины XV века с началом распада союза ногайцев, предводители этого союза прилагали все усилия, чтобы предотвратить это» [3, с.111].

Позднее К.Максетов в своем труде «Каракалпакский эпос» отмечает: «Дастан исполнялся многими певцами, но в варианте Курбанбай-жырау особенно ощущается его собственный стиль. Трудно судить, о каких временах повествуется в «Жаханше», ибо нельзя сказать, когда существовали рождённые фантазией жырау взаимоотношения между Ура-Тюбе, Чин-Мачином и татарами» [6, с.157-158]. Ученый также высказывает мнение относительно того, что дастан исполнялся многими сказителями, но среди них вариант Курбанбая жырау является наиболее приемлемой и реалистичной как с художественной стороны, так и по форме. По нашему мнению, это рассуждение доказывает правильность нашей гипотезы, что автором дастана «Жаханша» является Курбанбай жырау, что он сам создал этот дастан». Иными словами, «Сказитель, хорошо знающий народные сказки – это человек, который знает трудности жизни, ставит высокую идею овладения знаниями и ремеслом и свое мнение художественно доказывает посредством дастана «Жаханша» [7, с.17].

Несомненно, данные высказывания очень важны для определения генезиса дастана «Жаханша». В то же время следует отметить, что до настоящего времени нет никаких сведений о такой исторической личности, как Жаханша. Все же, из содержания данного дастана можно получить представление о времени его возникновения, чему также способствует наличие в тексте топонимов и гидронимов.

Основная идея дастана «Жаханша» состоит в утверждении необходимости глубокого овладения молодежью знаниями и какой-либо профессией с целью служения в дальнейшем своей Родине и своему народу.

Сюжетная система дастана включает в себя героические события, описывающие борьбу главного героя произведения против несправедливости. С большим мастерством раскрыты отрицательные образы ханов, баев и торговцев, таких как Аскархан, Усенбек и Карабай через их противостояние с главным героем. Композиционный строй дастана «Жаханша» созвучен с героическими дастанами схожего традиционного образца, где основное внимание уделяется отражению народных идеалов о мужественных батырах, защищающих народ от врагов, возвеличению их героических поступков.

Главный герой дастана Жаханша с двенадцати лет стремится овладеть знаниями и ремесленным мастерством. Как персонаж, заключающий в себе лучшие качества, свойственные настоящему джигиту, Жаханша в целом отличается от других образов, представленных в дастане. Вот как описывается эпизод рождения Жаханши, когда бездетные

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брatья Сангилбай и Карабай, просившие у Всевышнего послать им детей, достигают исполнения своего желания:

*Алтыс жасар Сэнгилбай  
Ул перзентли болады.  
Елли жасар Карабай  
Кыз перзентли болады.  
Еки агайинли жэм болып,  
Төрткүлли ошақ ойдырып  
Тууша, бийе сойдырып,  
Ура Төбе халықларын  
Нан менен етек тойдырып  
Халқына хызмет етеди... [4, с.14]*

**Подстрочный перевод:** ‘У

шестидесятилетнего Сангилбая родился сын, У пятидесятилетнего Карабая родилась дочь. Два брата сообща приказали вырыть (в земле) очаг с четырьмя отверстиями, зарезать тууша (годовалую козу) и кобылицу, (и) стали служить народу Ура Төбе, угощая до отвала хлебом и мясом’.

В то же время рождение главного героя в «Жаханше» несколько отличается от схожих сцен, представленных в других дастанах: здесь нет показа пристрастия матери героя к какой-либо еде во время беременности, т.е. нет описания момента, когда ей хочется сердца тигра или льва, нет сцен чудесного рождения ребенка. Таким образом, события дастана не выходят за рамки реальной действительности.

Братья, положив младенцев в бесик (колыбель), обращаются к народу, прося дать имена новорожденным. Таким образом, сын Сангилбая наречен Жаханшой, а дочь Карабая – Шийринжан:

*Бесикке бөлеп балларын  
Ортага әкеліп қойдырды,  
Ели-халқым, арзым бар:  
Презентсиздің дәртінен  
Маған болды дүнья тар.  
Атын сизлер қойыңдар!  
Иним болған Карабай  
Кыз да болса баласын,  
Улдан зыят көреді.  
Кыз баламның хэм атын  
Сүйкімлі қылып қойыңдар, –  
Дейіп сонда Сәңгилбай,  
Халқына арыз айтады.  
Ели-халқы жэм болып,  
Сәңгилбайдың улының  
Атын қойды Жаханша.  
Карабайдың қызының  
Атын қойды Шийринжан. [4, с. 15]*

**Подстрочный перевод:** ‘Детей, запеленав в колыбель, вынесли к народу. «О, мой народ, у меня к вам просьба. Из-за тоски от бездетности мир был мне тесен. Дайте (им) имена сами. (вот) Карабай, мой брат, Хоть у него и дочь, (но) любит больше сына. И дочери моей дайте хорошее имя»,

– Обращается к своему народу. Народ же сообща Сына Сангилбая нарек Жаханшой, дочь Карабая – Шийринжан.’

Мотив взросления Жаханша несколько схож с описанием взросления Илимхан, главного героя одноименного дастана. Так, едва родившись, за сорок дней Илимхан становится взрослым джигитом. Подобный элемент характерен и для дастана «Жаханша», когда главный герой дастана Жаханша взрослеет раньше своих сверстников, и в двенадцатилетнем возрасте на своем коне Коянкок (Қоянқөк) участвует в национальной игре «козлодрание», устроенной в честь тоя Алимбая. Двенадцать раз двенадцатилетнему мальчику удается захватить козленка и, не выдержав с его стороны такого напора, соперники начинают хлестать его плетьюми. Стойкость в подобных испытаниях доказывает возмужание Жаханши, его готовность к участию в предстоящих боях. Действительно, этот мотив свойствен и другим каракалпакским героическим дастанам. Например, в дастане «Коблан» мальчик Коблан отличается от своих сверстников особой силой. Во время игры «асык» («альчики») Коблан проявляет свое превосходство над другими ребятами. У коня, на которого садится Коблан, от тяжести всадника прогибается спина. Впрочем, хотя в дастане «Жаханша» мотив взросления героя и описан схожим образом, но все же передан слабо. Это дает возможность утверждать, что описание взросления главного героя приближено к реальной действительности.

В сюжете дастана «Жаханша» можно встретить элементы сказочности. Так, Жаханша с родным дядей Карабаем едет в Шынмашын, чтобы овладеть профессией торговца. Там он втайне от брата находит себе наставника и начинает осваивать секреты профессии. После исчезновения Жаханша Карабай возвращается к себе на родину и передает печальную весть брату. И «тогда его брат Сангилбай гадает, и таким путем узнаёт, что сын жив и здоров. Он увидел, что перед сыном девять разных блюд, на его услужении много людей, сын же встал на путь изучения науки, (сидит) в темной комнате, куда не попадает луч солнца, читает книги и доволен судьбой. Видит, что с сыном все в порядке. Никто, кроме него самого (т.е. Сангилбая), не знал эту тайну» [8, с. 29]. Подобные сказочные элементы сюжета дастана, такие как гадание, предсказание можно объяснить влиянием древних понятий и представлений.

Помимо этого, в дастане «Жаханша» можно встретить фантастические образы гяуров-людоедов. Жаханше удается найти с гяурами общий язык и в конце концов он сдружился с ними. Это вполне соответствует народным представлениям, когда, как гласит каракалпакская поговорка, «знаниями побеждают тысячи, а силой

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– (лишь) одного». И если каракалпакским героическим дастанам свойственно наличие сцен сражений с врагами, в дастане «Жаханша» таких эпизодов не так уж много.

Следует отметить, что дастан «Жаханша» встречается только в репертуаре Курбанбая жырау. Оригинальность репертуара была отмечена известным фольклористом К.Максетовым, который пишет: «Особый репертуар свойствен только для Курбанбай жырау. Дастаны, занимавшие место в его репертуаре, не встречаются в репертуарах других жырау» [6, с. 104]. Но в то же время нельзя утверждать, что этот дастан является творением самого Курбанбая жырау, ибо, как свидетельствуют заключительные строки произведения, дастан передается из уст в уста через несколько поколений народных сказителей:

*Әуел айтсам өткенди,  
Бул дәстанның парқы бар.  
Ол Жупардың елинде,  
Жырау болған Айтууар.  
Кабыл деген бир бала,  
Оған шәкирт болғанды.  
Шәкирт болып жүргенде,  
Соннан ядлап алғанды.  
Нуратаның елинде  
Кабыл жырау атанып,  
Оғанда шәкирт табылып,  
Ядлап алған Халмурат.  
Халмураттай жырауда  
Толығы менен сақданып,  
Үлги болып қалғанды.  
Ол заманның дәстүрі –  
Сәллеси бар басында,  
Еки ағаштан құралған  
Қобызы бар колында,  
Қой бағып жүрген жеринен,  
Сандық тау деген шөлинен,  
Халмуратты көп излеп,  
Тәжибай улы Курбанбай  
Шәкирт болып барғанды  
Бул дәстанды үйреніп,  
Курбанбайдай бул жырау  
Халыққа сөзін таратып,  
Сексен жасқа келгенше  
Бул дәстан жақсы болған соң,  
Мийесінде қалғанды [4, с. 177-178].*

**Подстрочный перевод:** 'Если сказать о прошлом, Есть отличие этого дастана. В стране Жупар (т.е. во владении Жупар) Был жырау Айтууар. Мальчик по имени Кабыл Стал его учеником. Когда он ходил учеником, От него он выучил (дастан). В стране Нурата Кабыл стал известен как жырау, К нему тоже пошли в

ученики, (и) Халмурат выучил (этот) дастан. Он полностью сохранился у такого жырау, как Халмурат и стал образцом. На голове у него чалма По традиции того времени, Есть кобыз (у него) в руке, Смастеренный из двух (кусков) дерева. Долго искал Халмурата Курбанбай, сын Тажибая Там, где он пас овец, В пустыне горы Сандык (и) Стал его учеником. Выучил он этот дастан, (а) Слова такого жырау, как Курбанбай, Ушли в народ. Даже когда он достиг восьмидесяти лет, сохранился в его памяти (этот) дастан, потому как был хороший'.

Как видно из вышеприведенного отрывка, сам исполнитель дастана подчеркивает отличие «Жаханша» от других каракалпакских эпосов. В этом можно убедиться путем ознакомления с содержанием произведения, сюжетная линия которого в целом служит выражению главной идеи – призыву к овладению знаниями и ремеслами. Действительно, если ранее в героических дастанах главный герой проявляет себя через борьбу с врагом, то в дастане «Жаханша» все лучшие человеческие качества главного героя дастана – Жаханша (такие как мужество, смелость, преданность Отечеству и народу) проявляются через его ум и ремесленное мастерство. Подобное особое строение сюжетной линии получило положительную оценку К.Аимбетова: «единственный путь интересной передачи народу содержания – это понимание того, что (нужно) синтезировать новое содержание с бытующей издревле старой формой, укоренившейся в духовной жизни народа. Это мы можем оценить как мастерство жырау в построении композиции» [1, с. 81].

Помимо вышеуказанного, в дастане «Жаханша» наблюдаются мотивы, присущие героическим дастанам. И если в героических дастанах сюжетное направление произведения служит проявлению силы и мужества, геройских поступков персонажа в борьбе против врагов, то Жаханша, столкнувшись с несправедливостью, достигает преимущества над врагом только после того как получает определенные знания и умения. В то же время Жаханша изображен реалистически – как выходец из народа – тогда как главные персонажи других каракалпакских героических дастанов в основном представлены как выходцы из состоятельных семей.

Таким образом, дастан «Жаханша», вошедший в репертуар Курбанбая жырау, призван служить приобщению молодежи к новым знаниям и овладению ими ремесленного мастерства, что усиливает воспитательный характер дастана «Жаханша».

<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
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## DIGITAL ECONOMY: EXPERIENCE OF FOREIGN COUNTRIES AND FEATURES OF DEVELOPMENT IN UZBEKISTAN

**Abstract:** The article discusses the theoretical and practical foundations of the digital economy and presents the experience of the development of the digital economy in foreign countries. In the article shown the features of the economy of Uzbekistan for the formation and use of the digital economy and given the characteristics of the Digital Uzbekistan - 2030 program and the expected results of their implementation.

**Key words:** economics, efficiency, digital economy, development, Uzbekistan, technologies.

**Language:** English

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### Introduction

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The digitalization trend of various public areas on a global scale is obvious. This process serves as the basis for a new round of “technological” race, the prize of which is geopolitical and geo-economic leadership. At the same time, this is a chance for both developed and developing countries to improve their internal socio-economic situation.

In this regard, many countries have begun to consciously stimulate and regulate the development of digital technologies in order to obtain effects that are more positive and offset the negative effects of digital transformation.

Currently, many foreign countries have approved programs for the development of the digital

economy, including countries such as Germany, China, Japan, Brazil, the USA, Great Britain, Russia, etc. In addition, the number of such countries is growing. Each of the adopted programs (or strategies) has its own specifics. But all of them are aimed at solving national problems and rely primarily on national innovation systems.

### Main part

The current level of development of the global economy indicates that the digital economy is a rapidly developing sphere of life that will completely reformat the usual economic ties and existing business models.

In international practice, the definition of a digital economy has not yet developed. In most foreign sources, the description of the digital economy

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focuses on technologies and related changes in the methods of interaction between economic agents [1]. In this case, either specific types of technologies or one or another form of change in economic processes may be mentioned. Often, the definition of a digital economy is replaced by a list of directions of its influence on the economy and the social sphere

In the report of the Moscow Higher School of Economics "What is a digital economy?", it is proposed to give the following concept of the digital economy, which we consider more applicable to this definition:

Digital economy it is activities to create disseminate and use digital technologies and related products and services.

Digital technologies it is technologies for the collection, storage, processing, search, transmission and presentation of data in electronic form [2].

The American scientist Nicholas Negroponte first introduced the term "digital economy".

USA is one of the pioneers in the development of Information and Communication Technologies.

In the United States are situated such "giants" of the ICT industry as Intel, Microsoft, Apple, Oracle, etc.

By the way, there are some problems of digitalization of USA and the main problem are related to systemic imbalances, the federal budget deficit and the reluctance to increase the tax burden on business and the public.

Therefore, state innovation programs on the scale of financing are insignificant. In addition, competition is intensifying with China in the field of ICT.

China has relatively recently lagged far behind in the development of ICT. The change in this situation began with the launch of two basic state projects - "Plan 863" (1986) and "Torch" (1998) [3].

The first project focused on the long-term catch-up development of high technology in seven key areas, including ICT.

Particular attention was paid to the training of qualified personnel, including the study abroad of the best students and the attraction of foreign specialists.

The second project has become a set of legislative documents and initiatives aimed at the rapid formation of a new high-tech industry.

In China the best global achievements in the field of ICT were actively copied, almost any means were used to get as many foreign advanced technologies as possible.

One cannot but recognize the stunning successes of China in ICT construction, which was started from scratch, achieved in such a short time.

Currently, the share of the main sectors of the digital economy in China reaches 6–7% of GDP.

China today is the only state capable of building a national Internet. In the country, there are companies - analogues of American giants [4].

Tencent - the largest telecommunications company; search engine Baidu; Xiaomi Tech - a manufacturer of mobile devices with its Android operating system, completely independent of Google; Weibo (similar to Twitter); QQ and WeChat instant messengers; giant Alibaba online store with its Aliplay payment system, as well as Huawei Technology, ZTE, NetEase, TP-Link, etc.

Recognized world "giants" are gradually being squeezed out of the country. There is its own Silicon Valley - free economic zone Shenzhen is a former small fishing village near industrial Hong Kong, which has turned into one of the most brilliant science cities.

Moreover, the ownership of the Chinese giants of the info industry is different: Huawei is private, and ZTE is a state-owned company. But regardless of this, they quickly respond to government "recommendations" [4].

National experts note the backwardness of legislation, which does not have time to change in accordance with the pace of development of the digital economy.

The country is committed to ICT independence, as information security is taken very seriously. China is working to create an industry that is immune to unauthorized access. Currently, access to a number of foreign sites from the PRC is limited under the Golden Shield project (the so-called Great Chinese Firewall).

According to the OECD, the UK is one of the most innovative and entrepreneurial societies in the world (the presence of world-class higher education institutions, developed venture capital markets, a favorable regulatory framework, etc.), the spread of new technologies has become regarded as the preferred direction of development [5].

The main direction of the country's development has become the digitalization of the service sector. E-commerce in the UK is better developed than in any other country in the world.

The level of digitalization of the financial sector is also significant. Social networks are very popular in the country. The British were the first to use smartphones and mobile Internet, spend the most time online and use phones to broadcast music. Digitalization is also developing in other areas, including education (RefMe, eSchools) and healthcare (Network Locum) [6].

National experts believe that the introduction of Building Information Modeling (BIM) technology is changing the construction industry.

The UK hopes to make fully computerized construction the norm, and the country - the world leader in this sector, to achieve global recognition of British designers, contractors and product manufacturers. It is expected that this will lead to an increase in the volume of work and the creation of new jobs, and will open up new opportunities.

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To date, the UK implements a strategy for the development of digital technology (Digital Strategy) [6].

The document includes seven areas in which the country intends to develop a "leading digital economy" in the world, including [7]:

- world-class digital infrastructure;
- giving everyone access to the necessary digital skills;
- creating the best conditions in the world for launching and developing a digital business;
- helping every British business get digital;
- creating the world's safest place to live and work online;
- maintaining the role of a world leader in serving its citizens on the Internet;
- expanding the possibilities of using data in the economy and increasing public confidence in their use.

The strategy, in particular, involves the creation of five international technology centers designed to support the global advantage of British companies. Citizens who lack digital skills, the British government intends to provide free education.

Moreover, private sector organizations such as Google, Lloyds Banking Group, Barclays will participate in the education of adults and children.

The UK government has announced that it intends to invest 17.3 million pounds to university-based research in robotics and artificial intelligence (AI). Using AI could bring the British economy an additional 654 billion pounds by 2035.

With regard to Uzbekistan, the government of Uzbekistan included in the strategic development plan of the state a digital economy program, the purpose of which is to create a full-fledged digital environment and digital field in the republic.

The government of Uzbekistan believes that the "digitalization" of the economy will allow the country to resolve the issue of global competitiveness and national security as soon as possible [8].

The share of the digital economy in GDP in Uzbekistan is 2.2%. At the same time, the average optimal indicator is considered to be 7-8%, for example, in the UK it is 12.4%, South Korea - 8%, China - 6.9%, India - 5.6%, while at the same time in Russia - 2, 8%, Kazakhstan - 3.9%. In accordance with the draft, Concept of development of the "Electronic Government" system of the Republic of Uzbekistan, by 2025 is planned to increase the share of ICT services in GDP to 5.0%, and by 2030 - to 10% [9].

Uzbekistan implements the Digital Uzbekistan-2030 Strategy for the Development of the National Digital Economy, in which the main tasks are formed to accelerate the development of the digital economy and the widespread adoption of digital technologies in the spheres of the country's population.

The development of the digital economy is directly related to the level of development of information and communication technologies (ICT), which is usually estimated by the following indicators:

- share of the digital economy in GDP;
- size of investment in the ICT industry;
- Internet speed, degree of coverage of the country's territory and accessibility for use by the population;
- e-commerce development;
- provision of organizations with ICT specialists.

Investments in the ICT industry are very important for developing the country's economic potential, which stimulate innovative development, lead to higher labor productivity, lower costs and the emergence of new types of economic activity, and, equally importantly, improve the quality of life of the population.

However, the dynamics of attracting investment in this area leaves much to be desired, although certain improvements are observed.

In the first half of 2019, investments in the field of "information and communication" doubled compared to the same period in 2018. However, this indicator in 2018 decreased by almost 2 times, compared with 2017 - from 1.9 to 0.9 trillion UZS.

The indicator of the share of investments in "information and communication" in the total volume of investments in 2018 also decreased by more than 3 times, compared with 2017, and in the first half of 2019, and almost did not change compared to the same period of 2018 and amounted to 1.3%.

In the period 2017-2019 in Uzbekistan, on average, about 200 million US dollars were invested annually in the development of ICT.

For comparison: in 2018, 1.3 trillion dollars were invested in the development of ICTs in the United States, in China - 499 million dollars, in Belarus only foreign direct investment in ICT amounted to \$ 1.5 billion dollars. According to the calculations of the experts of the analytical company IDC, ICT expenses worldwide will grow by 3.8% annually and 4.8 trillion reached by 2023 dollars [9].

The importance of government policy is given to the development of electronic commerce.

Currently, in order to stimulate business entities in the field of electronic commerce, the National Register of Electronic Commerce Entities created.

On a voluntary and free basis, the National Register includes legal entities and individual entrepreneurs whose income from the sale of goods and services through electronic commerce is at least 80% of the total volume of goods and services sold by them. Moreover, they must pay a single tax payment at a rate of 2%.

The main universal electronic trading platform in Uzbekistan is the Trade Uzbekistan trading platform

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(tradeuzbekistan.com website), created by the Ministry of Investment and Foreign Trade. Other electronic trading platforms have also been launched, for example, uzbtextile.com for manufacturers of textiles in the B2B format, universal.uz for small and medium-sized businesses, etc.

The number of e-commerce transactions in the second quarter of 2019 amounted to 75.39 million, and the amount of transactions is 3.515 trillion UZS. In the first quarter, these figures were 73.8 million and 2.516 trillion UZS [10].

Much attention in Uzbekistan is paid to the use of ICTs in the field of improving the activities of public authorities, deepening their direct communication with the population, and the work of e-government.

In order to create conditions for citizens to receive public services in electronic format, including online, in 2017, a new version of the Unified portal for

In order to train highly qualified specialists in the field of information technology, the project "1 million programmers" was launched together with our foreign partners.

Considering that last year the work on connecting all cities and regional centers to high-speed Internet networks was completed, we should provide all villages and mahallas with this opportunity in the next 2 years.

Today, more than 7 thousand healthcare institutions, preschool and school education have high-speed Internet access, and in 2 years their number will increase by another 12 thousand.

### Conclusion/Recommendations

The experience of foreign countries shows that the digital economy is developing simultaneously in a wide range of areas and cannot be built by a limited circle of companies, even if they are endowed with special powers and resources. Therefore, the main role in the digital economy should be played by private business with a strong entrepreneurial and innovative approach, and the state should create the infrastructure and conditions for private initiative.

The state can stimulate the digitalization of economic processes by the following actions:

- act as the organizer of common technological platforms that unite different organizations, or as a regulator that directly sets requirements for the use of certain technological solutions, since without the synchronization of the implementation of standard

interactive public services was launched (the Unified portal, my.gov.uz). Which is a single electronic platform for access for citizens and entrepreneurs to receive public services and the necessary information on them (currently in 18 directions: housing and communal services, real estate, transport, etc.).

In accordance with the draft Concept for the development of the system "E-government in 2019-2025." it is envisaged, in particular, to increase the share of public services provided in electronic format from the current 37% to 80% and to improve the position in the rating of the "Electronic Government Development Index" from 81st to 50th place by 2025 [10].

Currently, an "IT-park" with modern infrastructure is being created in Tashkent. We already see the first results of his work. Such "IT-parks" will also be organized in Nukus, Bukhara, Namangan, Samarkand, Gulistan and Urgench.

technological solutions in entire segments of the economy, their wide distribution is impossible;

- constantly improve the existing regulatory framework governing the development of the digital economy, and do so in a mode of dialogue and taking into account the opinions of users, developers and service providers who, in practice, will encounter new types of objects and subjects of information legal relations that require legal registration;

- Become a participant in the overall process of digitalization of relations, including by developing the "Electronic Government" system and the list of public services provided in electronic format;

- stimulate the introduction of information systems, electronic services in organizations and introduce tax incentives for the development of digital technologies, as well as cross-border online trading;

- to train in necessary quantities the staff of both IT specialists and programmers themselves, as well as qualified users who are able to use constantly updated digital technologies.

At the same time, the main thing is that the development of ICT in the country, including affordable high-speed Internet, should keep pace with the business interest in introducing digital technologies into various production processes to increase labor productivity, reduce costs, and increase production and profit.

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## ABOUT THE LANGUAGE OF THE FIELD OF INFORMATION TECHNOLOGIES AND THE PECULIARITIES OF BORROWINGS OF ITS ENGLISH TERMS IN THE RUSSIAN LANGUAGE

**Abstract:** This article discusses the specifics of the language of information technology (hereinafter abbreviated IT) and its products, including the Internet and software; its influence on the appearance of the language as a whole in modern conditions. It also analyzes the processes of borrowing IT language words from English into the Russian language, including the formation of a Russian-language “slang” related to the IT sphere, and considers the potential causes of its occurrence.

**Key words:** Information technology, The language of computer technology, The discursive field of computer technology slang, Terminology, Neologism, Englishism, Language borrowings, Comparative Linguistics.

**Language:** Russian

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### О ЯЗЫКЕ СФЕРЫ ИНФОРМАЦИОННЫХ ТЕХНОЛОГИЙ И СПЕЦИФИКЕ ЗАЙМСТВОВАНИЙ ЕГО АНГЛОЯЗЫЧНЫХ ТЕРМИНОВ В РУССКОМ ЯЗЫКЕ

**Аннотация:** В данной статье рассматривается специфика языка информационных технологий (далее сокращенно ИТ) и его продуктов, включая интернет и программное обеспечение; его влияние на облик языка в целом в условиях современности. Также анализируются процессы заимствования слов языка ИТ из английского языка в русский язык, включая формирование русскоязычного «сленга», связанного со сферой ИТ, рассматриваются потенциальные причины его возникновения.

**Ключевые слова:** Информационные технологии, Язык компьютерных технологий, Дискурсивное поле компьютерных технологий сленг, терминология, неологизм, англицизм, языковые заимствования, сопоставительная лингвистика.

#### Введение

В современное время, роль информационных технологий вполне очевидна и обретает все большее значение. Будучи распространенными и наиболее удобными средствами работы с информацией, они проникли во многие сферы нашей жизни, включая как нашу профессиональную деятельность, так и время досуга. Более того, данные технологии продолжают осваивать и иные, несвойственные для них напрямую, сферы деятельности человека. Например, рост качества интернета и его скорости, а также растущая его доступность

сделали возможным такие средства развлечения, как интернет-телевидение и онлайн-шоппинг, а также такие формы образования и научной деятельности, как онлайн-конференции и дистанционное обучение. Следует отметить, что использование информационных и компьютерных технологий в учебном процессе, вывели его на качественно новую ступень, обеспечив новый уровень коммуникации обучающихся и преподавателей [1, 93]. Помимо этого, применение новых, интерактивных и эффективных средств обучения на основе информационных технологий служит своеобразным дополнительным стимулом

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для обучающихся, в особенности среди молодых людей, большинство из которых, как правило, пользуется такими средствами в повседневной жизни чаще [2, 72].

В условиях современного мира, экономический и социальный успех зависит во многом от степени использования данных телекоммуникационных и информационных средств [3, 80].

### Основная часть

На сегодняшний день встретить человека, никаким образом не сталкивающимся с информационными технологиями или их производными в повседневной жизнедеятельности, представляется редкостью. Если раньше наблюдалась тенденция определенного рода «пропасти» между молодым поколением, хорошо владеющим ИТ, и старшим, иногда не имеющим о них никакого понятия, в современное время наблюдается вполне очевидное «сглаживание» данных границ. Этот факт прежде всего связан с тем, что присутствие ИТ коснулось уже нескольких поколений, каждое из которых в той или иной мере «выросло» с представлениями о компьютерах, программах, интернете и его сервисах и т.п., тем самым эти возрастные группы имеют своеобразный «общий язык» в данной сфере. Во-вторых, характеристики ИТ, их доступность и удобство, эргономичность и способность экономить рабочее время и интеллектуальные ресурсы человека, были интегрированы в жизнь настолько, что знание ИТ до определенного, хотя бы минимального уровня, стало критерием движения рабочего процесса и условием приема на ту или иную работу. Тем самым, людям приходилось осваивать данную сферу зачастую вне зависимости от возрастной категории или профессиональной принадлежности. Как результат, в большинстве случаев, владение и использование информационных технологий в условиях современности имеет распространенный, в большинстве случаев неотъемлемый характер.

В широком смысле слова, сам термин «информационные технологии» и его использование в обществе довольно широко и не ограничивается сферой применения именно компьютерных технологий. Словосочетание было известно уже в 70-х годах прошлого столетия и применялось для описания любых инновационных систем хранения и передачи информации, не обязательно связанных именно с компьютерной техникой [4, 373]. Тем не менее, в современное время, ввиду того факта, что все инновации в области обмена и хранения информации связаны практически без исключений с компьютерами и иными техническими средствами, с ними сопряженными,

понятие информационных технологий рассматривается с контексте компьютерных технологий, будь то аппаратная их часть либо программное обеспечение.

С точки зрения лингвистического исследования, информационные технологии представляют собой особый интерес. Будучи внелингвистическим феноменом, ИТ и их производные сыграли немалую роль в обогащении современного языка, в частности, английского языка, ввиду прежде всего, исторических причин. Всем известно, что многие феномены, сформировавшие будущий облик информационных технологий, возникли в англоязычной среде. Ни для кого не секрет, что первые персональные компьютеры и интернет возникли и получили развитие в Соединенных Штатах Америки. Начиная с 80-х годов XX века наблюдался рост развития компьютерных сетей, получивший стремительнейший рост к началу 90-х, причем США занимали в то время первое место по распространенности сетей Интернет [5, 236]. Развитие же персональных компьютеров и их растущая популярность среди широких слоев населения привели к спросу на программное обеспечение для них, что послужило началом разработки новых программ, игр и операционных систем, также разрабатывавшихся изначально в США такими компаниями, как Microsoft и Apple. Все это сыграло не последнюю роль в облике языковой сферы ИТ – слов и понятий, имеющих отношение к информационным технологиям. Большинство таких слов приходили из английского в другие языки без локализации или перевода вне зависимости от степени родства этих языков, в большинстве случаев по той простой причине, что данные слова означали до этого неизвестные, инновационные понятия. В общих чертах, английский дискурс ИТ, будь то сфера техники, программирования или интернета, отличается тем, что в нем практически нет заимствований, и все новые слова, связанные с данной сферой, являются исконно английскими [6, 21].

В настоящее время дискурсивное поле языка ИТ настолько разнообразно и внедрено в современное общество на различных уровнях, что многие специалисты предполагают выделить его в обособленный, новый тип языка, именуемый «кибернетическим», как результат слияния языка в целом со спецификой компьютерной терминологии [7, 70]. Следует обратить внимание, что слова, используемые в наименовании различных понятий в сфере ИТ, формировались довольно интересным образом, который мог казаться несколько спонтанным ввиду разнообразия и отсутствия строгой структуры словообразования. В первую очередь, зачастую новое значение, связанное со сферой ИТ,

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добавлялось к уже существующему слову (или, часто, к его конкретной форме) по принципу «схожести» значения. Например, слово «Processor», означающее основной блок персонального компьютера, выполняющий обработку данных, возникло на основе существительного «Process», имеющее очевидное значение «процесса». В действительности, процессор компьютера осуществляет «процесс» обработки данных. Слово было заимствовано и вошло в обиход без изменения в других языках по мере вхождения компьютеров в жизнь человека в мировом масштабе. Интересно также отметить, что слово «Processor» в английском языке применимо вообще к любым инструментам или оборудованию, которые осуществляют какой-либо процесс, в основном технического характера. Тем не менее, в других языках, например, в русском, это слово применяется лишь в значении, связанном со сферой компьютеров. Более того, слово получило нарицательную природу. Большинство людей, имеющих неглубокие познания в компьютерах, стали называть процессором системный блок компьютера, (процессор по сути, является лишь его частью) что устойчиво вошло в обиход и часто является причиной недопонимания и по сей день.

Еще одним примером является слово «Flash Drive», известное в русскоязычном переводе как «флешка». Всем известно, что «флешка» является компактным переносным устройством, используемым для переноса и хранения различных данных. Данное словосочетание представляет особый интерес по причине его метафоричности, которое передает удобство данного инструмента. В словосочетании «Flash drive» слово «flash» по сути передает быстрый, мгновенный характер передачи данных, так как изначально слово «flash» означает «вспышку»; слово «drive» применяется касательно любых частей в информационных технологиях, хранящих данные, например, первоначально оно применялось для словосочетания «hard drive», что, соответственно, означает «жесткий диск компьютера» - основное устройство хранения на нем информации, причем, в общем смысле слово «drive» как глагол или существительное означает «вести», «движение», и всем известен тот факт, что в жестком диске применяются действительно диски, осуществляющие «движение» во время считывания данных. Словосочетание «Flash drive» возникло на основе схожести его функциональности, хотя в нем и не применяются никакие подвижные детали.

При внедрении слова в обиход русского языка с данной фразой происходят еще более интересные «усугубления» – вплоть до перехода в разряд чисто «неформальных» слов, прошедших процесс русификации путем прибавления и

использования русскоязычных суффиксов (flash – флеш + ка). Действительно, слово «флешка» стилистически является совершенно неформальным, разговорным словосочетанием, официальным аналогом которого служит «флеш-накопитель». Стоит признать, однако, что последнее встречается зачастую лишь в письменном виде, например, на упаковках и инструкциях, в то время как в устном дискурсе русского языка «флешка» - намного более обиходная и распространенная фраза, применяемая вне зависимости от степени «формальности» условий беседы.

Существует множество слов и словосочетаний, имеющих отношение к сфере ИТ, которые обрели неформальный характер в русском языке. Тому может быть несколько причин. Первой из них является неформальный характер социального слоя пользователей дискурса ИТ. Зачастую это были молодые люди, интересующиеся компьютерной и иной вычислительной техникой в свободное время, которые, как правило, чаще других пользуются сленгом, иногда элементами жаргона, в особенности если их вовлеченность в ИТ имеет более «углубленный» характер. По этой причине, использование англоязычных терминов, применяемых по отношению к ИТ в неформальной форме было для них обыденным делом.

Второй причиной является профессиональная принадлежность пользователей компьютерных технологий и социальные обстоятельства, их окружающие. Большая часть программистов – пользователей такого рода дискурса – занимаются данной деятельностью частично или в качестве досуга – это сказывается на природе их общения друг с другом, и создает вполне «неформальный» характер терминологии, или, в какой-то степени, ИТ-жаргона, который, отнюдь, в скором времени становится понятным многим благодаря быстрому распространению «модности» использования ИТ, таким образом, выходя из разряда жаргона в сленг, сохраняя стилистические и прагматические характеристики. Таким образом, многие слова, применяемые узкой сферой программистов в области разработки ИТ, постепенно «вышли» из данного узкого круга и вошли в повседневный обиход практически каждого человека в той или иной степени по причине внедрения ИТ в нашу повседневную жизнь[8].

Третьей причиной также является тот факт, что популяризация англоязычной терминологии, связанной с компьютерной техникой и ее производными, такими как интернет и программное обеспечение, привели к попыткам усвоения данных англицизмов в форме



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стилистического переосмысления, что дало начало жаргонным выражениям [9, 31], постепенно перешедшим в сленг. Данная адаптация сделала возможным популяризацию англоязычной терминологии ИТ среди людей, не знающих английский язык в полной мере, или знающих его на поверхностном уровне.

В пример модно привести следующие фразы:

«Забанить» - ситуация, при которой пользователя определенного сайта, интернет-форума или иного интернет-сервиса лишают к нему доступа; возникает при нарушении пользователем правил использования сайта или поведения на нем, например, при использовании агрессивных слов в адрес других. Является по сути русификацией (в форме аффикса «ить» и иных форм – «забанили», «забанил») англоязычного слова «ban», имеющего то же значение, но в английском языке применимого и к другим родам запрета, например, «ban the entrance» – «запретить вход, въезд»

«Скинуть на мыло» - передать что-либо (письмо, файл, фотографии) по электронной почте – русификация английского слова «mail», что означает почту в целом, вне зависимости, идет ли речь об электронной или реальной почте. В данной фразе прослеживаются также элементы исконно «русскоязычного» понимания процессов в виде слова «скинуть» - «передать», «отправить». Аналог данного слова в английском языке в таком значении не употребляется. В данном случае наблюдается некоторая степень семантического переосмысления слова «скинуть» в контексте использования интернета и компьютерных технологий [10, 627].

«Винт» - применяется в сленге для обозначения «винчестера» - иными словами, жесткого диска компьютера.

Иногда словосочетание получает наиболее «дословный» перевод, при этом появляется необходимость в подробном объяснении его значения – например – «материнская плата» - аналог слова «motherboard» («плата компьютера, на которой расположены все основные элементы для его работы»), что, по сути, является почти дословным переводом.

Новые значения слов создаются по мере развития сферы программирования, так получают в ней получают рождение новые понятия, опять же изначально в англоязычной сфере, которые переходят в русский язык с сохранением значения, претерпевая русификации в плане фонетики и графического отображения. В общем смысле, данные новые слова являются немотивированными неологизмами, очень часто яркими примерами калькирования.

Например, возьмем такое слово как «Репак». На сленге программистов оно означает «программу с изменениями и дополнениями» или

«модифицированную (измененную) игру». Слово происходит из английского языка «RePack», соответственно, с тем же значением. Причем данное слово, образовано путем прибавления аффикса «-ге» к основе «pack» - выражающее значение «переупакованной» – т.е. «переделанной программы / игры».

Такое же значение имеет русскоязычное слово «мод», имеющее приблизительно такое же значение, происходящее от англоязычного слова «mod» - сокращения от «modification» или «modified» («модификация», «модифицированный», соответственно).

«Кулер» - немотивированный неологизм от «cooler» (англ. «охладитель») - деталь компьютера, отвечающая за охлаждение компьютера и защиты его от перегрева. Обратим внимание, что аналог русскоязычного слова «охладитель» с данной целью не употребляется.

Следует отметить, что процессы стилистического сдвига дискурса ИТ наблюдаются не только в русском языке, но и в принципе, во всех языках, в той или иной степени. Даже лексика исходного англоязычного дискурса ИТ всегда носила такой же неформальный стилистический характер, однако, в определенно меньшей степени.

Обобщая данные тенденции развития понятий и слов в дискурсе ИТ, в процессе заимствования или вхождения слов (или их аналогичных словосочетаний) из английского языка в русский, лексика ИТ может проходить следующие процессы:

1. Дословный перевод – «материнская плата»
2. Частичный дословный перевод – «hard drive» - «жесткий диск»
3. Немотивированная неологизация или калькирование с русифицированием – «мод», «репак», «кулер»
4. Добавление новых понятий, несвойственных языку оригинала – «скинуть на мыло», «сбросить».

Данная категоризация является крайне обобщенной, так как разнообразие и постоянное развитие концептов информационных технологий растет и приобретает разнообразные лингвистические формы, которые могут включать в себя одновременно несколько процессов.

### Заключение

В заключение следует сказать, что язык информационных технологий является одним из наиболее динамичных слоев языка в целом, в особенности это касается английского языка, в котором новые значения слов и неологизмы создаются пропорционально степени развития сферы ИТ, которая, как правило, обретает все более актуальный характер, постоянно

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претерпевающая изменения, что не может не сказываться на степени употребления тех или иных слов, с ней связанных. По этой причине, дискурс информационных технологий остается одной из актуальных тем для анализа и

дальнейшего, более углубленного изучения, что может стать продуктивной языковой платформой для сфер лексикографии, стилистики, психологии языка и когнитивной лингвистики, а также для сопоставительного языкознания.

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## SEMANTIC CLASSIFICATION OF THE SYNTAX ANTONYMS OF UZBEK LANGUAGE

**Abstract:** The article discusses issues related to the criteria for determining syntactic antonyms in the Uzbek language and the formation of syntactic antonyms in sentences and their classification. It gives linguistic criteria that form the syntactic antonyms in the Uzbek language, also defines the essence of lexical and syntactic antonyms; types of syntactic antonyms are analyzed and methods for classifying the syntactic antonyms of the Uzbek language are proposed.

**Key words:** syntactic antonyms, criteria of definition of syntactic antonyms, the characterized and classified syntactic antonyms, the syntactic antonyms designating quantity and time, the syntactic antonyms designating a place and a measure.

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### Introduction

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For many years, the semantic structure of lexemes, as synonymy, homonymy and antonymy, as well as polysemy was considered an object of the lexical-semantic aspect. But in recent years it has been revealed that these phenomena are multifaceted (multifaceted) and can manifest themselves at different levels of the language. And this is connected with a new approach to the study of linguistic phenomena with the point of view of the anthropocentric paradigm that the above phenomena can be considered together with the human basis, that is, the transformation in the human mind of the picture of the world as an alternation of language, linguistic knowledge and speech.

In Uzbek linguistics, the identification of antonyms has been sufficiently studied, but it should be noted that in the scientific works of Z. Mirzaakhmedova [6], M. Mirtozhiev [7], R. Shukurov [12], antonymy and homonymy are considered from the point of view of the lexical-semantic aspect, and

M.Dzhurabaeva [4] and Y.Tadzhiev [10] study their morphological features.

Based on this, it can be noted that in most cases when these phenomena were studied, the main attention is paid to the lexical-semantic or formal-structural study of each phenomenon separately. In contrast to the studies that we intend to focus on, the study of the phenomenon of syntactic antonymy, homonymy and polysemy takes place at the highest level of the language.

### Main body

Antonymy is considered not only at the lexical level of the language, but is also considered a universal semantic category, which is considered at the morphemic, morphological and syntactic levels of the language. At each level of the language, an antonym has its own language features. For example, the main function of syntactic antonyms is to highlight information about the opposite entities of the subject (addressee). N.B.Boeva, who studied syntactic antonyms on the materials of the English language, argues that the opposition of syntactic antonyms

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belongs to a high degree of informativeness, through the denial of primary information in syntactic antonyms new information is transmitted [1]. An analogous pragmatic goal is observed in the appearance of subjects through the syntactic antonyms of emotional relations (surprise, trust, enthusiasm, irony, etc.) in various speech situations. Given the above, it can be noted that the problem of syntactic antonymy is an object not only of syntactic semantics, but also of pragmatics.

In linguistics, the problem of syntactic opposites such as antonyms relatively little studied. In this matter, attention should be paid to the works of Russian scientists T.B. Fastovskaya, N.V. Galatov, N.B. Boyeva, who conducted studies using examples of Romano-Germanic languages [11, 3, 2]. In these works, the linguistic essence of the phenomenon of antonyms is characterized, and also syntactic antonymy is analyzed in phrases, simple and complex sentences, related texts and language units that reveal it.

In Uzbek linguistics, the problem of syntactic antonyms requires special study both in semantic and in pragmatic aspects. This article discusses issues related to the criteria for determining the syntactic antonyms in the Uzbek language, the formation of syntactic antonyms in sentences and their classification [5,9].

In the Uzbek language, as in other languages, the syntactic antonymy in structure refers to a single paradigm, and also in semantics it is formed in oppositional pairs - phrases, simple and complex sentences, and between their parts [9]. Based on observations in the Uzbek language, we can distinguish the following linguistic criteria that determine syntactic antonymy:

1. Syntactic antonymy requires an oppositional antonymic meaning expressed through syntactic units.
2. In its structure, syntactic antonymy requires unification in a single paradigm according to the value of opposition units
3. Syntactic antonymy requires semantic relationships of paired syntactic units.
4. Syntactic antonymy requires a relationship of conditionally interconnected opposite elements of the phenomenon

Based on these criteria, it can be concluded that syntactic antonymy is based on semantic opposition and is structurally formed between paired units uniting into a single paradigm.

The formation of syntactic antonyms is manifested with the help of lexical, morphological units, as well as with the help of some syntactic constructions that create opposite relationships.

In the Uzbek language, lexical antonyms are important in the formation of syntactic antonymy. When used in syntactic units of lexical antonyms, the latter create opposition relations and form a syntactic antonymy. In this case, it will be necessary to

distinguish antonyms at the lexical and syntactic level of the language.

In addition, in the Uzbek language, syntactic antonymy is created using various syntactic constructions reflecting opposite semantic relations. For instance:

– *Неччи қопиди, опой? – чийиллаб сўради яна бирови.*

– *Бир қоп ... иди ... етимчалар насибасидан қайириб опкелгандим.*

– *Қанчайди, деёпман? – чийиллади бояги киши.*

– *Анчайде ... ман санамаган ... бир даста эди!.. (X. Do'stmuhammad).*

In this microtext, syntactic antonymy is formed using sentences *бир қоп ... иди – анчайде (бир даста эди).*

In the Uzbek language, syntactic antonyms in terms of structural composition and semantic structure can be classified according to whether they are ready-made in the language or formed in the speech process.

According to the sign of a ready-made existence in a language or formation in a speech process, syntactic antonyms can be divided into the following types:

1. Syntactic antonyms used as stamp units in a language. For instance: *Яхши боринг! – Яхши қолинг! Ҳайрли тонг! – Ҳайрли кеч!*

2. Syntactic antonyms that form in the speech process. For instance: *Бола ҳархаша қилди. – Бола тинчиди.*

In the Uzbek language, syntactic antonyms can also be classified on a semantic basis. The semantic types of syntactic antonyms are divided on the basis of the predicate semantics, which are considered both the grammatical and the semantic center of the sentence structure. The authors of the book “Ўзбек тилининг мазмуний синтаксиси” (“Semantic syntax of the Uzbek language”) also recommend defining semantic-grammatical models and generalized meanings of sentences based on the classification of predicates [8]. But in some cases, when determining the semantic type of antonymic sentences, only the main predicate is not enough; in these cases, the ratio of the arguments to the main predicate is important. For example, in sentences “*Бошлиқ қаттиққўл одам. – Бошлиқ бўшанг одам*” antonymic relationships are formed using predicate formations *қаттиққўл одам – бўшанг одам.*

In the Uzbek language, syntactic antonyms from the point of view of semantics can be divided into the following types [5, 9]:

**1. Characterizing syntactic antonyms.** Such syntactic antonyms are characterized by oppositional features of objects. In syntactic antonyms of this kind, the following internal semantic forms are distinguished:

а) syntactic antonyms, reflecting the oppositional characteristic features of people and

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animals: *Янги ходим камгап. – Янги ходим сергап; Ит ювоиш. – Ит қопагон;*

b) opposition states associated with people and animals: syntactic antonyms that reflect the natural state, physical state, psychological state, social, economic, etc.: *У қашишоқ одам. – У бой одам; Кўй семиз. – Кўй ориқ;*

s) syntactic antonyms reflecting opposing internal features and the external state of things: *Бу қўғирчоқ қуладиган. – Бу қўғирчоқ йиғлайдиган;*

d) syntactic antonyms, reflecting the opposites of form, volume, color, taste, smell of things, etc.: *Йўл узун. – Йўл қисқа.*

**2. Syntactic antonyms that classify.** Such syntactic antonyms reflect the classification of objects into opposite groups, classes, types. Inside the syntactic antonyms of this type, the following semantic types can be distinguished: a) syntactic antonyms reflecting opposing social groups of people; б) syntactic antonyms reflecting opposing species and classes of animals; в) syntactic antonyms, reflecting opposite types, varieties of things. For example, a sentence “*Илонбалиқ – умуртқали жонивор, чувалчанг – умуртқасиз*” has an antonymic character and displays information about opposing classes of animals.

**3. Quantitative syntactic antonyms.** Such syntactic antonyms provide information about opposing quantitative meanings of objects. For instance: *Ишларим кўп. – Ишларим кам.* The syntactic antonyms of this type can be divided into the following types: a) syntactic antonyms representing an indefinite opposite amount; б) syntactic antonyms reflecting a certain opposite quantity.

**4. Syntactic antonyms reflecting time.** Such syntactic antonyms provide information about opposing temporal meanings of objects. For instance: *Қишининг биринчи куни. – Қишининг сўнгги куни.*

**5. Syntactic antonyms reflecting a place.** Such syntactic antonyms give information about opposing values of the place of objects. For instance: *Меҳмонлар ичкарида. – Мезбонлар ташқарида.*

**6. Syntactic antonyms reflecting a dimension.** Such syntactic antonyms give information about the opposite values of the weight, distance and volume of objects. For instance: *Пахта даласи бу ердан олис. – Пахта даласи бу ерга яқин.*

**7. Syntactic antonyms that reflect relationships.** In such syntactic antonyms, one can see the opposite, that is, a positive or negative attitude and an emotionally expressive assessment of the speaker.

In accordance with this, the syntactic antonyms of this type can be divided into the following types:

a) syntactic antonyms reflecting opposite emotional relationships: *Тасанно сиздек йигитга! – Ҳайф сиздек йигитга!;*

b) syntactic antonyms reflecting opposing evaluative relationships: *Бу ишинг яхши бўлибди. – Бу ишинг ёмон бўлибди;*

**8. Syntactic antonyms reflecting presence and absence.** Such syntactic antonyms reflect presence or absence. For instance: *Дарди йўқ. – Дарди бор.*

It should be noted here that the ways of expressing sentences, meaning denial and absence, are similar, but they are two different sentences. When defining syntactic antonyms, it is necessary to distinguish between these two types of sentences. For example, offers *Ҳа! – Йўқ!* when expressing an affirmation or denial, they do not form a syntactic antonyms, but when expressing presence and absence, they enter into antonymic relations.

For comparison, we show:

*1. – Маиғулотга бордингми? – Ҳа.  
– Маиғулотга бордингми? – Йўқ.*

In the given example, the expressions *Ҳа – Йўқ*, being meanings of affirmation and negation, do not enter into mutual antonymic relations.

*2. – Ҳунаринг борми? – Ҳа.  
– Ҳунаринг борми? – Йўқ.*

In this example, the expressions *Ҳа – Йўқ* are sentences reflecting the antonyms of presence and absence.

**9. Syntactic antonyms that reflect opposing actions.** Such syntactic antonyms reflect expressions showing general opposing actions based on implementation or non-fulfillment. The syntactic antonyms of this type can be divided into the following types:

a) syntactic antonyms representing an indefinite opposite amount: *Самолёт нашлади. – Самолёт юқориллади.*

b) syntactic antonyms reflecting the beginning and end of an action: *Ўқииш бошланди. – Ўқииш тугади;*

s) syntactic antonyms that reflect the opposite directions of action of the subject: *Бола кийимини кийди. – Бола кийимини ечди;*

d) syntactic antonyms reflecting opposing natural phenomena, changes: *Ёмғир ёғди. – Ёмғир тинди; Йўл торайди. – Йўл кенгайди. и др.*

**10. Syntactic antonyms reflecting opposite actions and various situations arising on their basis.** The syntactic antonyms of this type can be divided into the following types:

a) antonymic sentences reflecting a mental state based on opposing actions: *У газабланди. – У хурсанд бўлди;*

b) antonymical sentences reflecting a physical state based on opposing actions: *У касал бўлди. – У соғайди;*

s) antonymical sentences reflecting a biological state based on opposing actions: *У ёшарди. – У кексайди;*

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d) antonymic sentences reflecting continuous states that arose on the basis of opposing actions: *Вазифа осонлаиди. – Вазифа қийинлаиди;*

i) antonymic sentences reflecting the results of opposing actions: *У семирди. – У озди.*

### Matherial method

The object of the article is syntactic antonymy. The main objective of the study is to identify the specificity and analysis of antonymy as a multifaceted linguistic phenomenon. In the study of syntactic antonyms, the methods of component and semantic-comparative analysis were used, and the scientific works of the studied antonyms in the lexical-semantic aspect of Russian and Uzbek linguists served as the methodological basis.

### Conclusion

As a result of the study, it was found that antonymy is considered not only as an object of the

lexical-semantic aspect, but also as a multi-aspect linguistic phenomenon that can be studied at the syntactic level. Based on the foregoing, we note the following conclusions:

1. Syntactic antonymy as a special type of opposition reflects the relationship between the form and content of syntactic units.

2. The semantic criterion is the main criterion for the definition of syntactic antonymy and is based on opposite semantic relations in the semantics of syntactic units.

3. In the Uzbek language, syntactic antonyms from the point of view of semantics can be divided into various semantic groups. Our proposed semantic classification is important in the semantic analysis of syntactic antonyms.

4. In our opinion, antonymy should be considered on the basis of an anthropocentric paradigm.

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## THE ROLE OF DIGITAL ECOSYSTEMS IN ECONOMY, BARRIERS IN THEIR DEVELOPMENT AND BENEFITS OF IMPLEMENTATION

**Abstract:** *The future economy will look very different from today. Digitalization will fundamentally alter the supply and demand dynamics in the economy. And it is undeniable that ecosystems, and not sectors, will define economic activities ultimately. In ecosystems, value chains will converge. Barriers to entry will shift from large capital investments to large customer networks as distribution models shift from a single point to that of multiple nodes. Today's nascent ecosystems are the building blocks for tomorrow's industry sectors. In this regards, digital ecosystem will help to create better environment to deliver customers best digital service, which will be discussed in this article in a broader sense.*

**Key words:** demand, government, environment, digitalization, ecosystem, business, database.

**Language:** English

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### Introduction

The digital ecosystem is a multilateral digital platform with information technology infrastructure, open to partners and working on the principle of mutual benefit for all participants [1]. A digital ecosystem is a distributed, adaptive, open socio-technical system with properties of self-organization, scalability and sustainability inspired from natural ecosystems [2]. Digital ecosystem models are informed by knowledge of natural ecosystems, especially for aspects related to competition and collaboration among diverse entities [3]. The ecosystem of the digital industry is an environment that provides the conditions for the innovative development and distribution of digital services, digital products, applications and devices in a particular sector of the digital economy. The purpose of creating an ecosystem is to provide the population with digital services that are formed “on the fly”, “on demand”, in real time, taking into account compliance

with all norms and regulations, as well as in conditions of maximum confidence. Such services will allow consumers to receive services and products without thinking about how the work is arranged to grow in general and how the information systems that support it work. The ecosystem generates the platform for public-private partnership (PPP) in the digitalization of different sectors of the economy which provides the opportunity for many third-party developers to join — the creators of new devices, products, tools and new digital services. Openness to participation, government incentives and a competitive environment will form the conditions for increasing the number of available digital services and improving their quality. Considering options for implementing the ecosystem, it should be noted that no technology can simultaneously solve all the problems of the industry. The challenges of industry digitalization are too large and complex for any one company. Therefore, we should not talk about disparate systems and services,

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but about a platform that provides the ability to work together disparate systems and organizations, both from a technical and commercial point of view. Any industry (sub-industry) of the digital economy is based on the knowledge economy. The carrier of knowledge in the ecosystem of the digital industry should be the semantic core, the support and development of which is an extremely important and high-tech activity in the digital economy. For example, in the banking sector, in which semantic interoperability is of particular importance [4], Financial Industry Business Ontology, FIBO8, is currently being implemented. The ontology was developed at the end of 2015 by OMG (Object Management Group) in conjunction with EDM (Enterprise Data Management) and is an industry

initiative to define the terms, definitions and synonyms of the financial industry, based on the use of Semantic Web principles such as RDF / OWL, as well as widely applicable OMG modeling standards, such as UML. The basis for the creation and development of FIBO are the requirements of the Basel Committee on Banking Supervision (BCBS), aimed at efficient data aggregation and reporting of risks [5].

### Analysis

The digital ecosystem is a multilateral digital platform that meets criteria such as the availability of information technology infrastructure, openness for partners and the principle of win-win<sup>1</sup>. In the following table key characteristics of digital ecosystems are presented (figure 1).

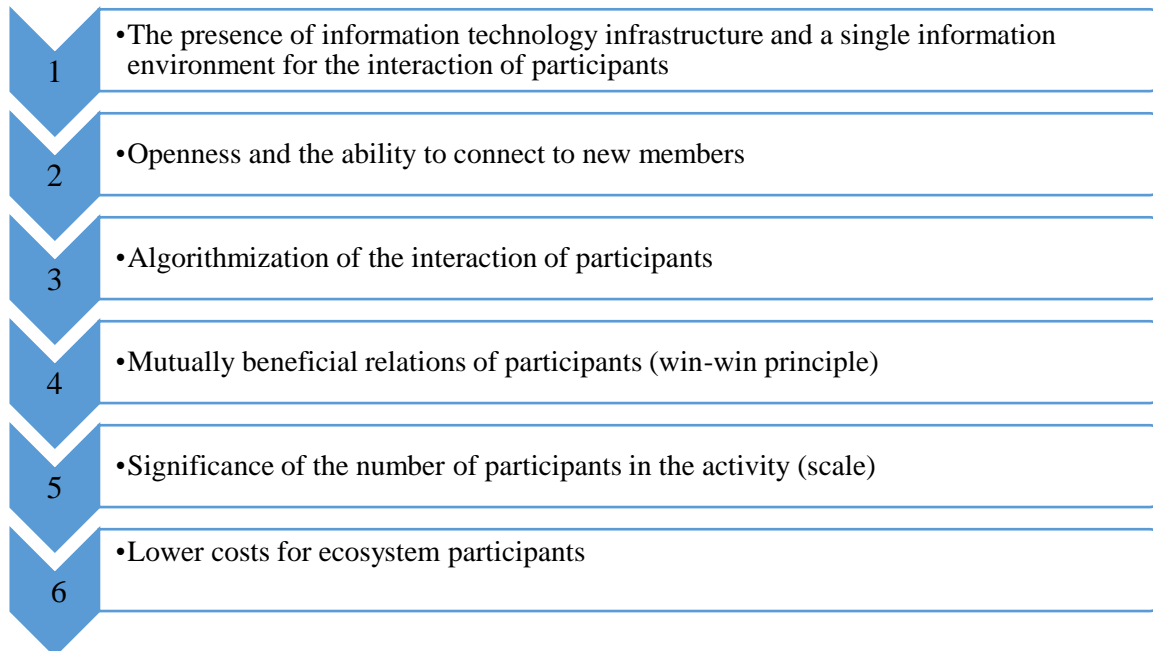


Figure 1. Key characteristics of digital ecosystem<sup>2</sup>

The areas in which digital platforms are mostly developed are transports (Uber, car sharing, travel services), communications (mobile communications, instant messengers, social networks), some types of finance (fintech) and e-commerce (marketplaces, announcement services), government services are also catching up. They are practically absent in the industry or where the number of contractors and transactions is small and automation through the digital ecosystem is not worth the effort<sup>2</sup>. It is definitely necessary to support any business that makes the product more valuable and improves the quality of the product or

service. It is too early to regulate tariffs, but in the long term three to four years some kind of monopoly regulation should appear so that businesses are not absorbed by giants. It is very important that as many of our ecosystems appear on the domestic market as possible and that profits do not flow to the expat side.

The work of an enterprise or community can be organized using a digital ecosystem in which users and the IT platform are seen as parts of a single organism. This is a symbiosis of the team and the technological tool, in which a high degree of freedom of communication between the participants, the

<sup>1</sup> Win-win is a principle in which all the parties benefit – there are no losers.

<sup>2</sup> Author's work based on scientific research and literature.



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processes are adjusted as necessary and are easily adapted to current needs.

What can digital ecosystems do?

- Reflect real chains of production processes.
- Compile processes into productive activities of the enterprise.
- And vice versa, they decompose activities into component processes.
- From any “point” of production, one can see the movement of the finished product or its component - in the present and past tense.
- You can evaluate the consistency of processes and user actions in all respects - time, space, volume, quality.
- A distinctive feature of ecosystems is a high degree of trust. Databases (registers) of ecosystems store not only indicators, but also the history of events. You can see the manipulations of users in retrospect at all stages of the company, department, community. The principles of information storage are reflected in the term “temporal database”. Closed ecosystems cover company employees or community members; open ecosystems include contractors, partners.
- Digital ecosystems are highly reliable and speedy because they are based on a distributed architecture. Failure of one or more elements does not mean stopping the process, loss of information.

Digital ecosystems enable enterprises to drive business processes more efficiently in a fully manageable manner. We are of the opinion that the followings are the top three ways that digitally integrated ecosystems drive value.

### 1. Create New Sources of Revenue

Digital ecosystems drive new revenue streams through consolidated ecosystem integration, with which organizations can track and analyze comprehensive data flowing through the business and use it to create new products and services. Such integration not only strengthens current revenue-generating processes it also creates value-added services for new revenue channels.

### 2. Lower Costs Through Improved Business Processes

Companies that have embraced digital transformation and ecosystem integration platforms are also finding measurable cost savings. Besides improving workflow efficiency, end-to-end integration improves your working relationships with customers and partners, and reduces operational costs due to automated data processes and business-wide efficiency.

### 3. Increase Speed of Technology Adoption

An ecosystem integration strategy enables enterprises to fully embrace new technology in ways that were previously cumbersome. Now, companies can take advantage of modern cloud services and SaaS solutions rather than rely on outdated legacy software

that cannot keep up with the pace of the enterprise today.

How do ecosystems differ from traditional automation? In the second case, a fixed algorithm of actions is set, decisions are incapable of flexible adaptation and changes “on the go” without the intervention of the IT department. Databases do not store information about events, but indicators for a specific date, and the value of one indicator differs from the database to the database. The main problem of centralized systems is the lack of trust in information, so centralized IT solutions are not suitable for creating digital ecosystems.

Thus, creating a digital ecosystem, manufacturers set themselves the following goals and objectives:

- 1) Creation of fundamentally new sales channels, combined into a single ecosystem, which will provide the customer with the opportunity to purchase in a convenient way for him.
- 2) Effective collection and processing of customer data, which will allow, understanding the needs of the client, to provide a personalized approach to the client.
- 3) Business transformation: operational decision-making based on consumer behavior statistics, the acquisition of a new sales forecasting mechanism through the study of customer experience.
- 4) Scaling and business development through integration with other services and partner companies.
- 5) New ways to attract customers, increase team efficiency, streamline operations and bring new products to the market through intelligent technologies.
- 6) Acquisition of competitive advantages, when the completeness and presentation of information becomes the key choice of the buyer.
- 7) The growth of customer attractiveness by combining traditional channels with digital.

The actions of participants in the digital ecosystem are mutually beneficial and tend to be jointly supported and strengthened, which creates further opportunities for them that are not feasible outside this ecosystem. The most important characteristics of digital platforms that need to be communicated and improved:

- ✓ Convenience and ease of work with the platform, allowing to quickly solve problems;
- ✓ Quality assurance of the services and goods provided;
- ✓ Security and confidentiality of personal information;
- ✓ Availability and speed of technical support;
- ✓ Quality feedback service.

Digital ecosystems are already being broadly used in such areas as shopping, media and entertainment, real estate, finance and banking, food

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delivery, travel transportation, job search and service / product sale.

The following table shows advantages and disadvantages of digital platforms (Table 1).

**Table 1. The advantages and disadvantages of the digital ecosystem [1, p.11-12]**

Advantages	Disadvantages
Access at a convenient time from a convenient place	No guarantee of personal data security
Time saving	There is no quality control of the provision of services
Saving money	Unstable operation, technical failures
The ability to compare and choose the best	Additional costs (commissions)
An opportunity to get a service / product without leaving home	Lack of quick feedback
Multifunctionality	No guarantee of personal data security
Possibility of prompt feedback	
Opportunity to sell a product / service and earn	

The point of the digital ecosystem is that the benefits be directed to each participant in the process. The user receives a set of different services or goods from various performers; for partners, the ecosystem is an additional way to promote their services and communicate with the end user. And for the platform owner - monetization through transactions that go through the resource, as well as offers of additional services. That is why nowadays it is chosen as business-models, and some of the examples of such reasons can be the followings:

- Great potential and ecosystem flexibility;
- Complete solution for customers;
- Ability to reach more users;
- Market need;
- Scalability;
- Convenience for customers;

- Cost reduction;
- Ability to rebuild from competitors.

Unfortunately, digital ecosystems are not developed in all spheres of production and services, of course, there are some internal and external reasons. According to Nikolai Golov, Head of Data Platform of Avito Company, the main barriers for the advancement of ecosystem are the technological complexity of the design, development of complex highly loaded systems (technologies, practices, competencies available on the market, product competencies). A well-designed system with a high level of reliability instantly occupies the market. All these barriers will remain in the coming years ” [1, p. 29].

In the following table Key drivers and barriers to digital platform development are shown (Table 2)

**Table 2. Drivers and Barriers for the development of digital platform[1, p. 18]**

Drivers	Barriers
Emergence of the Internet and mobile technology	Bureaucracy and legislative imperfections
Digitalization	Unavailability of partners
The convenience of digital platforms	Unwillingness / Unreadiness for Digital Change
High demands and user needs for new niches	The need for large financial investments
Partners' growing interest	Lack of qualified personnel
User interest in receiving services in a single window	Opposition from traditional services and major players
	Personal data storage

In my opinion the development of digital ecosystem should be encouraged and supported, and also supervised not only by entrepreneurs, but also by the government. The main types of state support that could contribute to the development of digital platforms (ecosystems):

- Integration with city services;

- Open dialogue with the city;
- Information support;
- Tax holidays;
- Subsidies;
- Access to open city data;

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- PPP, fulfillment of state orders, state tasks;
- Accommodation in a special economic zone;
- Technoparks (preferential accommodation conditions);
- Legal sandboxes.

Experts called the win-win aspect one of the key to the digital ecosystem. Differently assessing the current level of success of such a business model, no one doubted the prospects of the direction. Much attention was paid to the topic of personalization of services, the development of both B2C and B2B, increasing competition, the distribution of responsibility between platforms and their partners. One of the significant issues for modern business, according to experts, is the choice between creating your own digital ecosystem and embedding it in one of the existing ones. Moreover, ecosystems open to partners, according to experts, have more growth prospects.

### Conclusion

Overall, to create, maintain and develop a digital ecosystem, we need big investments, which not every company has. Today, with the rapid development of technology, vivid examples of the effective use of such a model include retail, telecommunications, the information technology industry in the broadest sense, the tourism industry, and, undoubtedly, the government and municipal services provided to the population. It is worth noting that the increase in the number of ecosystems in the industries listed above is associated primarily with the expansion of the opportunities provided by information technologies for the B2C sphere. It is definitely necessary to support any business that makes a product more valuable, improves the quality of a product or service. It is too early to regulate tariffs, but in the long term three to four years some kind of monopoly regulation should appear so that businesses are not absorbed by giants. It is very important that as many of our ecosystems appear on the domestic market as possible and that profits do not flow to the side of expats.

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## ISSUES OF THE TRANSFER OF REALITIES IN LITERARY TEXTS (From the perspective of the Uzbek-English literary translation)

**Abstract:** This article is devoted to the problems of translation of Uzbek literary works into English, the real situation, the skillful transfer of the original text in translation.

**Key words:** Translation skills, pragmatic adequacy, original text, contemporary problems of translation, pragmatic approach.

**Language:** English

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### Introduction

Translation and interpretation is one of the oldest fields of creative activity that has been forming in the history and culture of the peoples of the world for many centuries. The human race, which has been living on different continents and regions of the world for thousands of years, has also expressed its creative passions, interests, opportunities and interests through translation. Through translation and interpreters, the peoples of humanity became aware of each other, interacted with each other. At the same time, trade, handicrafts, housing, road construction, agriculture, and armaments have been gradually developed over the centuries.

A comprehensive study of the work on the basis of knowledge of the features of two languages, work on its vocabulary and realities is very important for the translator, and this also requires him to be a scientist and researcher to some extent. In Uzbek, there is a multi-meaning phrase "find a language".

It's about finding your way into someone's unlocked heart. The fact that two people have a job in life, understand each other well, know each other on the problem and act accordingly is also expressed by this phrase. It also means mutual agreement, covenant.

• There must be a common language between the author to be translated and his work and the translator. In this case, finding a language means a deep

understanding of the author's originality and the artistic features of a particular work, and the organization of the process accordingly. Finding a language is of great creative benefit only when the author being translated and the translator love his work, knowing that it will bring great spiritual benefit to his reader. Only when a translator, like a writer, has a wide range of phenomena, a broad understanding of the human psyche, and the ability to fantasize, and his ability is supported by deep knowledge, does his work acquire a convincing, understandable, high artistic expressiveness and expressiveness. The lack of knowledge about life, the biography of the original work and the author who created it, the lack of complete study and knowledge of the creative and life views of the work, the views on the work, the ignorance of the debates, undoubtedly affect a negative effect to the overall artistic quality of the translation. Before starting the translation, a comprehensive study of the work to be translated, preliminary work on its dictionary and artistic features, the internal structure of the work, images, the socio-historical environment in which the characters act, the means of artistic expression, the specific material, compiling references will pave the way for a successful translation.

Just as a writer collects material in order to write a new work, so a translator-writer collects material in

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the same way. Creates his own reference book about the work and its author. Russian translator Nikolay Lyubimov used the term "writer-translator". He sees translation as inextricably linked with creativity and artistry in creativity. The word "writer-translator" or rather, "translator-writer" imposes a great responsibility on the professional. As he recreates Asami in another language, he takes upon himself the responsibility of a writer, becoming his ambassador, his representative in another language environment.

It should be noted that additional information that is not directly provided in the original is provided by the translator in the footnotes and explanations. To do this, the interpreter must have a very deep knowledge. The translator must show ingenuity in translating words obtained by artificial, new compound, and colloquialisms, but these things must not contradict the rules of language and their use must be contextualized.

The next way to translate a word that has no alternative in the language being translated is to translate the meaning closer. It can also be thought of as a translation by word analogy. If there is no alternative to the word originally used in the language being translated, a word similar to and close to the meaning of that word is selected in the translation. For example, it is recommended to do so when translating the Uzbek words "halim", "holvaytar" and "sumalak". To do this, a synonym or similar word in a foreign language is chosen for these words. In this case, a phrase can be used instead of a single word. There is no English equivalent or alternative to the Uzbek word "halim", but you can choose the name of a similar dish that is boiled long with wheat. When the appropriate word is not found, it can be given in the form of "porridge with wheat and stewed meat". It can also be given as "nutritious meat porridge". Which word to choose depends on the context and the skill of the translator.

One of the main problems of translation is pragmatic adequacy. Adequate translation is the perfect translation. The authors of the concept of adequate translation are A.V. Fedorov and Y. I. Resker urges not to think of translation as a clear narrative. Both translation and narration are in accordance with the norms and rules of the translated language, if they are done at a high level.

According to A.V.Fedorov and Y.I.Resker a perfect translation is an adequate translation that fully reflects the original, corresponds to it and is equal to it.

Achieving pragmatic adequacy in translation means implementing a translation that is fully consistent with the original. But pragmatic adequacy is not always achieved. Sociolinguistic factors, such as the use of substandard forms such as regional-dialect, socio-dialect-specific, and altered speech, used by speakers also play an important role in ensuring pragmatic adequacy.

It has been argued that the pragmatic aspect of language communication, which has attracted the attention of researchers in recent years, is closely related to the high level of additional knowledge of the communication participants. The fact that the non-linguistic factors of the original and translated languages often differ requires that the translator be aware of many other disciplines and cultures in addition to in-depth linguistic knowledge.

Language sign is a word. The pragmatic meaning of a word includes its connotative meaning, which is an indicator of its methodological nature, that is, an expression of emotion. Hence, the pragmatic requirement in translation requires the accuracy of the translated text at the level of the original text. The difficulty of translation is overcome by pragmatism, that is, by the choice of methodological equivalents.

The pragmatic relationship between language signs and the people who use them is that these signs, or rather their meanings, must be clear and understandable to the same individuals, influencing them to a certain extent [7, p.15]. Only this interpretation of the information preserves the communicative effect of the original in translation.

Each language symbol usually has three different relationships. They are semantic, syntactic, and pragmatic relationships:

Semantic relation - reflects the connection of a language sign with the object it represents;

Syntactic relation - connects the language sign with other signs related to this system;

A pragmatic relationship is a relationship that defines the relationship between the language sign and the people who use it in the communication process [34, 60b]. Thus, a language sign is distinguished by its semantic (denotative), syntactic and pragmatic meanings. Establishing a pragmatic approach to authenticity depends largely on the translator's choice of authentic language tools in the translation process. To do this, he must be aware of all the background knowledge available in the original language. The success of the translation depends on the translator's deep knowledge of the original language of the people, their culture, customs, literature, and way of life. Socio-linguistic factors, which speak different dialects and dialects of the language, also play an important role in ensuring the pragmatic adequacy of translation. In particular, deviations from the norms of the language in the original text, the use of dialectal words for stylistic purposes, and the use of contamination (distortion of language) also cause certain difficulties.

Words that are specific to the original dialects are not automatically translated into the target language. Their use within the text is twofold. On the one hand, it is possible that the work of art was written entirely in a certain foreign language. In this case, when the language of this dialect is translated, it begins to act as a means of interlingual

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communication, and the translation is considered to have been made just like any other national language. Of course, in this case, the translator must be aware of the peculiarities of this dialect. On the other hand, dialectal elements are also used by the author to show the peculiarities of the language of individual characters, that it is a typical representative of the people who speak a particular region. In this case, the restoration of the pragmatic features of the dialects peculiar to the original language in translation gives no result.

Only if the speaker's speech in the original language is very simple can we achieve a certain good result in translation. Due to the lack of parallelism between Uzbek and English, it is not possible to translate words in parallel when translating. Only a translator can help him to make syntactic changes in order to overcome the difficulties in translating from Uzbek to English. According to the results of the research, when translating cohesive sentences in Uzbek into English, turning the cohesive part into the owner of the sentence helps to translate correctly. Reconstructing such statements makes it easier for the translator to translate. For example:

*"Bobur Mirzoning Agradan qaytishi, uning Shimoliy G'arbg'a qilgan yurishi va o'limidan so'nggi bo'lgan to'rt-besh oy orasidagi voqealar, qizi Gulbadan Begim va tarixchi Abut Fazl va boshqa oilaga daxldor bo'lgan voqealar yoritilishga harakat qilingan."*

*"Bobur Mirzo's return from Oghra, his north western advance, before his death four-five month's events, his daughter Gulbadan Begim and the historian Abdul Gazl and other family events were tried to be described."*

The use of synonyms makes translation easier and increases the productivity of speech. For example:

"Xorijiy mamlakatlarda ayniqsa Yevropaning rivojlangan mamlakatlarida, shuningdek Amerika Qo'shma shtatlarida Zahiriddin Muhammad Bobur

shaxsiga, uning davlat arbobi, sarkarda ekanligiga, ulug'vor ziddiyatli ishlariga qiziqish hech qachon so'ngan emas."

"In foreign countries, especially in European developed countries, in the USA Zakhridin Mukhammad Bobur as a person, statesman and his great military activity, great difficult work are still appreciated (instead of using the expression."

If there is an adjective in Uzbek speech, a complex compound sentence can be translated into a simple sentence. For example:

"Bobumoma" yozilgandan qariyb 400 yilgacha vaqt o'tgach, asliyat sohibiga qardosh bo'lgan turkiy tilga tarjima kilindi.

Bobumoma was written 400 years ago and it was translated into the Turkik language:

Over the years, I. Tukhtasinov began to translate samples of Uzbek literature into English. Over the next two years, Omon Muminov and Oybek translated the novel "Navoi" and I. Yuldashev translated and published Fafur Fulom's "Shum bola". Of course, it was not easy to organize the translation, editing and publication of such large and serious examples of our classical literature. First of all, cooperation with foreign experts was established in preparing them for publication. In particular, the English text of the novel "Navoi" was edited by the American Kristin Smart. The translation of the novel "Navoi" was warmly discussed in the press, there was some controversy.

The English translation of A Naughty Boy was edited by American expert Elise Britten, which ensures that the translation is accessible to English-speaking readers. According to experts who have read the translation, the English text is somewhat simple, close to children's language, and does not explain words and phrases. Of course, a comparative analysis of the original and the translation is necessary to reach such a conclusion. We hope that future research will be written on the quality, successes and shortcomings of these translations.

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## TYOLOGY OF SPEECH TWO HEROES'

**Abstract:** The article deals with typological similarities and differences between the two works. These are the poem "Rustamkhan" from Uzbek folklore and the novel "Gadfly" by E. Voynich from English literature. In both works, the heroes expose themselves with their speech: one a mythical evil person - a representative of mythical forces, the other to a real religious person - a representative of state agents

**Key words:** Maston, giant, cave, dungeon, priest, Young Italy organization, prison, sinner, lord.

**Language:** Russian

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### ТИПОЛОГИЯ РЕЧИ ДВУХ ГЕРОЕВ

**Аннотация:** В статье речь идет о типологических сходствах и различиях двух произведений. Это поэма "Рустамхан" из узбекского фольклора и роман "Овод" Э. Войнич из английской литературы. В обоих произведениях герои своей речью разоблачают самого себя: один мифическому злему человеку - представителю мифических сил, другой реальному религиозному человеку - представителю государственной агентуры.

**Ключевые слова:** Мастон, див, пещера, темница, священник, организация "Молодая Италия", тюрьма, грешник, господин.

#### Введение

Известно, что «Рустамхан» является одним из лучших эпосов узбекской народной поэзии. Он отражает идеи семьи, верности и патриотизма, а также ряд социально-философских проблем, основанных на героических поступках Рустама. Он предупреждает и разъясняет, что благоустроенное жительство и благополучная жизнь зависят от бдительности человека, его логического мышления, и поэтому он всегда должен помнить об этом. В романе известного автора Е.Л. Войнич "Овод" образ Артура, борющегося с иностранными захватчиками во имя свободы Родины, изображен в очень ярких цветах. Общность в судьбе этих двух героев, Рустама и

Артура, прослеживается через их типологическое сравнение.

#### Основная часть

В эпосе Рустам раскрывает себя в разговоре с Момогуль (Момогуль-ведьма), а в романе Артур во время разговора между Карди. В результате чего Рустам попадает в темницу, а Артур - в тюрьму. Этот же мотив, описанный в обоих произведениях, имеет много схожестей в общей типологии сюжета.

Момогуль является центральной фигурой системы образов, которая является символом зла в эпосе «Рустамхан». Если в провинции Акташ существуют мастера злых начал, то самый

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искусный из мастеров своей коварной ремесле, самый известный из них - начальник всех интриг это Момогуль. Её местонахождение описывается следующим образом: «Её обиталище в пещере за городом. В пещере лежит, от ее храпа земля дрожит, во рту четверть батман (ед.измерения 896,6г) насвая (табачное изделие), её проделки опасны для людей, за гроши продавала молодых парней, не хотела добра, а искала зла. Кто увидит старуху, отворачивался, брезгая уходил далеко; только злоумышленник находил с ней общий язык».

Из описания ясно, что Момогуль является не только проводником зла, но и мастером-исполнителем его реализации на деле. Вот почему две жены царя, (соперницы Хуройим) не родившие наследника королевству, пришли к подножью Момогуль и просили уничтожить жену царя Хуройим, которая подарила сына царю и во время его отсутствия правила страной: «Пусть умрет Хуройим и её сын» и не только это, но вместе с ними: «Пусть Акташ сгорит в огне».

После четырех мешков золота Момогуль просит мулл – писарей написать клеветнические письма и отправляет их королю Султан-хану, который был в пути. Согласно содержанию письма, царь, узнав о безнравственности своей жены, приговорил ее к смертной казни и отправил триста шестьдесят палачей в Акташ. Но наследник Рустам, когда ему было четырнадцать лет, боролся с бандой палачей, убил их и спас свою мать. Героическое дитя, обрадованное тем, что спас мать и увидел ее живой и здоровой, спрашивает:

Эна, ўйлаб яхши бергин маслахат,  
Энди борасанми Октош элига?  
Ихтиёри сенда, эна, сўрайин,  
Хайр десанг, Октошга бирга борайик.

(Смысл текста)

Подумав, мать, дай добрый совет,  
Хочешь ли ты вернуться в Акташ?  
Воля твоя, позволь мне спросить,  
Будешь согласна, пойдем вместе в Акташ.

Но мать знает корни своих страданий и знает, что ее муж - король страны, который был непосредственным исполнителем. Он не справедливо отнесся к делу, не разузнал, не рассудил тщательно суть происшедшего. Из-за этого она не видит смысла возвращаться во дворец. Она резко отвечает на просьбу сына:

Мени десанг, Октош элга бормайман,  
Отангнинг дийдори курсин, кўрмайман,  
Мени десанг, бошқа юртни излагин,  
Курсин отанг, мен ихтиёр қилмайман!

(Смысл текста)

Я не пойду в Акташ,  
Не хочу видеть твоего отца.  
Иди искать другую страну,  
Не вернёмся к твоему отцу!

Идея матери еще более обоснована: Хуройим может предвидеть перспективу событий, и она ожидает, что ее сын также подвергнется клевете и утверждает: «Отец твой король, то, что он сделал является клеветой. Боюсь, что и ты однажды останешься в такой клевете». Рустам не только герой, но и философ, обладающий широкое и здоровое мировоззрение. В поддержку предложения своей матери он говорит: «Послушай, мама, есть поговорка, «сбившемуся с пути - впереди прямая дорога». Пойдем по этой дороге». Так они не вернутся в Акташ.

Те, кто знают, что мать и ребенок живы, находятся в состоянии паники и говорят: “Однажды они придут. Правда наружу выйдет. Нам спасения не будет”. С такой тревогой пожаловались к старухе Масто́н. В этот раз Масто́н непосредственно встречается с матерью. Заранее зная где живут мать и дитя она открывает ворота Окработ и встречает там мать Рустама, которая сидит с собаками и смотрит в дорогу, ожидая своего сына. В разговоре с Хуройим, она узнаёт, что Рустам пошел за солью и мылом и не возвращается три с половиной месяца, ведьма немедленно оценила ситуацию и сказала: «...мне пора идти». Уставшая и скучающая Хуройим просила ее остаться: «Пусть Рустам придет и вы увидите его». С этого момента старуха начинает хитрить: она проявляет доброту к Хуройим, знакомит с дивами, отводит её в подземелье, где «кладет веревку на шею, одевает капкан на ноги, одевает свою одежду на Хуройим, а сама надевает её одежду и оставляя, запирает ее на сорок замков». При этом мастон остается матерью Рустама. Не забыла завязать на цепь и собак. Фальшивая мама Рустама (мама в гриме) ждет его приезда. Наконец приходит Рустам, видя состояние матери он приближается к ней, чтобы просить прощения в своем греху, но мать упрекая сказала:

– Қарғайин десам, сен ёлғиз,  
Қарғамасам ялмоғиз,  
Кетабер, жувонмарг, юзинг кўрмайман,  
Берган оқ сутимга рози бўлмайман,  
Онанг бўлиб етагинга юрмайман.  
Энам деб кошима менинг келмагин,  
Болам бўлиб меҳрибонлик қилмагин.

(смысл текста)

Не могу проклинать тебя, потому что ты один,

Уходи, непокорный, чтоб не видела тебя.  
Не согласна я своему белому молоку,  
Не буду за тобой ходить.  
Не приходи ко мне,  
Не заботься обо мне.

Несмотря на обвинения, Рустам пытается завоевать сердце “матери- Масто́н”, думая: «Да, мой отъезд был плохим, поэтому мама расстроена,



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я все сделаю, чтобы она это забыла». Так порассмыслев, он начал ухаживать за ней:

Бугун хафа бўлсанг, эрта куласан,  
Ҳар гуноҳим бўлса, ўтин, меҳрибон.  
Бу юришга ўзим пушаймон қилдим,  
Сенинг қолишинга кўп хафа бўлиб,  
Шу бугун ахтариб кўргани келдим.  
(смысл текста)

Сегодня ты расстроена, но будешь рада завтра,

Каждый мой грех, прости, добрая.  
Я сожалею об этом поступке,  
Так грустно с тобой расставаться,  
Я здесь сегодня, чтобы увидеть тебя.

Но обвинения «матери» становятся суровым приговором:

Кетабер, жувонмарг, юзинг кўрмайин,  
Энди сенга бурунгидай бўлмайин.  
(смысл текста)

Уходи, окоянный, штоб глаза мои тебя не видели,

Теперь для тебя не буду такой, какой была раньше.

После неоднократных просьб Рустама “мамамастон” начала использовать своё мастерство: “Твоего отца звали Султанхан. Когда мы были девицами, он приходил на любовные свидания, у него была шелковая веревка. Я завязывала твоего отца этой веревкой. Он каждый раз дергал и рвал. Ты пока не похож на своего отца. Ты не сможешь так”.

На что Рустам ответил: “Послушай, если бы у тебя была веревка, ты бы меня тоже связала и узнала бы какой я. Если оторву, значит стал как отец, если нет, равязала бы сама”. После чего Мاستон сказала:

- Сынок, я буду напрасно мучить тебя?

Женщина хитро накапливала то, что ей было нужно. Она связала Рустама шелковой веревкой. Рустам вздохнул. Вережка разбила плоть и погрузилась в кость. Он сказал матери: «Сними веревку», но она оглядывается в сторону будто не слышит. Таким образом Рустам понимает, что это не мать, а ведьма.

Мастон ускоряет свои намерения, сравнивая Рустама с его отцом, говоря, что он еще недостаточно хорош для этого, что он не похож на своего отца. И Рустам просит связать себя, хочет попробовать развязать веревку, как отец, а если он не развяжет ее, попросит развязать ее. Таким образом, он был захвачен ведьмой - Мастон. Это было то, что нужно Мастон, и даже если Рустам умоляет, она не решит это, теперь пришло время убить его. Мастон называет на это красного дива.

Красный див изображается как разумное существо. Порассмыслев, он сделал вывод: “Такой джигит не может быть сыном старухи. Иначе она не убила бы такого сына”. Потом ударил ее чугунной палкой из девяносто батман и

после того как она разлетелась как зернышки, освободил Рустама, коня и его собак.

Когда наконец жизнь Момогуль подходит к концу, она рассыпается как зернышки от чугунной дубинки Красного дива, Рустам и Хурайим спасаются от рабства и неприятностей.

Примечательно, что действия Момогуль в поэме, особенно её диалог с Рустамом и, на этой основе, полное знание его секретов через слов Рустама, по сути, такие же, как Карди в романе “Овод” Э.Л.Войнич.

В связи повышением сана Монтанелли он переходит на другую работу и его преемник, новый ректор семинарии Карди через раскаяния Артура хитростью узнаёт, что он участник организации «Молодая Италия» и предаёт его властям, что привело его к тюремному заключению.

По мнению Артура: «Задача священников - привести мир к более высоким идеалам, к чему он и стремился. Это больше вопрос религии и морали, чем политики. ... если люди внутренне станут свободными и ответственными гражданами, то будет ли места для рабства?» Однако во время раскаяния Артур рассказал священнику правду, которую никто, кроме него, не знал, достигли политического органа. Когда Карди мягко раскрывает его секреты, он использует слово “мой сын” в каждом обращении, а Артур обращается к нему как «мой господин» и изливает все свои секреты.

Господин, я грешник, грешник, потому что я ревнивый, злой и недостойный того, кто не причинил мне вреда.

- Вы не все сказали, сын мой.

- Господин! Я должен был особенно любить и уважать того, кто смотрел на меня нехристианским взглядом.

- Вы привязаны к нему родственными узами?

- С узами, ближе и крепче, чем эта.

- Например, какими, сын мой?

- Я привязан узами братства.

- В чем дружеские узы?

- В великой и священной работе ...

- Сынок, ... вы еще не все раскрыли. Внутри вас есть более важные вещи.

- Господин, я ... я ему завидовал, потому что организация "Молодая Италия", к которой я принадлежу ...

- Ну?

- Организация дала ему работу, я надеялся, что эту работу дадут мне, потому что я знал, что справлюсь с ней.

- Какую работу?

- Получение с пароходов книг, политических книг. Потом искать подходящее место городе.

- Организация передала эту задачу вашему оппоненту?

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- Передала Болле, чему я опять позавидовал.

- Он сделал что-нибудь, чтобы успокоить вас? Разве вы не обвините его в пренебрежении поставленной задачей?

- Нет, господин. Он действовал смело и самоотверженно. Он был настоящим патриотом, и я должен был относиться к нему с любовью и уважением.

Если реалистическое изображение Карди в данном произведении сравнить с мифологическим героем Момогуль в эпосе, можно увидеть следующие парадоксальные и последовательные сходства:

- в пространстве Момогуль находится за городом, а Карди наоборот, в городе;

- Момогуль в пещере, а Карди в городе - в религиозной семинарии;

- Момогуль - ведьма, Карди каноник, ректор;

- люди избегают Момогуль, а к Карди стремятся;

- все знают, что Момогуль - ведьма, а Карди - секретный агент, но простой люд не знает это.

Оба изображения описаны в таком противоречии. Общим знаменателем характера является то, что в то время как Момогуль продает за два гроша джигитов, Карди продает патриотов.

Момогуль живет, чтобы завершить работу тех, кто ищет зла - она спонсирует зло. Карди, с другой стороны, защищает интересы класса, который заинтересован в колонизации своей родины, в том смысле, что он защищает интересы колонизаторов. Момогуль пытается убить двух человек - мать и ребенка, королеву Хурйаим и принца Рустама, а Карди пытается раскрыть секретную организацию, чтобы познакомиться с патриотами - Артуром и его товарищами и довести их до правительства. В этом отношении он гораздо более совершенный и опасный человек, чем Момогуль.

Момогуль - антропоморфный мифологический персонаж в образе женщины. Поэтому женственность явно отражается в ее попытках уничтожить Рустама, такие фразы, как «не могу проклинать тебя, потом что ты один», «выдоила свое молоко», «Слезы текут из моих глаз и днем, и ночью» более характерны для ее речи, от этого можно догадаться, что это женщина персонаж. Следует также отметить, что Момогуль не допрашивает Рустама, чтобы узнать его секреты, она жалуется на «материнство», женственность и, в этом смысле, на свою слабость, а также из ответа Рустама, она узнает, где и чем он занимался в течение некоторого времени. Карди, с другой стороны, очень хитрый человек, агент под видом религиозного деятеля. Автор также подчеркивает: «Отец Карди прекрасно знал, что за человек стоит перед ним». Значит, в некотором смысле, Карди осознавал и

решительность, твердость, присущие идее, вере и организации, которой принадлежал Артур и его товарищи. Поэтому в общении с Артуром он говорит «тихо», обращается к нему «мой сын», «Ты сказал не все, что хотел сказать, сынок». Из одной такой фразы он узнает, что у Артура есть друзья. То, что он знал, становится еще яснее; он также узнает, что его возлюбленная, протестантка, и что их дружба связана с «великой и священной» деятельностью. Во второй раз он использует свое вопросительное предложение в другой форме, и в этом случае он также спрашивает «на скорую руку, серьезным тоном» со ссылкой «мой сын»: «... вы еще не все объяснили. В вас таятся много важных вещей». Теперь Артур раскрывает себя политически полностью: деятельность организации "Молодая Италия", действия ее членов, политические книги, их ввоз и вывоз, их хранение, мужество и храбрость тех, кто боролся за независимость, и даже про то, что фамилия одного из них Болла, она раскрывает секреты, которые должны храниться в тайне.

По-видимому, Артур полностью доверяет Карди, и благодаря этому доверию он доверяет не только свою собственную судьбу, но и великую идею и, что более важно, судьбу своих друзей и Родины, которые работают в этом направлении.

### Заключение

Таким образом, в типологии образов Момогуль и Карди наблюдаются следующие аспекты:

1. Парадоксальные, то есть разнородные противоречия, входящие в одно типологическое поле.

- подразумевается две стороны пространства - макро и микро. По макропространству Момогуль представитель Востока, Карди Запада; по микропространству Момогуль живет не в городе, а в пещере. Карди живет в городе - в здании религиозной семинарии;

- по времени Момогуль представитель доисторического периода, Карди представляет новый период;

- Момогуль антропоморфный персонаж - мифологический герой ведьма в образе женщины с человеческой внешностью, Карди - каноник, священник католической церкви, настоятель религиозной семинарии - реалистический персонаж;

- все общество знает, кто такая Момогуль, знает о её деяниях, также знает и Карди, но не знает о его реальной деятельности.

2. Типологические схожества.

- Момогуль является покровителем зла, этим она пытается убить принца, который является героем страны и государства, в этом смысле, Карди является врагом свободы и независимости

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Родины, он продает борцов за свободу и независимость, по его причине Артура заключить в тюрьму;

- есть силы, притягивающие Момогуль и Карди на такие действия - Момогуль подавляют владениям соперницы Хуройим, а Карди - государственная агента;

- они оба используют одну тактику, то есть очень умело и хитро получают необходимую информацию не с других, а с самого же того человека. Таким образом, типология этих двух героев имеют много общего как по своей специфике, так и по сходству.

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## ABOUT THE ROLE OF LANGUAGES CONTACTS IN THE DEVELOPMENT OF LANGUAGES

**Abstract:** This article discusses the role and place of language contacts in the development of languages. In this regard, linguistic phenomena such as bilingualism and linguistic interference, which are part of the theory of linguistic contacts, are also highlighted. It is emphasized that the study of language contacts and their results can contribute to the study of the features of the structure of the language system itself.

**Key words:** language contacts, convergent development, divergent development, linguistic factor, morphological system, phonological system, monolingual, bilingual, bilingualism, mixed bilingualism, unmixed bilingualism, creolized language, pidgin, language interference, lexical borrowing, syntax, morphology.

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### Introduction

It is known that contacts of languages are one of the most important external factors in the historical development of languages in modern linguistics. Science virtually unknown languages, the development of which would flow in isolation from external influences: this circumstance allows to say that in some very general sense, all languages can be described as “mixed languages” [2, 362-372]. Linguistics contacts lead to convergent and divergent development of language interaction. In this regard, in some areas of linguistics, it is the contacts even saw the decisive stimulus for the development of the language system [1, 8-11]. The importance of studying language contacts and their results is because it can shed light on the features of the very structure of the language system.

### The main part

Language contacts are a complex and multi-stage process, closely related to the development of society. They suggest the existence of several other - cultural, economic, and so on contacts, including ethnic ones. Even the activity or inactivity of a party involved in the contact is determined by extralinguistic factors - cultural or social authority of speakers of a language, of attributes of its functional importance.

Causes of language change first, occurring in the process of language contact, lie not so much in the structure of the interacting languages as abroad. On the other hand, one can not doubt that each such Conversion of vanie is a consequence of the interaction of a whole set of reasons. For quite some results (for example, to a general simplification of the morphological system, to the tendency to analytic and so on ) result in the very fact of language contact, to a tory objective aims to eliminate idiomatic of each of the interacting structures. It is well known that

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changes in the phonological and, in part, morphological systems of the language are in a certain dependence on the corresponding changes in vocabulary. However, it should be borne in mind and numerous structural "factors" of language that facilitate or hinder this or that particular change. So, the fairly obvious fact that other things being equal, the most prone to this kind of language transformation in contact with closely related language, characterized by a large structural and material similarity. It is noted that the vocabulary of a foreign language easier to have assimilated by languages with a predominance non-articulate synchronous point of view of words and harder - languages to actively functioning ways compounding and derivation [13]. On the other hand, the inclusion in the new token is stimulated and such internal "factors", such as a) low frequency of use of the corresponding native words, making them unstable, b) the presence of unfavorable synonymy, c) the need for expressive synonyms and euphemisms and so on [1, 52-53]. It is the structural parameters of the language due to sharply different relationships of languages to syntactic borrowings. The presence in the phonological system of the language of the so-called "empty cells" contributes to the enrichment of its phonemic inventory both due to intrastructural transformations and through acquired material. Said, apparently enough to come to the general conclusion that "only when the study of the internal factors can answer the question why some outside of exposure impact on the language, while others - not" [5, 303].

One of the basic concepts of the theory of language contact is the concept of bilingualism, whereby the study of bilingualism is often recognized as even the main task of contact studies. It is in bilingual groups of speakers that one language system comes into contact with another and for the first time contact-related deviations from the language norm occur, which are called hereafter W.Weinreich interference [1, 32-39]. and which subsequently go beyond bilingual groups [3].

Bilingual persons are usually understood as native speakers of a certain language A, switching to language B when communicating with native speakers of the latter (moreover, most often one of these languages turns out to be their native language, and the other acquired). It should be noted that a lively discussion in the last question of the degree of ownership of speaking a second language (active, passive, and so on.). It should be noted at the same time that the question of the degree of speaking a second language (activity, passivity, etc.), which was animatedly discussed in the past, with "genuine" bilingualism can hardly be considered important, not only because in conditions of language contact it is only about collective bilingualism, but also since the only consequence of insufficient knowledge of the second language can be its incomplete assimilation, as is the case in the so-called "creolized" languages.

Moreover, the circumstance does not matter whether this fact of bilingualism is characterized by the use of a second language with a functionally unlimited scope or the use of one or another auxiliary language such as pidgin. On the contrary, it is the appropriate demarcation of the two different types of bilingualism - unmixed and mixed. With unmixed bilingualism, the acquisition of a second language occurs during the learning process, during which the learner is informed of the rules for establishing correspondences between the elements of the mother tongue and the language being studied and a rational system for fixing these correspondences in memory is provided. With it, linguistic interference gradually weakens over time, giving way to the correct switching from one language to another in the goma. In the case of "mixed bilingualism" (the term of L. V. Shcherba), established in the process of self-learning, both languages are forming in the speaker's mind only one system of categories in such a way that any element of the language then has its direct equivalent in another language. In this case, language interference progresses, capturing ever wider layers of the language and leading to the formation of a language with one plan of content and two planes of expression, qualified by L.V.Shcherba as a "mixed language with two terms" (langue mixte a Deux termes). It should be noted that unmixed bilingualism is characteristic of language contacts occurring in conditions of a high level of education and culture [12, 59-65; 17, 47-52; 7, 261-264].

From what has been said, it should follow that for an adequate understanding of the mechanism of language change in bilingualism, the description of the contact process in the form of learning models with a focus on the "learner" is of great importance, since at least one of the contacting parties teaches the other to understand the language and speak it [1, 20-26; 11, 124-126].

In the history of languages, it is fundamentally important to distinguish between two different consequences of language contacts - the borrowing of individual language elements (the assimilation of more or fewer substantive or structural characteristics) in the broadest sense of the word, on the one hand, and the change of language as a whole, on the other. It should be borne in mind that both phenomena correspond not so much to a different degree of intensity of language contact, but to different social or political conditions in which this contact is made. At the same time, a change of language occurs in different ways: in one case, it leads to a more or less complete assimilation of the language and, consequently, to language assimilation of the corresponding bilingual groups, and in others to its incomplete assimilation, which results in the emergence of the so-called "Pidgin" and creolized languages. Given the structural homogeneity of these languages, characterized by the so-called "optimal"

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grammatical structure, which transfers the center of gravity to the syntactic ways of expressing grammatical meanings (they do not, for example, contain such excessive features of European languages as gender, number, case of pronouns, complex verb forms, etc.), and substantially reduced vocabulary inventory, Creolized languages differ from Pidgin only in their area of functioning, since they are the native languages of certain ethnic groups in the West Indies, West Africa, to the islands of the Indian and Pacific oceans, while pidgins only play the role of auxiliary languages with a very limited sphere of operation (the latter feature characterizes the artificial auxiliary languages such as Esperanto and Ido). In most cases, these languages owe their formation to the conditions of unequal social or economic relations between speakers of contacting languages. It should be noted that modern specialized literature emphasizes not a mixed, but one-sided - in almost all cases Indo-European - affiliation of the languages in question (noteworthy is the high level of their lexical homogeneity) [3, 374-379].

The most subject to contact changes in the language system, as you know, is vocabulary. If we bear in mind that it is lexical borrowings that mediate most of the other contact-related changes - phonological and morphological (the exception is syntactic), then it is easy to see what far-reaching consequences for the structure of the language they can lead. According to the degree of phonetic and functional adaptations occurring, however, are not always parallel, lexical borrowing can be divided into developed and undeveloped. The predominant sphere of lexical borrowings in the language, of course, is the more or less peripheral categories of vocabulary, for example, industry terminology, proper names, etc. However, in cases of more or less intense external pressure, the so-called "main" vocabulary of the language becomes open for contact penetration. In particularly favorable conditions of contact, the percentage of acquired vocabulary, especially for some styles of language, can be very high. It is noted, for example, that medieval Turkish and Persian literary languages accounted for up to 80% of Arabisms, Korean - up to 75% of Sinism. It is known that the abundance of Iranian strata of different eras in the Armenian dictionary for a long time even prevented an adequate determination of the place of the Armenian language among the Indo-European. Such a high degree of permeability of the lexical structure of the language contains an indication of its most open - compared to other levels of the structure - character so that the inclusion of a new term in it leads to minimal disturbance of existing system relations.

Lexical inclusion necessarily lead to the development of language synonyms (though usually - incomplete), to changes in the semantics of native words (for example, in the United States under the

influence of the semantics of English. To Introduce, port. Introduzir, it. Introdurre and French Introduire purchased additional meaning 'introduce, represent'). On the other hand, as G. Paul saw, it is through massive cases of assimilation of lexemes of the same structure that individual word-building affixes are borrowed [9, 469]. Thus, in the Uzbek language acquired and productivity derivational affixoids - *xona, noma, -goh: bosmaxona, yotoqxon, ishxona, bildirishnoma, yilnoma, yo 'riqnoma*, which have been carved out of a mass of words of Persian-Tajik origin *guvohnoma, dorinoma, solnoma, farmonnoma, boloxona, garovxon, kabobxon, mehmonxon, go 'laxxon, darvozaxon* [8, 56]. Similarly, the number of phraseological changes turns out to be quite high in languages: the vast majority of them are represented by tracing papers, although cases of direct assimilation of expressions from closely related languages are well known (cf. Old Slavonic phraseological units in Russian).

In the grammatical structure of the language in this respect, two essentially different sides are distinguished - morphology and syntax. If the first of them, as it is constantly emphasized, is characterized by a very high degree of impermeability, then the second in many cases is very susceptible to external influences. Indeed, the most obvious result of any kind of close linguistic contact is not enrichment, but rather a simplification of morphology, which in its most striking form characterizes creolized languages and pidgin. In such cases, the morphological methods of expressing meanings, as a rule, are replaced in the resulting language system by lexical and syntactic ones, as a result of which the composition of morphological categories is drastically impoverished. As V.Yu. Rosenzweig notes, convincing confirmation of this kind of exclusion of "idiomatic" categories (that is, absent in one of the contacting languages) of the categories was obtained by I. A. Melchuk in his work on the construction of an intermediary language for machine translation: according to the latter in the intermediary language, there must be means of expressing all the meanings involved in the translation of languages, and there should be no meanings required only for one of them (the latter turn into lexical ones) [12, 66].

Even though at present linguists are much less absolute in their negative opinion regarding the permeability of linguistic morphology, the thesis on the exclusivity of borrowing inflectional forms remains valid [10, 496; 14, 208]. Most often we are only talking about the assimilation of individual morphological indicators (new cash allomorphs in the morpheme language), that is, substances, and not the structural units themselves [16], for example, the spread of the Arabic, the so-called "broken" plural in Tajik, Uzbek and some other languages of the Middle East and Central Asia. Reliable cases when, as a result

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of linguistic interference, and acquisitions in the morphological structure occur, are hardly known.

The syntax is different, which in languages with a relatively free word order in a sentence can actively rebuild under the pressure of an adjacent language system. To illustrate the possible flexibility of the syntax of such languages, it is enough to indicate, for example, far-reaching correspondences in the sentence structure in many languages of ancient translations of the biblical text. At the same time, in those languages in which the main burden of transmitting grammatical meanings lies with the syntax, syntactic borrowings are limited to the peripheral part of the system.

Despite the somewhat exaggerated understanding of the role of linguistic contacts in the historical development of the phonological system of language, facts illustrating this role are far from rare as is the case in the field of morphology. For a course, it is quite obvious that in the most general case of contact interaction of language includes vocabulary phonetically is accommodated according to certain rules of substitution sound types to the specifics of the phonological system learns the language. However, in conditions of more intense contact, accompanied by the inclusion of a more or less significant layer of phonetically non-accommodating material, shifts occur in the phonological system of the borrowing language both at the level of substance and at the level of the structure itself. Since the use of the phoneme acquired for a particular language in the speech of the bilingual part of its speakers is not indicative, since it can be explained by the incorporation of elements of the second language system, the criterion on which to judge whether the phoneme is already borrowed in this language or not should be considered the fact of its appearance in the speech of monolinguals (but regardless of whether its use has penetrated the original material of the language) [4, 169-170]. An example of contact-related changes of the first kind, when the anthropophonic side is affected, can serve as the transformation of the entire so-called "tense" series of canthic and affricates into couscous in some Armenian dialects, as well as the phonological system of the Romanian language, subjected to such a strong Slavic influence, the Romanian language could be considered as romance with Slavic pronunciation.

Structurally, language contacts sometimes turn out to be a decisive factor in the phonologization of allophones already existing in a given phonological system, especially when there are so-called "empty cells" in the system (cf. phonological *f* in Russian, accent *g* in Czech, vowels *e* and *o* in Quechua) or in the inclusion in the inventory of a new phoneme. Such inclusion at first captures very limited layers of the

dictionary. So, for example, in the Ossetian language, originally phyto-laryngeal consonants that are alien to the system characterize mainly substrate and expressive vocabulary. It should be noted at the same time that sound types assimilated from other languages often have an unstable or, in any case, insufficiently clear phonological status. Thus, the phoneme "Ain," which occurs in Persian exclusively in words of Arabic origin, characterizes only some styles of the language, descending into the rest. On the other hand, a sound type of Arabic origin *q*, transmitted in the letter "qaf", in Persian only has the status of an allophone of phoneme *g* (at present about 60% of words containing *q* are Arabicisms or Arabized Iranian words) [6, 35-37]. The most noticeable changes occur in the phonological system of the language, which appears under conditions of intense and prolonged contact exposure.

### Conclusion

The above considerations allow us to draw some more or less certain conclusions. First of all, the formation of new language units as a result of the mixing of others can be traced with sufficient reliability only at the level of dialects that have not reached the so-called integration threshold. The integration threshold is understood as a combination of linguistic features that impede linguistic confusion. For example, although in certain territories the Russian language is in contact with related languages such as Polish or Lithuanian, there is still no formation of mixed Polish-Russian or Lithuanian-Russian dialects. This means that the above-related languages have reached the threshold of integration, eliminating the present their mixing.

Languages are deformed in a certain way under the influence of other languages but do not mix. In this case, different levels of the language react differently. One can speak of confusion in the true sense of the word only in the field of vocabulary. In the area of the sound system, one can observe the assimilation of some articulations alien to a given language, but not the mixing of the two systems. Systems of inflectional elements, as a rule, rarely mix. Therefore, there can be no talk of confusion. Language can perceive only individual typological models. The assimilation of typological and model models is also characteristic of syntax, although in this area borrowing of some elements of communication, for example, unions, can be observed. Individual word-building elements may be borrowed. Besides, as mentioned above, a foreign language influence can be manifested like stress, the meaning of grammatical forms, it can to a certain extent guide language development, etc.

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## Contents

	p.
100. <b>Xoliyarov, T.</b> Historical geography of the population of Northern Bactria. ....	601-604
101. <b>Mirzaev, A. T.</b> Assessment of cluster formation in management of recreational activity. ....	605-610
102. <b>Igamuratova, D.</b> Some comments on translations of N.Nosov's works into Uzbek with the help of examples in the works like "Joyful family" "Quvnoq oila", "A diary book of Kolya Sinitsin" "Kolya Sinitsinning kundaligi". ....	611-614
103. <b>Kholikova, N.</b> Poetic features of Uzbek poetry of the National Awakening period. ....	615-623
104. <b>Kistaubayev, S. U.</b> Zoroastrianism and the expression of the relationship between nature and man in Islam. ....	624-626
105. <b>Fayzullayeva, O. X.</b> Diversity in writing Uzbek sonnets. ....	627-633
106. <b>Tosboyev, J. E.</b> The manifestation of transformation processes in the history of statehood of the people of central Asia. ....	634-637
107. <b>Avdeychik, S., Goldade, V., Struk, V., &amp; Antonov, A.</b> Methodological approach to the dimension estimation of modifying particles for nanocomposites. ....	638-644
108. <b>Suleymanova, N. J.</b> Cross-cultural communication through linguistic and cultural content. ....	645-647
109. <b>Begmatov, Q. M.</b> Methods of teaching German as a second language after first foreign language. ....	648-651
110. <b>Yusupova, S. A.</b> Ways to develop the use of trios in teaching English in the educational process (on the example of reading, writing and listening). ....	652-654
111. <b>Mambetov, Z. K.</b> From the history of collecting, publishing and studying the Karakalpak Dastan Zhakhansha. ...	655-659
112. <b>Turdiev, A. S., Kakhramonov, K. S., &amp; Yusupdjanova, N. U.</b> Digital economy: experience of foreign countries and features of development in Uzbekistan..	660-664
113. <b>Porubay, I. F.</b> About the language of the field of information technologies and the peculiarities of borrowings of its english terms in the Russian language. ....	665-669
114. <b>Saydirahimova, N. S.</b> Semantic classification of the syntax antonyms of Uzbek language. ....	670-673

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---

115.	<b>Muftokhiddinova, T., &amp; Rustamov, D.</b> The role of digital ecosystems in economy, barriers in their development and benefits of implementation. ....	674-678
116.	<b>Karimova, S. S.</b> Issues of the transfer of realities in literary texts (From the perspective of the Uzbek-English literary translation). ....	679-681
117.	<b>Ibragimova, E. I., &amp; Sharafutdinova, N. K.</b> Typology of speech two heroes?. ....	682-686
118.	<b>Zokirov, M. T., &amp; Dadabayeva, S. S.</b> About the role of languages contacts in the development of languages. ....	687-691

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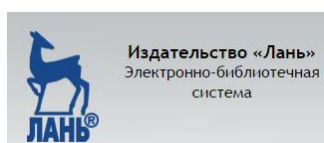
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