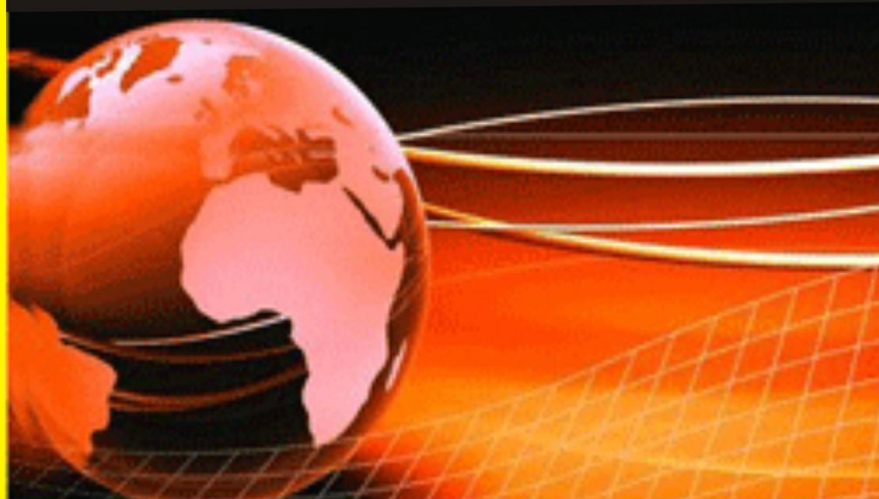


ACADEMICIA

ISSN (online) : 2249-7137

ACADEMICIA

An International
Multidisciplinary Research
Journal

Published by
South Asian Academic Research Journals
A Publication of CDL College of Education, Jagadhri
(Affiliated to Kurukshetra University, Kurukshetra, India)

ACADEMICIA

An International Multidisciplinary Research Journal

ISSN (online) : 2249 –7137

Editor-in-Chief : Dr. B.S. Rai

Impact Factor : SJIF 2020 = 7.13

Frequency : Monthly

Country : India

Language : English

Start Year : 2011

Indexed/ Abstracted : Scientific Journal Impact Factor (SJIF2020 - 7.13), Google Scholar, CNKI Scholar, EBSCO Discovery, Summon (ProQuest), Primo and Primo Central, I2OR, ESJI, IJIF, DRJI, Indian Science and ISRA-JIF and Global Impact Factor 2019 - 0.682

E-mail id: saarjournal@gmail.com

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SOUTH ASIAN ACADEMIC RESEARCH JOURNALS (www.saarj.com)

**ACADEMICIA: An International Multidisciplinary
Research Journal**

ISSN: 2249-7137 Impact Factor: SJIF = 7.13

SPECIAL ISSUE ON,

STABLE DEVELOPMENT OF THE SCIENCE AND EDUCATION DURING PANDEMIC TIME

JULY 2020



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“PILLA” IS A PEARL OF NATIONAL SPIRITUALITY**Shahzoda Khudoynazarova***

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ABSTRACT

This article describes the spiritual heritage of the Uzbek people, a vivid example of which is the song and music “Shashmakom”, the ancient traditions of Bakhshi, etc. Among centuries-old priceless values, a special place is occupied by Uzbek dances. The dance "Pilla" ("Cocoon") is also an invaluable cultural fruit. The people fell in love with this national dance; it entered the repertoire of many dance groups. Pilla dance is mostly performed by women. This dance is part of a series of plot dances. The plot of the Pilla dance is quite simple: it demonstrates caring for silkworms, feeding them, collecting cocoons and the process of making silk materials from these cocoons, the work of silk weavers. All these processes are artistically portrayed by dance actions. The dancer, with her plastic movements, expresses psychological experiences that affect the soul of the viewer. In the dance "Pilla" you can see a peculiar character. This is primarily manifested in the doira tunes and the dancer's movements. It was an artistic image that turned the dance "Pilla" into a real masterpiece. This dance is a striking indicator of the spirituality of our people. Because it embodies the attitude of our people to work, their delicate taste, dreams

KEYWORDS: *Dance, Ensemble, Choreographer, Solo Dance, Mass Dance, Status, Dance Moves.*

INTRODUCTION

The Uzbek people are one of the nations that have made a worthy contribution to world civilization. This is evidenced by the material and spiritual values created by our ancestors. Consequently, the buildings built by our ancestors, ancient monuments, scientific discoveries still fascinate the people of the world. In particular, the spiritual heritage created by our people is valued by the world community. The ancient traditions of Shashmaqom, created in our homeland, are a vivid example of this. Uzbek dances have a special place among the priceless values that have been polished for centuries. Especially in the twentieth century, the fame of Uzbek dance spread around the world: national, unique dances were created, a number of mass dances appeared, the dance ensemble "Spring" sang our national dances all over the world. Undoubtedly, one of our priceless and unique dances was "Pilla".

It is known that dance has always been an integral part of the culture of the Uzbek people. But in some periods the dance was performed not in a mass manner, but in separate rooms, performed by men and women at weddings and folk festivals. There were, of course, specific historical, ethnographic and religious reasons for this. Since the last century, Uzbek national dances have developed and improved, and new dances have emerged. In particular, the dance "Pilla" was created, became popular among the people, won the love of our people, spread its fame around the world. So what were the reasons for this?

Pilla is one of the national dances performed by women. This dance belongs to the category of plot dances. The plot of the cocoon dance is very simple: it involves the process of feeding, caring for silkworms, collecting cocoons and making silk from them. The same process is demonstrated through various dance movements. At the end of the work, the dancer ties a silk scarf tied around the doyrachi's waist. By the way, the dance "Pilla" is performed only to the accompaniment of doyra. Usta Olim Kamilov, a skilled doyra player, created the doira method for this dance in 1934. [1]

The sound of the doira attracts everyone like a melody. In the heart of the spectator listening to this sound, various fantasies begin yesterday. Now imagine for yourself the mental experiences of the dancer performing the dance. Because the creative performer can combine mental plasticity into a single point and create a positive or negative, ideal or "no image" at all, a funny or disgusting image, such as tragic despair, spiritual emptiness and the pursuit of nothingness through emotionally colored and specially designed actions. can show cases. In the choreographic literature, the variability of plasticity arising from the qualitative characteristics of the genre is called the dance character "[2]

You can see a unique character in the dance "Pilla". This is manifested primarily in the sound of the doira and the behavior of the dancer. The sound of the doira is extremely clear, attractive and impressive. The movements of the dancer are also based on a clear rhythm. Her every step is astonishing in its delicacy. Because at every step there is a fire of tenderness and delicacy, modesty and modesty, longing and love. In fact, the process of feeding, caring for silkworms, that is, labor, is not only shown mechanically, but also reveals the heartaches and inner experiences of the Uzbek woman.

Every time the dance "Pilla" is performed, the skill of the performer: his sly looks, charming stature, the secret flame of love and the style of its expression captivate the audience. One of the dance researchers, Golubov-Potapov, wrote in the 1940s: "Uzbek dance finds its place not in the performer, but in his inner world. They are kind, honest, open. I would describe these dances as shy, not calm. These are the customs and traditions of the East. An Eastern woman has hot feelings, but is very shy in expressing love. He does not strike himself everywhere, but suppresses himself. Sometimes the saddle stops, the stone hardens like a perfectly finished statue, it stops like a never-ending drama what will happen to his feet ... for now, it is an attractive and meaningful impression." [3]

As noted, the dance "Pilla" is performed to the accompaniment of doyra. True, its mass form - there is also an option that is performed to the accompaniment of many dancers and music. However, in our opinion, the option performed by a solo doyra and a solo dancer will give the audience more peace of mind.

Therefore, "Uzbek maqom dances belonging to the Fergana school are performed only to the accompaniment of percussion instruments - doira, drums, neighbors, kayrak. In this case, the musical composition is in the form of a chain consisting of many methods. The complexity of such a dance is that the performer must be able to "sing" the melody with all the complex of body movements, that is, to express the spiritual content of the dance through body plasticity, subject to a clear and infinitely changing rhythm, - writes L. Avdeeva from her history of Uzbek national dance. "In the book. - The sounds made by tapping the center of the circle or the ring help the dancer to "say" the tone of the method. The combination of sounds at different pitch,

creating dynamic and sound-timbre effects, transforms the accompaniment of a single instrument into a polyphonic, that is, polyphonic accompaniment ”[4]

Of course, Tamarakhonim, who staged and performed this dance for the first time, has done a great job in making Pilla dance so charming and attractive. If we delve deeper into the content of the dance, we can clearly feel that Tamarakhonim has deeply studied the history of our people, his great respect for the Uzbek people. Because in this dance there are no excessive movements, inappropriate turns or twists, fake smiles.

The movements of the dancer are free and natural. The looks are very sincere, very much in line with the action you are performing. The grace and elegance in every movement is as harmonious as if you were looking at a ring. The "confessions" of the doyrachi and the dancer were also very appropriate. In particular, every detail of the dancer's description of the labor process: hand and foot movements, not to hurt the silkworm and a little scared of it, picking the cocoon, making silk, is thoroughly mastered.

Especially the scene of weaving a silk scarf and embroidering on it is very exciting and believable. In our opinion, it is these circumstances that have turned "Pilla" into the "gold" of the national dance. Because "a stock of actions, clearly designed and combined into concrete forms, can express many human emotions and create dance images through various constructive combinations, that is, can reflect thoughts and feelings through the harmonic movements of the human body" [5]

In the Pilla dance, both the process of labor and the specific expression of the longing are embodied in the harmonious movements of the dancer. Such a sensible choreographic interpretation does not occur in any play. Tamarakhonim's ingenuity is that in "Pilla" the lifestyle, thoughts, sufferings, love trade of Eastern women, especially Uzbek women, are all naturally expressed.

At the same time, the modesty and modesty, delicacy and courage of the women of the East are also manifested with great elegance. Such peculiarities, the features that distinguish Uzbek dance from the dances of other nations, have also been recognized by foreign experts: "In Oriental dances, the legs are less than the ground.

Their beauty is in flight, not in flight. The hands rise to the sky like birds, fly, breathe, palms and wings cut the air, embrace. Stopping at a dance can mean a lot. Such situations give meaning to the action, but speak silently, speak with body position, unintentional twisting or flying of the shoulders, slight shaking of the hand, imperceptible nod, and, above all, with gaze. The feet are thrown lightly, as if walking on a rug, without pressing on the ground, but only touching it.

The dances seem to lie slowly on the stage. Even in cheerful, moving dances, the sound of feet is almost inaudible, even when one forgets oneself and makes abrupt movements. The legs gently but firmly hold the moving body, and this load does not tire them ... there is a strange softness in the legs ”[6]. All this can be seen in Pilla.

The essence of each work of art has a certain charm, in its content is hidden a unique philosophy. Every artist must be able to understand this philosophy first and then pass it on to others. In other art forms, this thing is used in words, melodies, songs, and so on. while in dance it is conveyed mainly through the actions of the dancer. The performer's physical movements, mental state, and

methods of transmission play an important role in this. The same situation is evident in the dance "Pilla".

In dance, every movement, gesture, gaze-gaze - all form a certain composition. Especially the delicate movements of holding a needle with delicate fingers and embroidering on a handkerchief, looking around like a snail, bring a wonderful feeling to the human psyche, the heart beats, the heart begins to rebel.

The person involuntarily begins to swim in the embrace of fantasies, and the body of the spectator begins to shake in unison with the movements of the dancer. Probably for this reason, "Uzbek dance masters - virtuoso performers, collectors of techniques compare Fergana professional and amateur dances with a flower that opens or withers. Comparable buds, tulips, daisies, lilies, withering roses, almond blossoms shed in the wind are common in poems and songs that reveal the meaning of figurative dance. This lyrical meaning is also present in smooth movements, circling in place and in a circle, and walking on the ground "[7]

There are elements that ensure the integrity of any work. Because every detail has its place and function in the success of the work. In particular, in the dance "Pilla" you can see some of these attributes. In our opinion, the costumes of dancers and doyrachi are also one of the factors that ensure the integrity of the work and give the audience endless pleasure.

The silk dress worn by the dancer, the waist-tight waistband, the well-chosen shoes, the dress worn by the dancer, and the golden boots on her feet also give aesthetic pleasure to the audience. The scarf hanging over the dancer's head also looks like a ring. All this creates a compositional integrity and involuntarily motivates a person to "travel" in another world.

It seems that the dance "Pilla" alone has a great spiritual power, which gives a person aesthetic pleasure and leads to goodness. Because "for thousands of years, the art of Uzbek dance has been a unique reflection of human life in society and social life in general. Uzbek dance is able to express the essence of many life events in a very short time (moment) with the help of the least amount of means of expression. "[7]

From the above, it is clear that the dance "Pilla" is a unique masterpiece of Uzbek dance, a priceless treasure added to world choreography. With the popularity of this dance, it has become a "visiting card" of the Uzbek people. At the same time, our people are a shining sign of spirituality. Because it embodies the attitude of our people to work, delicate tastes, dreams, national feelings and passions, emotions and language. "Pilla" is an original, unique work performed to the accompaniment of a doira.

We need to preserve such a priceless spiritual heritage as the apple of our eye, carefully master its artistic and rhythmic methods, and respect it as a spiritual masterpiece. Therefore, this dance performance should become a model for young dancers.

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PROBLEMS OF INTERPRETATION OF FOLK DANCE IN AMATEUR CHOREOGRAPHIC GROUPS

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ABSTRACT

The author considers issues of traditions and innovations in the modern choreographic activity of amateur groups. The inevitability and necessity of the process of stylization of folk dance at the present stage, while maintaining its traditional basis, is substantiated. The problem of moral responsibility of team leaders to pupils, their parents, the audience and art is raised. The question is also raised of the need for analysis and open discussion of the work of the jury, as an artistic council, at dance competitions.

KEYWORDS: Tradition, Folk Dance, Folk Art Stylization, Folk Direction, Novation, Expressive Means.

INTRODUCTION

Dance art is a sociocultural phenomenon that actively affects many aspects of human life in modern society. Its educational role is obvious and has long been proven. Awakens spiritual and moral qualities in an individual, forms ethical and aesthetic views, patriotic feelings, teaches to distinguish genuine, present from alien and introduced.

Dance, as an element of culture, was born in ancient times and was the result of the collective creativity of certain social groups united by kinship or neighborhood, community of territory and traditional crafts, etc. Having arisen within syncretic ritual actions and having certain social functions, later the dance stood out as a separate kind of original folk art.

Traditional forms of folk culture, folklore is a genetic code, from the samples of which one can judge the nature of the people, their worldview, social relationships, spiritual values. It is folklore, songs, dances, language, traditional crafts that distinguish one nation from another. Traditional culture is a historical heritage, the roots of a person leading to a particular ethnic group.

In the era of globalization, growing integration and mutual influence of cultures of different nations, it is traditional culture that will help preserve the identity of the nation, not lose ethnic and cultural identity, maintain spirituality, strengthen national self-awareness. Traditional art culture today is becoming a real participant in the return of its historical memory and pride to the people [1]. Therefore, it is so important to carefully treat folk culture, to preserve, study, and pass on to its future generations its samples.

Both folk art and art accompany a person on the path of his development for more than one millennium. Art meets the spiritual needs and aesthetic ideas of each era, and in the last century, and of each generation, therefore it, as an artistic reflection of reality, changes under the influence of changes in the social, economic, political and spiritual life of society. It is alive while interesting to people.

Today, traditional forms of culture in the form of folklore or ethnic dances are practically not found in the cultural environment. Modern man considers them archaic, obsolete. And this is understandable: each generation has its own songs, its own rhythms. The pace of modern life, the rapidly developing being with the powerful influence of various means of mass communication, has created a new person in its needs. Modern man, as a person of active social temperament, versatile connections with life, wants to live in art at rhythms and pace far from everyday life, to experience feelings that he lacks in everyday life. A man strives for an endless renewal of emotions, overcoming stereotypes, expects from the art of impressions bright, deep, exceptional, surprising ideas with boldness, novelty of forms. Contemporary art, responding to the needs of society, is forced to look for the most diverse, but increasingly impressive and effective forms of reflection of life, consonant with time.

There comes a moment when reality itself stimulates the artist to search for new forms, because the old ones are not enough to display a new stage in the history of the people. Art stylization, a regular and inevitable process of the dialectical development of art, involving the use of already encountered artistic forms and techniques in a new meaningful context to achieve certain aesthetic goals, is becoming a relevant phenomenon [2]. Preserving the continuity between the past and the present, stylization enriches traditional art with new forms and means of expression.

Thus, the traditional (folk) culture becomes a part of today's national culture. Thanks to the stylization of folk dance, music is perceived as a constantly updated, lively art. Archaic forms representing them disappear, new modern ones appear. In relation to traditional folklore, folk-lines act as an innovation, a remake, a kind of freestyle. In the second half of the twentieth century, new dance forms - folk styles - penetrated both professional art and amateur art.

One of the first reformers-choreographers who combined traditional dance with modern dance was the famous Zebo Amina-Zade, a talented choreographer, actress, dancer and a graduate of the Tashkent Choreographic School.

In 1979, the artists of the ensemble "Zebo" presented her famous dance "Hey Sanam." Despite the considerable age of 40 years, the dance attracts with its lyricism, gentleness and femininity. In the master's work, taste, sense of proportion, strict adherence to the chosen style are clearly manifested.

Another example is the "Cossack dance" from the dance performance "And such a dream" by Alla Dukhova (Todes) with strong dance vocabulary, powerful energy expressing the fighting spirit.

In the above examples, dances, different in their ideological content, images, tempos, techniques, styles, choreographic techniques, amaze and fascinate. Choreographers use two styles - folk and

modern with a predominance of the latter. But this does not cause a feeling of dissonance. Each dance is perceived as an organic whole, where mutual penetration, fusion, synthesis of different-style elements work to strengthen the composition.

Many choreographers are turning to folk music today. This is a different choreographic vision of the world from the past, which allows each creative person to realize himself as she feels. The eminent Georgian folk dance ensemble named after I. Suhishvilli and Ramishvilli. Movies with the ensemble's new approach to traditional art are widely available.

The creativity of amateur groups involved in interpreting folk dance in the post-Soviet space is not so clearly understood.

Over the course of three to four decades, the traditional folk dance in the work of the leaders of amateur groups has undergone such significant changes that it is already difficult to attribute it to any genre in principle. The variety of forms of folk dance styles and combinations, active dynamics, mobile variability, thoughtless, superficial transformation of the traditional source does not allow us to single out any specific, formed genre trends in amateur folk dance today. The essence and interpretations of the concepts "stylization", "genre", "direction", "style" become vague.

In the work of team leaders, there is a persistent tendency to transgression - overcoming everyday attitudes, norms and canons. There is a subjective understanding of the aesthetics of the genre, the absence of any principles in creativity. Each choreographer seeks to assert himself in art, defending his right to creativity, modernity. Ignoring, or rather neglecting or not knowing the laws of stylization, is replaced by a claim to creative freedom. Dance styles are endlessly mixed, integrated, hybrid, synthetic choreographic forms, and polystylistic genre "mixed" with a touch of "pseudo-ethnicity", "pseudo-people" appear. Modern choreographers use in their work, along with traditional vocabulary of folk dance, elements of acrobatics, gymnastics, classical dance, and modern dance styles. The result is a kind of unprincipled tasteless dance bricollage, where elements are used on a principle - this is strong. Incorrect, sometimes unacceptable mixing of expressive means when creating a dance composition does not allow attributing these working methods to the stylization method.

The mechanical, tasteless combination of different-style elements, focus on brightness, flamboyance, external effect leads to the idea that behind the dubious external originality of the productions it's not the creative style of the choreographer, not innovations, but ordinary unprofessionalism. The teams representing any true folk trends mentioned above ("Todes", "Zebo") could not be found in the competitive practice of amateur groups. The "nationality" of the numbers is limited to an incorrect subjective interpretation of folk dance, free, unjustified methods of using the choreographic language. For a stylized folk dance issued compositions based on stylized folk music with a complete absence of a hint of choreographic folk vocabulary. An analysis of the dance creativity of groups participating in various competitions and festivals led to this conclusion. The composition, presented by the collective of the Kuvyrkom Dance House (Rostov-on-Don), uses the stylized folk music Silen Watering. The idea of the number is not clear. Teenage girls dressed in white sundresses with a loose cut, with tousled hair with the help of slurred plastic, try to convey the emotions laid down by the director,

some searches, experiences that are characteristic of adults. The composition evokes ambiguous (exclusively subjective) feelings and conjectures regarding the presented images, involuntarily provoking associations with scenes of Giselle's stay in the clinic for the mentally ill (the ballet Giselle by A. Adan in the interpretation of Mats).

At the ID City Show contest, the choreographer B. Shipulin presented the composition Sokolonko, staged on a stylized ethnic Belarusian song. The costume, consisting of a green sundress, a white sweater and a wreath on the head, generally corresponds to the stylized Belarusian folk music. However, there are no movements of the Belarusian folk dance in the dance text, but high batmans are present in abundance. The culmination of the dance is expressed as follows. Standing in a circle performers hold hands. After one, they turn abruptly in the vertical direction, head down, feet up, and hang in this position on the hands of neighboring performers, while their skirts fall on their heads, exposing what was covered before.

And such compositions at festivals not only pass qualifying rounds, but also take prizes! Some choreographers, remaining within the framework of a stylized folk stage dance, sin by unjustified use of tricks, regardless of their "nationality". The Russian dance includes Ukrainian tricks, Caucasian knees spinning (Ensemble "Happy Childhood", Navoi, Uzbekistan. Choreographer F. Musaeva). At the festival-competition "Musical bridge" performed by the model ensemble of stylized and pop dance "Elegy" (Ufa, Bashkortostan) under the direction of E. Koroleva. The dance "Russian motives" was presented. The dance is bright, cheerful.

The question naturally arises: "What do future choreographers teach at universities?" Indeed, most choreographers have at least a secondary vocational education, at most a higher, and sometimes a master's degree.

In choreographic universities, high-class professionals are extremely sensitive to traditions, fearing to lose in the process of stylization that which is true, universal, and national that they managed to preserve. Students are taught how to carefully handle ethnic material, what artistic methods to use when stage folk dancing, etc.

Probably tired of creating in the narrow corridor "you can-not", intoxicated by the long-awaited independence, graduate choreographers with desperate excitement rush into the abyss of anarchist freedom and permissiveness, hiding behind the slogan "I am a creator! I see it, I want it that way! This is spectacular and the viewer likes it! Today, art censorship is necessary. Competitions and festivals should be held with analysis, analysis, objective reasoned criticism by a competent jury of reviewed compositions, in the presence of team leaders.

After each performance of the children's dance group, a competent jury consisting of professional teachers-choreographers and choreographers, in the presence of the leaders of the groups, makes a "debriefing" - notes with satisfaction the merits, in a friendly manner indicates errors and gives professional advice on improving the work of the collective. An open discussion of the work of team leaders on a national television channel, the advice of professionals is that censorship, the kind of artistic advice that will help preserve the stylistic purity of the dance, increase the skill of the leaders of amateur groups and improve the quality of choreographic art in the republic.

Tradition and innovation are the dialectical confrontation of the past and the present. On the one hand, classical art education has as its task the preservation of the purity of the genre, the careful attitude to traditional art. This can be achieved provided that the new works match the artistic patterns, canons of the art genre. On the other hand, just following traditions in creativity can lead to stagnation in the minds of future choreographers, and, as a result, to stagnation in the development of art.

The presence of samples in art, as a kind of benchmarks, quality criteria, means that creating something similar in this direction, but the best, is very difficult, and does not make sense. Another work must be created, not like a sample. But at the same time, the work may not find a worthy recognition, since it will not be what our consciousness, upbringing, and world outlook are used to.

How can a young choreographer find himself in contemporary art without changing traditions? There is only one way - do not stop in self-education: to study the genre, style and everything that is deeply and comprehensively about everything.

Thanks to media technologies, modern mass culture is now accessible to everyone. The YouTube channel provides information that the leaders of amateur groups are guided in their work. It's good if such a director has culture, knowledge, his own ideas about what is good and what is bad in art, there is immunity, a vaccination against bad taste, vulgarity, amateurism. It is also important that the team leader understands his moral responsibility to the pupils, their parents, the audience and art.

Eclecticism in art is a natural phenomenon with its own system of aesthetic values, due to time. Today, choreographers should not look at the process of preserving traditions one-sidedly, only from the point of view of their preservation. With a respectful, careful attitude to traditional dance, they should see the cultural and aesthetic needs of society, be able to synthesize a folklore heritage with the most modern forms, rhythms, colors. The heritage of our ancestors in this regard provides great opportunities, but its creative use requires professionalism and literacy, a high aesthetic taste and a heightened sense of proportion.

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ARCHITECTURE OF THE MULLAH KYRGYZ MADRASAH IN NAMANGAN

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ABSTRACT

The article is devoted to the architecture of the Mulla Kyrgyz Madrasah in Namangan, which describes the historical and stylistic solution of the madrasah, building materials, decorations and the masters who built it. The Kufic-style exterior decorations of the madrasah are also analyzed. The main focus of the decoration of the madrasa building is on the main style, which is two-storied, with a high and elegant roof in the middle, two-story arched rooms on both sides, and in the corner are neatly arranged circular bouquets. Due to the struggle against monuments, the political situation in the country, the reconstruction of the city, earthquakes and various other reasons, which began in the 30s of the XX century, the multi-domed mausoleum building in front of the Mulla Kyrgyz Madrasa was completely demolished.

KEYWORDS: *Madrasa, Five-Sided Tarh, Roof, Mezana, Kufic Inscription, Cell, Mosque, Classroom.*

INTRODUCTION

Mulla Kyrgyz Madrasah Chorsu Square in the central part of Namangan is an architectural monument located on Uychi Street, Chorsu MFY, which was built in 1910-1912 at the expense of the master Mulla Kyrgyz Mashrabbay oglu.

The madrasa building has an uneven pentagonal appearance in the design, which was due to the unevenness of the land on which it is located (Fig. 1). The total area of the land plot is 3700 m², and the buildings and structures occupy an area of 833.91 m² [6]. The total usable area of the madrasa is 600 m². There are 43 cells and the complex has 3 large domes.

The main style of the monument is two-story and the rest is one-story. Inside the courtyard, smaller tower mezzanines can be seen (Figure 6). In the basic style architecture, a series of arches stand out, which beautify the appearance of the cells [1].

Upon entering the courtyard (Figure 4), to the right is a domed classroom and a mosque. The main focus of the decoration of the madrasa building is on the main style, which is two-storied, with a high and elegant roof in the middle, two-story arched rooms on both sides, and in the corner are neatly arranged circular bouquets. The roof wing, the interior of the half-octagonal arch, the bouquets are decorated with tiles of different colors. Blue, green, yellow and white tiles were used to decorate the main roof of the madrasa (Fig. 2) [1]. A seamless brick glazing method was used on the roof girdle [2]. Inside the porch, he wrote: "This letter is written with gold and gold. The cabbage will last forever, except for the donations of the people. " It means, "Even if everyone leaves, his donation will last forever." He said, "Bani Mulla Kyrgyz ibn Mashrabbay is

a merchant. Master Mulla Kyrgyz ibn Ibrahimboy is an architect, that is, Mulla Kyrgyz is the son of Mashrabboy a merchant. Master Mulla Kyrgyz Ibrahimboy is the son of an architect, "the name and architect of the man who built the madrasah are mentioned.



Figure 1. Status history

The surface of the roof and the seamless method of vinegar are used inside it, which consists of white, blue, blue, yellow, blue and light blue tiles typical of the monuments of the Fergana Valley.

Especially noteworthy is the method of construction of the classroom and the mosque, located on the right side of the madrasa, as well as the external and internal architectural appearance. They are covered with huge domes, and on top of the domes there are hashtags to let the light into the room. They are embossed with bricks on the top of the courtyard facade walls and under the dome, and the verses of the Qur'an are written in Kufic style in Arabic script (Fig. 5).

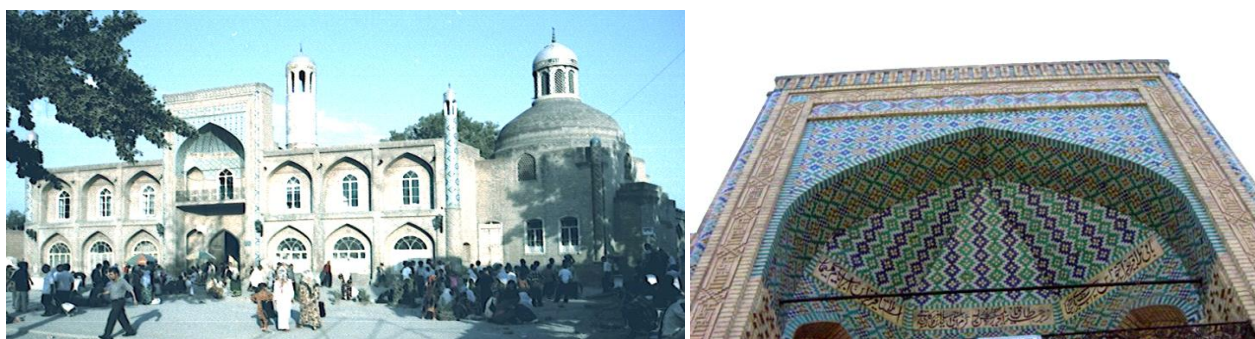


Figure 2. Madrasa front style and decoration

In the reconstruction of the Mulla Kyrgyz madrasah, rectangular bricks made by Mirzadadavoy and Toshboltaboy were used, while all the tiles on the roof of the madrasah were made by Mulla

Mamasidiq, Abdurahman, Abduqahhor and Mamadali potters in the courtyard of the memorial. [2]

According to historical sources, archival photographs (Figure 3), and the information provided by the enlightened elders, in its time there were many architectural structures around the madrasa: madrasa, mosque, caravanserai, bath, tower, trade rastas, pool, mausoleum and many other monuments. Due to the struggle against monuments, the political situation in the country, the reconstruction of the city, earthquakes and various other reasons, which began in the 30s of the XX century, the multi-domed mausoleum building in front of the Mulla Kyrgyz Madrasa was completely demolished. Later, the waqf courtyard, bath, pool, minaret, and mosques belonging to the madrasa building and adjacent to it were given to various offices and organizations for use. Some of these monuments, which have become obsolete as a result of their improper use, arbitrary additional constructions, and alterations that have been neglected for a long time, have been demolished and the rest have become semi-ruined. The sardoba in the courtyard of the madrasa was demolished in those years.

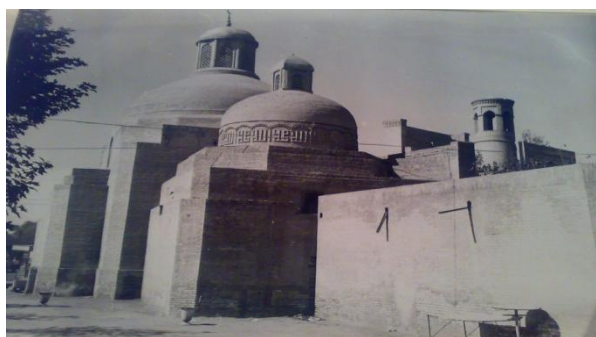


Figure 3. Pictures of madrassas. Archive materials [6]



Figure 4. View of the madrasa from the courtyard

In connection with the construction of the Andijan railway, the construction of ginneries in order to expand the product market in Namangan region has sharply increased. By 1903, 16 ginneries had been built in Namangan and surrounding areas. The owner of one of such factories was Mulla Kyrgyz Mashrabboy. At that time, rich people, large property owners, officials, merchants built various buildings at their own expense, such as mosques, madrassas, bridges [5].

Mulla Kyrgyz Mashrabboy originally came to Namangan from Aravon district, Osh region, and in those years became the owner of a large gin in Namangan, as well as a large land and property owner. He intends to build a madrasah by meeting with his close associates Mullaboy Haji, Mulla Qazoqohun, Qazoqboyvachcha, Otakarvon and Mulla Madamin Axuns in order to do a good deed with the intention of doing good deeds and gaining great respect and prestige among the local people. says that. It is known that this idea will please their loved ones.



Figure 5. A decorative element in Kufic writing

The madrasa was designed by Mulla Kyrgyz himself and will be located next to the now-demolished Ayritosh mosque in Chorsu Square. Mulla Kyrgyz, the architect who built the madrasa, was born in 1846 in the family of master Ibrahim in one of the houses in the Magzum Eshan (now Yangi Roviya) mahalla of Namangan. When all her children died before her, her parents named her Kyrgyz so that they would not touch her. Although Kyrgyz's grandfather and father were also well-known masters, Kyrgyzboy was apprenticed to a famous architect named Ismatullo Akhund. Kyrgyzboy was a man of many words and enthusiasm from his youth. From the age of 15-16, he mastered the religious and secular sciences by learning the secrets of the building profession. Mulla Kyrgyz was a very skilled craftsman. This is evidenced by the following legend, which symbolizes the architectural skills of the locals: "One day, a Kyrgyz master was having tea at noon and watching the work of his student, who was building a wall. The teacher, noticing his mistake, shows the student the easy way to make a smooth brick. But the student cannot do it quickly. Then the master Kyrgyz throws bricks at the wall from a distance, and the bricks go straight to their place and settle down." [1]

Mulla participated in the construction of various buildings with the Kyrgyz architect Ismatullo Akhund, and diligently studied the achievements of folk architects over the centuries, the method of construction of magnificent architectural monuments. He, like many Uzbek masters, would draw the history of a building, calculate the necessary building materials and the number of

workers, and easily create a complex architectural project because he knew the construction drawings well.

The domed buildings he built were usually comfortable, sturdy, elegant, and inexpensive, while the interiors were light and comfortable. The art of building such buildings is still continued by his students. That is why the architectural monuments erected by the master still serve our people.

Master Mulla Kyrgyz practiced the structural features of domes such as Charkhi dome, Balkhi dome, chortark dome, chorkunjak rib, "Mirzoyi", "Turnip", the place and types of arches, gajaks and frames under the dome.

He was one of the greatest representatives of the architectural style of the Fergana Valley, a master builder who applied the secrets of intricate construction techniques to the general public in the late XIX and early XX centuries, a very famous performer in the construction of domes and plasterwork.

Mulla Kyrgyz did not give up learning and research even in his old age, he always enjoyed the sources of classical literature, took pleasure in it and created magnificent architectural monuments that amaze people. During the long winter nights, the master reads Firdavsi's "Shohnama" together with his peers, loved ones, brothers, sons, students and relatives, and invites educated people, poets and famous scholars from the countryside and the city to the Mashrabkhanlik and Bedilkhanlik nights held in his hotels. edi [3, 4].

Master Kyrgyz had a kind respect and reputation among the people as a master of his craft. The distinctive feature of the Mulla Kyrgyz madrasah, which is a product of his high creativity, is that it differs from other madrasas in its architectural design, appearance and interior.

At that time, when Mulla Kyrgyz was full of power and mastered the secrets of construction, he offered to build almost all madrasas, mosques, mausoleums, minarets, baths and other monuments in the Fergana Valley, received advice and drew projects. The Atoulloxon Mosque in Namangan, which is the product of his work, is not inferior to other cities in terms of its architectural structure, the overall size of the dome and the style of construction. "Mulla Kyrgyz" madrasah in Namangan, "Goyibnazar Qazi" madrasah in Turakurgan, minaret, mosque and mausoleum of "Mavlono Lutfillo" architectural ensemble in Chust, "Otakozi" madrasah in Pakhtaabad district of Andijan region and other places. , each of the many monuments, known and unknown, has its own history [3, 4].

It should be noted that these days a number of researchers are conducting effective research in the study of the history of construction and architectural style of the Mulla Kyrgyz madrasah. In particular, Iskandar Azimov's "Architectural monuments of the Fergana Valley", Umarkhon Samatov's "Master Kyrgyz traces, followers", Abdulla Jabbor's book "Namangan region" contain valuable and very important information about the monument.

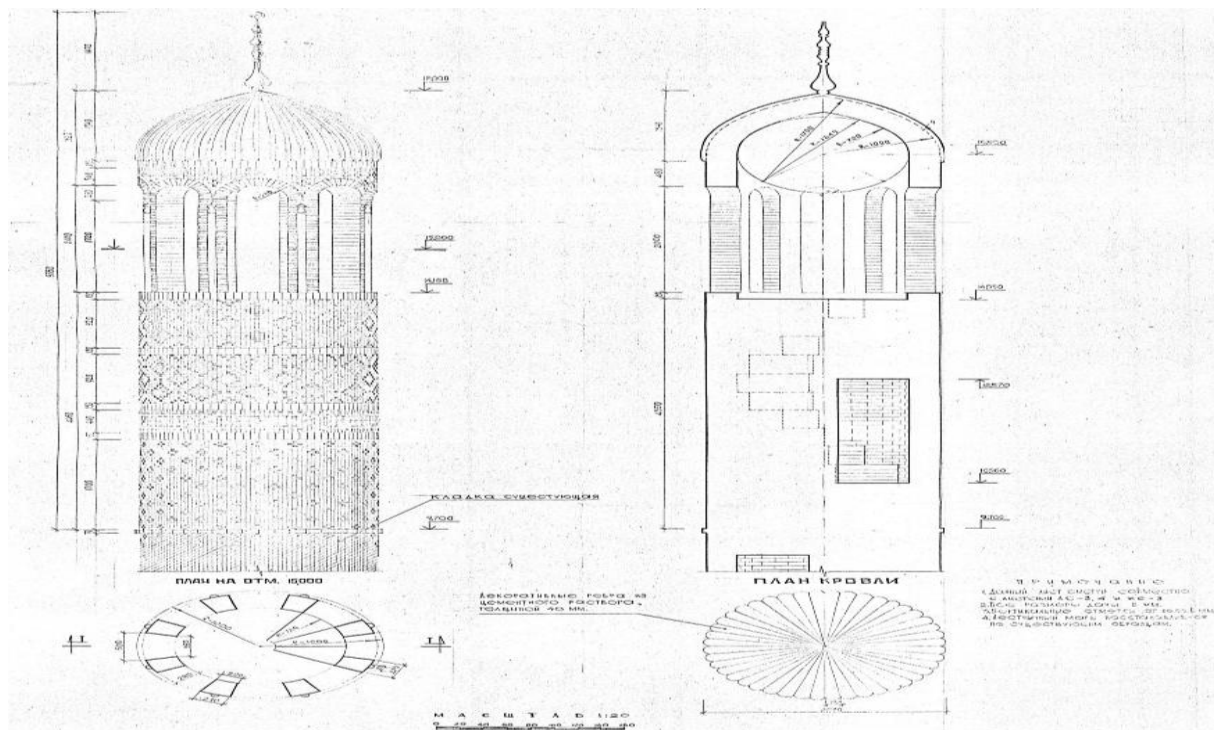


Figure 6. Mezana drawing. Archive materials [6]

The fact that the Mulla Kyrgyz madrasah was built in the style of national architecture with great taste and mastery is not due to its tradition, but to the location of the building, its design according to natural conditions, the uniqueness of the historical solution.

During the years of independence, the madrasah was renovated and its rooms were given to entrepreneurs for sewing and handicrafts and other purposes. In general, the madrasah has now been transformed into a Craftsmen's Center. His yard is landscaped and has a variety of trees and flower seedlings.

In short, the Mulla Kyrgyz madrassa differs from most other madrassas in Central Asia in terms of historical solution and typology. If we look at the typology of madrasas built in the Middle Ages: we can see that they are rectangular in shape, the main entrance is separated by a roof, there is a mosque and a classroom on both sides (right and left) when entering the roof, a rectangular courtyard and cells are formed around it. The Mulla Kyrgyz madrasah differs from other madrasas in that it has an unusual historical solution, that is, it has five facets. It is also a unique solution in the typology of this madrasa that the mosque and the dasrkhana are located on the right side, ie on one side after entering from the roof.

Today, great attention is paid to the development of tourism in our country. It is important to increase the tourist potential of the regions through the preservation, repair and restoration of such facilities located in historic cities.

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THE PROBLEMS OF NATURAL FIBER AND TEXTILE MATERIALS ON FIRE RESISTANCE

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ABSTRACT

The brief information about the article: In this article, information on the actual issues of fireproofing of natural fibers and textile materials is presented. They are used in injeneering , electrical , thermal , sound insulation and other insulation, filtration (swimming) materials, non – combustible materials , glass plastics and other industries. Much work has been done in recent years on the comustion of various materials, including natural fibres. This process plays an important role in protecting the environment and people from fire.

KEYWORDS: Fiber, Cotton, Hemp, Linen, Gas, Steam, Dust, Water, Alkali, Inorganic, Organic Matter, Oxidation, Reaction, Material.

INTRODUCTION

The Mainbody: The materials around us are very flammable ; they burn easily with rapid fire spread and cause great damage and can lead to many accidents. Protecting flammable materials is the primary task. Because, textile materials lose their properties under the influence of fire.

Natural fibers are mainly divided into two types , cellulose and protein fibers. Cellulose fibers : cotton , hemp, flax fibers are highly flammable, and protein fibers: wool , silk , and leather are highly flammable. Therefore it is necessary to study the flammability and flammability properties of these natural fibers and materials produced from them.

Glass fiber and yarn have a special place in textile fibers. They are used in injeneering , electrical , thermal , sound insulation and other insulation, filtration (swimming) materials, non – combustible materials , glass plastics and other industries.

Ensuring the fire resistance of textile materials and increasing the effectiveness of fire prevention is an urgent issue. In addition, reducing emissions of toxic substances, gases, vapors, dust and solid waste is one of the key issues.

According to their origin, fibers are divided into two classes: natural and chemical. They consist of sub – classes and groups on several quality indicators in turn.

Natural fibers are divided into two subclasses according to their chemical composition: organic and inorganic.

Inorganic fibers include asbestos fibres.

Organic fibers are obtained from plants and animals. The main substance of plant fibres is cellulose, and animal fibres are proteins (keratin or fibroin). Plant fibers are obtained from their various parts (seeds, stems, roots, trunks, fruits) and animal fibers are obtained from their wool and fibres (silkworms).

Plant – derived fibers include cotton, flax, hemp, and jute.

Cotton fiber is characterized by the following properties: tensile strength, elongation, hygroscopicity, high temperature resistance, chemical and biological stability. These quality indicators have different effects on the consumer properties of cotton products.

It is also important to study the effects of textiles on the human body.

Cellulose natural fibers used in the textile industry are usually studied in two directions: durability and long - term durability.

Fibers are processed to ensure the flammability of textile materials. Their flammability is ensured by chemical treatment.

Cellulose consists of polyhydroxyl compounds that can be chemically altered by hydroxyl groups under the influence of alcohols.

Thus the initial processing leads to the activation of the cellulose. In water or aqueous solutions, cellulose is activated in various processes. Used in the treatment of sodium hydroxide and liquid ammonia not recommended for processing cellulose fibres.

Textile fiber is a physical body used to make yarn and textile products, which is flexible, of a certain length, of known strength, thin with a small cross – sectional area.

Textile fibers that are not separated by longitudinal damage are called single fibers.

Fibers consisting of single fibers bonded together with pectin are called technical fibers.

The fibers formed by the addition of several single fibers to a longitudinal fiber are called prade fibers.

All textile fibers are divided into groups depending on their origin, production, chemical composition. Natural fibers are at least divided into three groups.

The first group includes plant- derived (cellulose) fibers. These fibers are obtained from different parts of plants: the fine fibers that cover the seeds of the cotton plant; flax, hemp, jute are obtained from plant stems.

The second group includes natural (protein) fibers derived from animals. Wool fibers from sheep, goat and camel skins, and silkworm cocoons are fine fibers made of keratin and silk of fibroin.

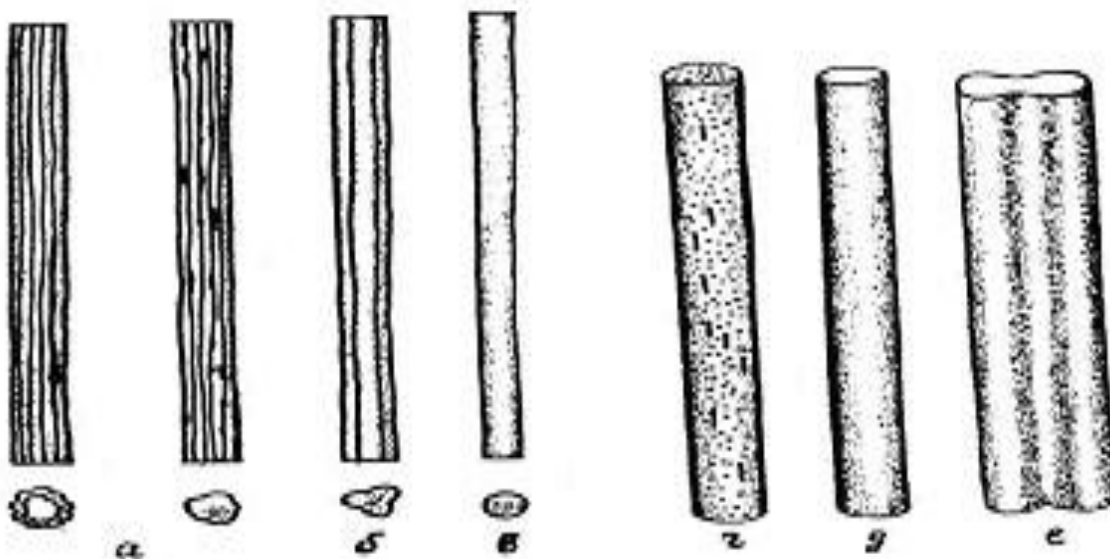
The third group includes fibres from ores. These fibres are composed of inorganic substances. These include rock wool (asbestos) and basalt.

Fibers produced in factories and consisting mainly of organic high – molecular compounds of organic heterisep and carbosep, as well as some natural inorganic compounds, are chemical fibres.

The fibres in the first group include mainly by cellulose processing (e.g., viscose acetate) and fibers derived from proteins (e.g., caseins).

Among the fibers viscose and copper – ammonia (composed of hydrocellulose) , acetate and ternary acetate fiber (composed of a complex of cellulose esters with acetic acid) obtained from a natural high molecular compound.

Syntethic fibers are obtained by synthesizing monomers. Many chemical textile fibers are high molecular weight organic compounds. Glass and metal fibres are inorganic fibers. Inorganic compound fibers include glass and metallic fibers.



Appearance and natural cross – sectional surface of natural fibers.

From the chemical point of view , chemical treatment of cellulose is divided into the following processes: addition of water and alkalis , addition of inorganic and organic substances , oxidation and other reactions.

The flammability of textile materials and fibers is as follows: burning time delay, reduce the spread of fire, reducing heat dissipation , reduce the rate of mass loss, reducing the flame spread surface.

To sum up : Thus it is necessary to produce hard - to - burn types of materials. These requirements are necessary not only for safety but also for health.

Protecting natural cellulose and protein fibers from fire plays an important role in fire preventing deaths as a result of fires. Much work has been done in recent years on the combustion of various materials, including natural fibres. This process plays an important role in protecting the environment and people from fire.

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THE IMPORTANCE OF NEW INTERACTIVE METHODS IN IMPROVING THE QUALITY OF EDUCATION

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ABSTRACT

This article discusses the convenience of the educational process in modern science, the effectiveness of the use of interactive methods, the use of various methods in teaching, the ancient history, the new methods invented today. The use of methods, first of all, leads to the broad thinking of the organizer, the manifestation of his untapped abilities. For example, the use of puzzling, thought-provoking techniques can help increase the activity of the brain as the organizer finds the answer to a question. Today, we are aware of the fact that many new interactive methods are being invented and put into practice. These new methods make it easier for teachers and learners to communicate and receive information. Not only this, but also the provision of information on information technology, which is becoming the most important part of our time, teaching children a variety of new exercises in this field, will also serve to increase their interest in the field of IT.

KEYWORDS: *Method, Interactive Methods, Modern Didactics, Mental Arithmetic*

INTRODUCTION

The development of the world education system creates the basis for new discoveries, scientific research and encourages people to act accordingly.

Given the rapid development of science and technology today, the improvement of the education system in this period is in some sense inextricably linked to the good and perfect teaching. High quality teaching requires high qualification from the teacher. These skills depend on the different methods a teacher can use in the classroom. That is why the main requirement of today's education is the widespread use of interactive methods in the classroom. The use of a number of methods for the students' desire, interest in the lesson and their direct mastery of the subject is effective in all respects.

The question of what the interactive method is can often arise. Interactive methods are a set of methods that activate learners and encourage independent thinking. Through teaching methods, the educator encourages the learner to be actively involved throughout the process and the learner's participation is ensured. Through interactive methods, it is important for the learner to absorb a high level of information in the learning process.

“The quality of the school learning process depends on many factors, among which the methods and techniques of teaching are crucial. Consequently, they have a positive effect on the conscious and deep acquisition of knowledge, the development of independence and creative activity in students. The concepts of method and method are interrelated, as each of them manifests itself both as a method and as a method [1]. Indeed, this emphasis once again proves the importance of methods in improving the effectiveness of modern lessons. Not only the concept of method in modern times, the need to use methods in the teaching process is mentioned, but our ancestors in the eighties in their few works talk about the need for methods in teaching children to read and write. Farabi's treatise on the superiority of science and art outlines the requirements for the organization of the educational process and teaching methods. In his explanations of teaching methods, the scientist said that in addition to imparting a variety of knowledge to students, it is necessary to show them ways to learn independently, to convince them of the necessity of knowledge "[2].

“Modern didactics is rapidly evolving and enriched with new approaches and teaching technologies that reflect the demands of a changing society and practical developments in education. One of the most pressing issues in the theory and practice of education is the activation of students' learning efforts. More recently, educators have focused on minimizing interactive forms and methods of teaching based on the communicative form of learning. [3] It has been proven in practice that the process of educating students can be effective and give good results if it meets the following requirements:

- Students are open to learning and actively engage in relationships and collaborations with other participants in the learning process;
- Few will be able to analyze their activities and realize their personal potential;
- They can be practically prepared for the situation they may face in their short lives and professional activities in the near future.

Today, we are aware of the fact that many new interactive methods are being invented and put into practice. These new methods make it easier for teachers and learners to communicate and receive information. A number of widely used publications, both electronic and paper, are being developed to teach interactive teaching methods. For example, in UNICEF's Interactive Teaching Methods for Teaching the Exact Sciences, Aquarium, Fish Skeleton, Ha-Yaq Exercise, Three Right and One Wrong, One Step Towards a Goal, Mosaic, and a number of other methods are easy to use. illuminated. It describes the method, its scope, the advantages of the method, and finally the difficulties of the method. Such a set of textbooks is very convenient for each teacher in the process of providing complex information, from literacy to the organizer. In addition, as mentioned above, the organizer can easily digest even the most complex information that is needed for him.

The use of methods, first of all, leads to the broad thinking of the organizer, the manifestation of his untapped abilities. For example, the use of puzzling, thought-provoking techniques can help increase the activity of the brain as the organizer finds the answer to a question. This, in turn, will allow the brain to become stronger and think more broadly once the brain is active.

In some cases, the methods used by the teacher are important not only for the teaching process, but also for the development of the child's talent. When using a variety of interesting methods in the classroom, it is also possible to determine what or what area the student is interested in.

New reforms in education and the use of new methods in attracting students to science are being tried in almost all countries of the world. An example of this is the beginning of mental arithmetic for students. The reason is that this mental arithmetic increases the mental capacity of the child, encourages him to agility, and also prepares the ground for further strengthening of memory. The inclusion of methods of mental arithmetic in textbooks in the education system is very effective, especially for primary education.

Not only this, but also the provision of information on information technology, which is becoming the most important part of our time, teaching children a variety of new exercises in this field, will also serve to increase their interest in the field of IT. Preparing the young generation with intellectual potential for today's information age is one of the top priorities of any country. Therefore, the integration of teaching processes, teaching methods used in them with computers, video projectors, electronic materials will be an important step in the acquisition of this field by students.

In order for students to become worthy personnel who will serve the development of our country in the future, it is important to attract students to the subject in secondary, secondary special and higher education. In general, the use of interactive methods in the school period, including in the primary grades, is less effective in the later stages of education, as well as in facilitating the child's future employment. With this in mind, a great deal of skill and will be required of teachers as well. After all, as long as the hope of the Motherland is in the younger generation, every teacher and coach is equally responsible for its formation as a fully mature, educated and perfect person. The same is true of modernity.

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SEMANTICS AND STRUCTURE OF THE PHRASEOLOGICAL UNITS WITH AN URBAN COMPONENT

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ABSTRACT

This article discusses phraseological units and their structures that can be applied in urban and rural areas that evidence and examples are given with the opinion of many scholars. Over the ending fifteen years, phraseology has enlarged as a science and happen to a main return of unsullied and functional examination in Western European and North American linguistics as well as in Russia. Indisputably, toponyms, or place names, are referred to the collocation of terms everywhere the control of cultural and chronological factor is significant.

KEYWORDS: *Combinations, Expressions , Phraseological Units, Discipline, Systematic Investigate.*

INTRODUCTION

Phraseology is a branch of linguistics production with predetermined combinations of expressions – phraseological units. According to Professor Koonin A.V., phraseological units are lasting word-groups with in some measure or quite transferred meaning.

Phraseology is permeating in each language fields on the other hand, it has individual fairly freshly benefit recognized as a discipline. Systematic investigate on phraseology goes finance to the finish of the twentieth century. Over the ending fifteen years, phraseology has enlarged as a science and happen to a main return of unsullied and functional examination in Western European and North American linguistics as well as in Russia.

The meditation of peculiarities of phraseological semantics belongs to one of the nearly everyone topical trends in new linguistics. In great measure linguists correspond upon nearly points relating to the distinctive elements of phraseological units, such as:

1. Integrity of meaning. The aim of the complete phraseological part cannot be concluded from the meanings of its components;

2. Stability (lexical and grammatical) resources that no lexical substitution is feasible in an idiom in comparison with free word-combinations. Lexical stability is more often than not accompanied by grammatical stability which prohibits any grammatical changes;
3. Separability means that the composition of an idiom is not rather indivisible, a variety of modifications are likely internally individual boundaries. Particularly, the changes are fixed with morphological categories of a word in a phraseological unit. Thus, the grammatical grouping of run to may be exchanged in the phraseological unit *as safe as a house (houses)*.
4. Expressivity and emotiveness intends that idioms are additionally characterized by stylistic colouring. In other words, they produce emotions or adduce expressiveness.

In this article we tried to reach upon the problematic of semantics and construction of phraseological units with an urban element and their role in the text.

Urbanization is the increment in the populace of cities in section to the region's rural population. The process of urbanization is considered in provisos of its special effects on the ecology and economy of a region. However, the influence of urbanization on the language is neglected by recent scientists, though a meaningful correlation between language and life, history of population somewhere this or that language part appeared, is explored in phraseology.

It is universal comprehension that there are detailed combinations in any language which reflect resident and cultural peculiarities of a country. Indisputably, toponyms, or place names, are referred to the collocation of terms everywhere the control of cultural and chronological factor is significant.

As far as the grouping of phraseological units with an urban element is concerned, it has not been entire investigated yet, despite the information that this sort is fully numerous.

Nevertheless, at the same time as analyzing the great phraseological have available with an urban component, we have come to the end that these language units decorate the vocabulary. Besides, they become into new meanings as new words and expressions are demanded in order to deal with the extreme and ever increasingly growing complication of recent life.

According to syntactical classification of phraseological units, the following groups of phraseologisms with an urban component were singled out:

1. Substantive phraseologisms: a tower of strength, a broad church, the man in the street;
2. Verbal phraseologisms: discourse shop, give way, pave the way for something, appear one's way, lose track of, foster bridges, hit the road;
3. Adjectival phraseologisms: out of the way;
4. Adverbial phraseologisms: off the track, in a way, in one's tracks, in no way, under way;

In view to structural characteristics of phraseological units with an urban component, three types of constructions overcome:

- 1) verb + (article) + adjective/pronoun + noun:

'I love what I do and I love life, and we all *find our way* if we have desire to work, to have a life that has fun, to have a lover and to function normally' ['The Evening Standard', Monday, August 1, 2010, c.13].

2) preposition + (article) + noun:

As Stanton Rogers predicted, the full Senate vote was a formality. Mary was voted in by a comfortable majority. When President Ellison heard the news, he said to Stanton Rogers, 'Our plan is **under way**, Stan. Nothing can stop us now' [Sidney Sheldon 'The Windmills of Gods', c.170].

3) verb + (article) + noun:

Hit the road, Jack And don't you come back no more...[Ray Charles song 'Hit the Road, Jack'].

Thus, the nearly all many factor in our material is 'way' and the largely commonly old arrange is a verbal one.

Phraseologisms with an urban component are used both in dialogues and monologues. It goes without proverb that this is one of the resources the author uses to cause somebody to discourse extra more lively and emotionally coloured, as these phraseological units are substantially expressive. Interestingly enough, phraseologisms with an urban component are used in newspapers and songs, detective stories and novels. There are given the brightest examples of their usage.

1. When dinner was announced Mr. Dombey took down an old lady like a crimson pin-cushion stuffed with banknotes who might have been the identical **old lady of Threadneedle Street**, she was so rich and looked so unaccommodatmg... [Ch. Dickens 'Dombey and Son', ch. XXXVI].

The old lady of Threadneedle Street(шутл.)– «старая леди Треднидл-стрит», Английский банк [Кунин, 2005, с.316].

2. **To carry coals to Newcastle** – to do something utterly superfluous; to do something useless or wasteful [www.thefreedictionary.com].

3. And not everyone was negative, she says. 'I was congratulated spontaneously by **people in the street**' ['The Daily Mail', Saturday, April 9, 2010, с. 34].

The man in the street – «человек с улицы», обыватель, заурядный, рядовой человек [Кунин, АРФС, с.301].

4. **Hit the road**, Jack And don't you come back no more, no more, no more, no more **Hit the road**, Jack And don't you come back no more...[Ray Charles song 'Hit the Road, Jack'].

Hit the road – двинуть, отчалить; шляться; пуститься в путь; переезжать с места на место, бродяжничать; смотаться, смыться [Кунин, АРФС, с.388].

5. 'You think that because I have lived in this **out-of-the-way** spot all my life I'm not likely to have had any very interesting experiences' [A. Christie 'The Thirteen Problems', с. 78].

Out of the way

1) не по пути, в стороне; отдаленный, расположенный далеко от центра; непосещаемый, уединенный, заброшенный (out-of-the-way);

2) не мешающий, не стоящий поперек дороги; законченный, решенный;

3) необычный, исключительный, из ряда вон выходящий; необыкновенный, незаурядный, оригинальный;

4) неуместный, ошибочный; странный, подозрительный [Кунин, АРФС, с. 809].

6. As Stanton Rogers predicted, the full Senate vote was a formality. Mary was voted in by a comfortable majority. When President Ellison heard the news, he said to Stanton Rogers, 'Our plan is *under way*, Stan. Nothing can stop us now' [Sidney Sheldon 'The Windmills of Gods', с.170].

Underway

1) на ходу; в движении (обыкновенно употребляется с глаголом to be и to get);

2) происходящий, имеющий место [Кунин, АРФС, с. 810].

We understand each phraseological unit originates under some features in order to express character action make more impressible. If it is used by people in discourse it becomes common, if not they lose its meaning, coloring. And we should note that a few phraseological units are needed on several interval or particular group, or a quantity of field. After some time it also loses its meaning.

USED LITERATURES:

1. A. Christie 'The Thirteen Problem'. – London, 1993.
2. Ch. Dickens 'Dombey and Son' [www.gutenberg.org].
3. Sidney Sheldon 'The Windmills of Gods'. – London, 1994.
4. 'The Daily Mail', Saturday, April 9, 2010.
5. 'The Evening Standard', Monday, August 1, 2010.

QUALITIES THAT SHAPE ORGANIZATIONAL CULTURE AND THEIR CLASSIFICATION

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ABSTRACT

The specific social development of the country puts before the professional colleges the task of forming the organizational culture of students and preparing them to perform organizational tasks in various spheres of social life. Organizational culture is a form of expression of an important social characteristic of an individual and reflects social activism. The essence and peculiarities of organizational culture, on the one hand, the requirements for the personality of the organizer, allow students to consciously master a variety of knowledge about organizational activities, which requires organizational qualities that are accumulated in the process of practical activities. On the other hand, it facilitates the implementation of these experiences in practical activities with a socially valued orientation that is necessary for the individual and the community. It is known that organizational culture is a complex process, a set of qualities that ensure the active attitude of students to the team, which has an active impact on classmates in the process of working together to achieve common goals of students, the compatibility of tasks facing the team.

KEYWORDS: *Leader, Culture, Organizer, Leadership, Activity, Entrepreneurship*

INTRODUCTION

Many research scientists have studied the characteristics of the manifestation of organizational skills in adolescents. When we analyze the research of scientists, they recognize organization as the first stage of 'leadership'.

Psychologist V.D. Parigin says that according to RS Nemovs, the organizer should be a "leader", "Leader" is a strong initiator and organizer. The scientist lists a number of requirements for a teenage organizer:

These are:

- striving for a specific goal;
- knows the necessary changes in the personality of students;
- can share the inner experiences of friends;
- can always look at them with a "friendly" eye, not a "manager";
- says they should always share their problems and interests.

Studies show that the class during adolescence

the impact of the team on its members will be strong. They have a school environment in particular, the class team, formal and informal peer leaders are strong affected.

L.I. Umansky emphasizes that the organizational ability consists of the following interrelated parts:

1. A sense of organization - is expressed in psychological ingenuity, ingenuity, politeness.
2. Opportunity to influence their peers emotionally and voluntarily - to involve them in solving problems, to consolidate their efforts.
3. Propensity for organizational activity - emotional feeling, activism, strong interest.

Analyzing the opinion of L.I. Umansky, the exemplary organizer in his teens:

1. Moral qualities - community, initiative, activism, hard work.
2. Willpower - perseverance, independence, discipline.
3. Emotional qualities - should have such qualities as freshness, self-confidence, optimism, - he says.

Main part

The author has created a system of organizational skills. In his view, individuals with an organizational culture should have the following qualities:

- Orientation of the person;
- readiness of the person for various activities;
- general characteristics (initiative, general level of development, practical intelligence, observation, activity, initiative, perseverance, organization, self-control);
- special features (sense of organization, emotional and volitional influence, compatibility with the activities of the audience);
- personal characteristics.

When researchers studied the self-education of the individual, the attitude of the pupil to the environment, it became clear that the independent activity, initiative in the individual is important.

Independent activism and initiative always move forward and pave the way for them to overcome their own shortcomings.

Based on the above, we can say that a teenager can be an exemplary organizer only if he has the following characteristics:

- able to communicate quickly;
- able to engage in public affairs;
- able to keep their word;
- able to quickly adapt to a new team;

- can organize parties by himself or with friends;
- can freely express their views;
- able to finish the person who started;
- self-confident;
- believed that he would have many friends;
- able to share the opinion of peers;
- self-aware;
- able to actively study;
- striving to be in the spotlight;
- can believe that his opinion will be accepted by others;

Discipline is self-control, internal organization, a sense of responsibility, a willingness to submit to personal goals and social attitudes.

Discipline as a personality trait is manifested in the unconditional observance of social norms of behavior, adherence to rules, observance of laws, subordination of personal interests to public opinion. It promotes balance in the family and society, the movement of people in different types of activities.

Independence is the ability to carry out different types of activities (study, work, play, art) based on the advice and suggestions of adults.

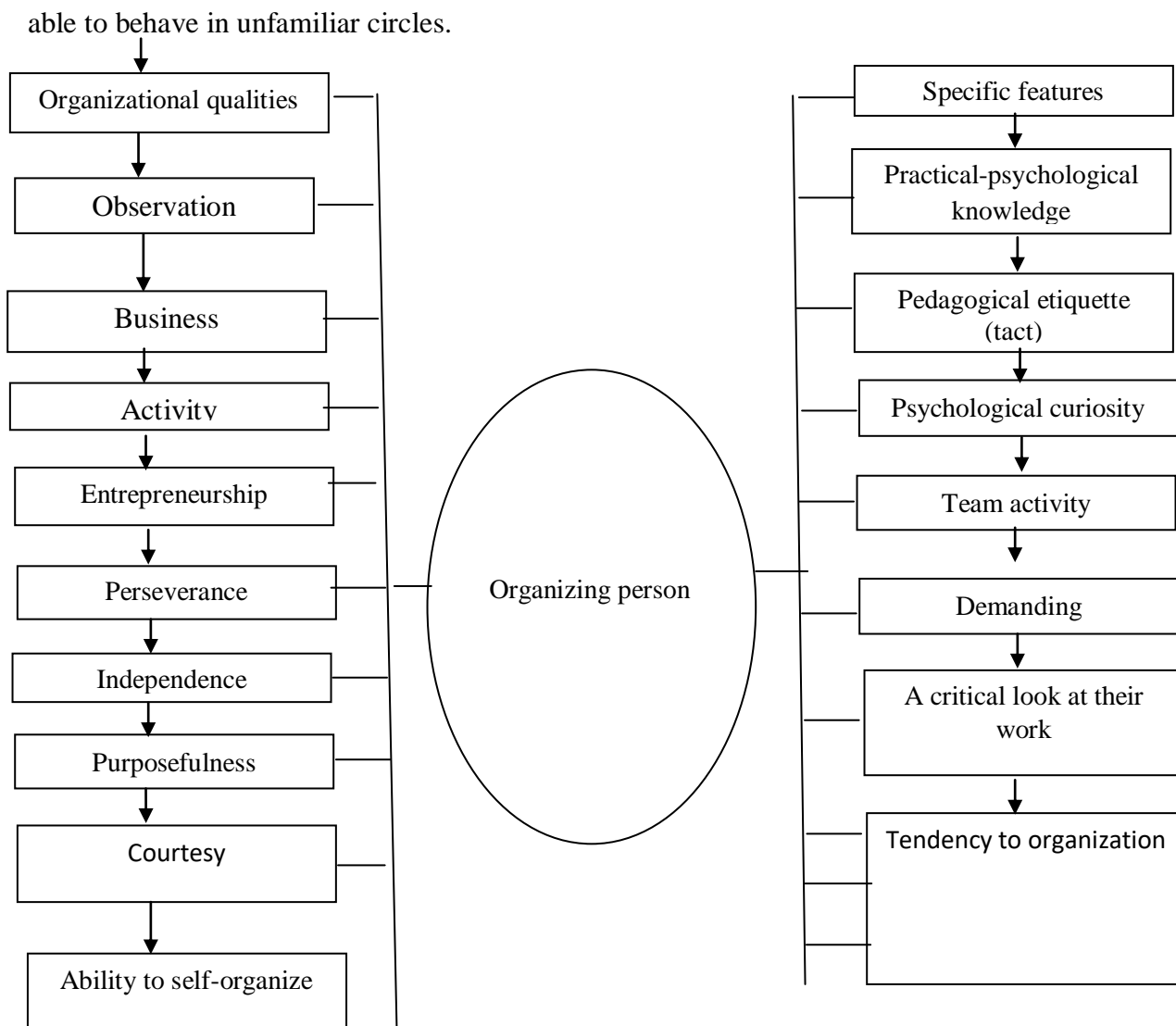


Figure 1.2.1. Qualities in the formation of organizational culture (based on the research of N.N. Djamilova)

Material method

Independence reveals a person's inner position, a system of conformity to the knowledge, skills, and competencies needed to improve their performance without the help of strangers. In order to carry out independent activities, it is necessary to adhere to general labor skills (goal setting, planning, control and self-control, correction of own activities, determination of results, evaluation of performance, ability to show empathy in independent work, ethical conflict resolution).

Independence is nurtured in labor, team and creative activity.

Independence is a condition of the thinking process, a quality of the mind. (P.P. Blonsky, A.A. Smirnov, N.A. Menchinskaya, M.P. Shardakov, A.M. Matyushkin, E.Z. Usmanova and others).

Independence is a personality trait that allows you to choose and solve a specific way to solve a problem. (A.N. Leontev, A.Ya. Ponomarev, A.A. Lyublinskaya, V.M. Karimova, R.I. Sunnatova, Q.P. Husanbaeva and others).

Independence is the result and condition of mastering the methods of mental activity. (D.N. Bogoyavlensky, E.N. Kabanov-Meller, V.I. Reshetnikov and others).

Another group of scientists (MG Yaroshevsky, A.Ya. Ponomarev, O.K. Tikhomirov, Z.T. Nishonova, etc.) states that independence is a condition of a person's creative activity.

Independence is the ability to see a new problem, a new problem and solve it on your own (VV Davidov, M.A. Danilov, A.M. Matyushkin, A.V. Brushlinsky, D.B. Bogoyavlenskaya, E.G. . G'oziev).

Entrepreneurship is to do something, to work, to develop something through manual labor, physical strength and skills, and sometimes, mentally, that is, to practice something, to engage, to try to do something.

Entrepreneurship is an individual's ability to be an independent social entrepreneur, to be active. This skill defines important tasks, determines their relevance to the existence, that is, to learning, labor, artistic and creative activity. This is the first step to teamwork, an internal need for new forms of this activity. Entrepreneurship as a personal quality enriches the school from the age of education and develops along with the peculiarities of all ages. In adolescence and adolescence, initiative is manifested in independent thinking and independent behavior, as well as in dependence on creative activity, formed on the basis of real personal needs.

The use of authoritarian parenting methods by parents and educators has a negative impact on the formation of initiative.

Goal-oriented is the pursuit of success. It is the ability to set a goal when performing different types of activities (work, study, play, etc.) and to determine the methods and means to achieve it.

A goal-oriented person always believes that he can succeed, showing himself to others as an example.

These listed qualities affect the integrity of the performance of organizational functions of future professionals and are interrelated.

At the same time, in the course of our research, we studied the interaction of organizational qualities with the professional training of future professionals.

Motivational qualities are formed throughout a person's life and cover the needs, motives, and goals for the chosen profession that are evolving. Motivational traits are a significant part of motivating ideas. It is formed at a certain stage of human life and is associated with the place of residence (school student, teacher activity stimulus).

Learning motivation encompasses a system of goals, needs, and motivations that motivate a person to acquire knowledge and a conscious approach to it, to master ways of knowing, and to be active.

In most cases, motivation is perceived by teachers as a sequence of elements rather than a holistic system. In such cases, special motivations and interests arise, and, of course, the

following goals are set: the formation of interest in their subject and chosen profession, the development of a responsible approach to the study of new content and technology.

However, the achievement of such goals does not lead to the formation of a holistic motivation, but to its division into parts, that is, students are motivated to learn individual subjects, but the general motivation to learn remains undeveloped.

Intellectual potential is characterized by:

- types of thinking (creative, theoretical and practical knowledge, etc.);
- method of thinking (figurative and visual thinking, reasoning of thought);
- intellectual qualities (intelligence, flexibility, critical thinking, ability to move mentally, etc.);
- cognitive processes (attention, imagination, memory, perception), thinking processes (analysis, synthesis, systematization, formalization, definition, interpretation, etc.), cognitive skills (ability to ask a question, analyze a problem, formulate a problem, hypothesize, substantiate it), draw conclusions, apply knowledge, etc.);
- knowledge acquisition skills (separation of basic knowledge, planning, goal setting, ability to read and write at the same time, recording key points (summarizing), etc.);
- knowledge and skills acquired outside the sciences (ideas about morality and universal values, views on life, etc.);
- mastery of an integrated system of humanities, socio-economic, mathematical, natural-scientific, general and special knowledge, skills and abilities in the field of science.

On the basis of all official documents, the teacher strives to convey information and data, to form knowledge, skills and competencies. Didactic principles, by their very nature, serve the same purpose.

Willpower qualities are characterized by a conscious determination of purpose. A strong-willed person is characterized by goal-orientation, the ability to overcome internal and external obstacles, physical and mental stress, self-control and initiative.

Emotional qualities are characterized not only by emotions but also by self-esteem qualities. Therefore, in setting pedagogical goals, it is very important to pay attention to the formation and development of emotional qualities, namely: take into account the formation of the necessary skills to manage their emotions; to teach them to control their clear feelings (anger, rage, annoyance, resentment, jealousy, empathy, shame, pride, fear, cheerfulness, love, etc.);

- to teach to understand their emotional states and their causes.

Practical skills include psychological, pedagogical, methodological and technical-technological abilities, actions, skills of an individual in various areas of activity and communication.

CONCLUSION

Self-governance Freedom in choosing goals and means to achieve them; conscientiousness, critical approach to one's own activities, comprehensiveness and comprehension of actions, comparison of one's own behavior with others, confidence in the future; to maintain and control their physical and psychological condition at the required level.

Summarizing the above, it can be said that future professionals with an organizational culture should have the following skills:

1. Ability to organize a team, to motivate children to perform tasks and tasks.
2. Ability to organize, plan, allocate time and use time efficiently.
3. Be able to monitor and inspect their activities.

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STRUCTURAL-SEMANTIC FEATURES OF ADVERBIAL CLAUSE IN ENGLISH

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ABSTRACT

The idea of the sentence is a product of a tendency to think primarily of written language, where standardized writing systems articulate the conventions associated with the written sentence. Thus, many grammarians prefer to use a more inclusive, more general term when describing the grammatical relationship that holds between two or more clauses - a clause. For our purposes, though, we can continue to use the term sentence as long as we remain aware of the limits and biases implied by the more common term. The composite sentence is a series of sentences spliced by the comma. Sentences can be spliced to become a composite sentence only under four conditions:

- *when independent sentences relate as items of a list;*
- *when a foreshortened sentence attaches to an independent sentence;*
- *when a sentence attributes the statement of another;*
- *when a direct-address noun (vocative noun) or sentence accompanies another sentence.*

KEYWORDS: *Composite Sentences, Direct-Address Noun, Independent Sentences, Clauses Of Place, Temporal Clauses.*

INTRODUCTION

Causal clauses will be illustrated by the following examples:

And because they were all laughing it seemed to Leila that they were all lovely (K. Mansfield, Ball, 99).

... You remember the other time I was here I said I couldn't talk about boob and things because I didn't know how? (J. London, Martin, 79)

Introduced by the causal conjunction *because* clauses of this kind indicate purely causal relations. Things are different with clauses introduced by *as* and *since* where we often find overlapping relationships: cause and time. The meaning of such patterns may vary. And it is only the lexical context that can be considered relevant here.

Observe at this point the following causal clauses suggestive of the secondary meaning;

Pouring out a pot he drank it neat and, as its warm glow spread through him, he felt he could face the evening more easily (Th. Dreiser 151)

Later when they had managed to compose themselves they went to the theatre. Since he gave her free choice she selected "Saint Joan" (Th. Dreiser10)

In some cases a purely causal meaning will leave no doubt, e.g.

As Paul had not considered the subject in that light, and had founded his conclusions on the alleged lunacy of the bull, he allowed himself to be put down for the present (Ch. Dickens, Dombey, 148).

Soames was, alone again. How long, alone, he didn't know, for he was tired, and in spite of his concern, he dozed (Th. Dreiser 125)

In other contexts there is a clear suggestion of time relations.

Causal relations may find their expression in clauses introduced by the conjunction *for*. Patterns of this kind are on the borderline between co-ordination and subordination. Only in some contexts of their use *for*-clauses come to be synonymous and go quite parallel with causal clauses introduced by *because*.

He had to be cautious, for he was so rapidly coming to be influential and a distinguished man (T. Dreiser, Financier, 162).

In most cases clause-patterns with *for* differ essentially from clauses introduced by *because*. They generally give an additional thought to the completed part of sentence to extend the meaning of the utterance; they often come after a full stop and seem to function as separate sentences having much in common with clauses introduced by the conjunctions *but* and *and*.

Subordinate clauses of cause have their synonymic alternatives - gerundial and infinitival phrases, e.g.

Cursed was the day he had met her, and his eyes for seeing in her anything but the cruel Venus she was (J. Galsworthy, Chancery, 184).

You don't blame me for requesting that Miss Dombey might not be present. May I hope so? (Ch. Dickens. Dombey, II, 230).

He was proud to have been privileged to publish a poem which in psychological content, quality of workmanship and direct human interest, was by far the most striking of this generation (Th. Dreiser459).

She was angry now to think her father would make a public spectacle of her. Cowperwood started to follow (T. Dreiser, Financier, 336).

There are also reduced .sub-clauses of cause presented, by "predicatives without a verb", like the following:

Would they like him? They would not - too unshackled too fitful, and too bitter; all that was best in him he hid away: as if ashamed of it; and his yearning for beauty they would not understand! (Th. Dreiser 372).

Observe also the syntactic organization of the following sentence:

Not much give and take about Desert restless, disharmonic and a poet! And proud - with that inner self-deprecatative pride which never let upon a man! (Th. Dreiser554).

Clauses ofPlace

Clauses of place do not offer any difficulties of grammatical analysis; they are generally introduced by the relative adverb *where* or by the phrase *where, to where*, e.g.

They passed alongside the Royal Enclosure where book-makers did not seem to be admitted (J. Galsworthy, Song, III).

The sun-blinds were down, for the sun was streaming on its front, past the old oak, where was now no swing (Ibid., 77).

Where there's a will, there's a way (Proverb).

... "Show me", he said, and moved in the tail-light of the car to where the chauffeur stood pointing (J. Galsworthy, Spoon, 210).

Like in other types of complex sentences, clauses introduced by the adverb *where* are sometimes on the borderline between subordination and co-ordination, meant to continue the narrative associated with the previous statement rather than indicate the place where the action took place, e.g.

... And a sob that shook him from head to foot burst from Soames' chest. Then all was still in the dark, where the houses seemed to stare at him, each to each with a master and mistress of its own, and a secret story of happiness or sorrow (J. Galsworthy, Man, 313).

Temporal Clauses

Temporal clauses cover a wide and varied range of meanings. Relations of time between the action of the main clause and that of the subordinate may differ: the two actions or states may be simultaneous, one may precede or follow the other, or, say, one may last until the other begins, etc.

When she moved to put a chair for him, she swayed in curious, subtle way, as if she had been put together by some onewith a special secret skill (Th. Dreiser30).

As he passed through the stray groups of couples, he was conscious of a pair of pale grey eyes peering at him through a cloud of blue tobacco smoke (Th. Dreiser179).

Sit down, when I've taken off my things we shall go into the next room and have tea and be cosy(K. Mansfield, Tea, 130).

When he had finished his tea Andrew withdrew (A. Cronin, Citadel, 68).

She had always been used to music, and she had enjoyed opera ever since she was a child, and all her world had enjoyed, it, too (J. London, Martin, 227).

Reduced sub-clauses of time will be illustrated by such patterns as:

When at Rome, do as the Romans do (proverb).

When angry count a hundred (proverb).

Back in his study, he sat in thought (Th. Dreiser 554)

Back with her accounts, she could not settle to them, and pushing them into a drawer, went to find her husband (Ibid, 555).

Synsemantic in their character, temporal clauses have often a mixed meaning. In some patterns there is only a suggestion of the secondary meaning; in others it is fairly prominent.

In different contexts of their use sub-clauses of time may change their primary meaning. In some patterns there is a suggestion of conditional relations, as in:

Women did strange things when they were driven into corners (J. Galsworthy, *Chancery*, 116).

When the pinch comes, you remember the old shoe (proverb).

Instances are not few when temporal clauses are suggestive of causal relations, e.g.

She made a little curtsy as he bowed (M. Mitchell, *Wind*, 76).

It is to be noted that secondary meanings are generally signalled not so much by the grammatical organization of the sentence as by the lexical context which is the first to be considered relevant.

Studying syntax in relation to lexis presents here its own point of interest.

Not less characteristic are the secondary meanings implied in a sub-clause of time in such contexts when it comes to indicate an action or state as contrasted to that of the main clause.

Examples of such sentences may be found in numbers.

She neared her father's house, driven this way and that, while all the time the Forsyte undertow was drawing her to deep conclusion that after all he was her property, to be held against a robbing.

"So you came, didn't you?" he went on, looking at her steadily, while she fronted his gaze boldly for a moment, only to look evasively down (Th. Dreiser 303).

While Mackenty meditated as to how in two years he should be able to undo this temporary victory, and Cowperwood was deciding that conciliation was the best policy for him, Schryhart, Hand and Arneel, joining hands with young Macdonald, were wondering how they could make sure that this party victory would cripple Cowperwood and permanently prevent him from returning to power (Ibid, 347).

Why should he be put to the shifts and the sordid disgraces and the lurking defeats of the Divorce Court, when there was she like an empty house only waiting to be retaken into use and possession by him who legally owned her (J. Galsworthy, *Chancery*, 94).

He turned about again, and there stood with his back against the door, as hers was against the wall opposite, quite unconscious of anything ridiculous in this separation by the whole width of the room.

The implication of contrast is often clear in reduced clauses of time, e.g.

His manner, while warmly generous at times, was also easily distant, except when he wished it to be otherwise (T. Dreiser, *Titan*, 380).

Relations of time may be expressed by infinitival, participial and gerundial phrases which function as structural synonyms of sub-clauses of time. Examples follow:

The door was not fastened within, and yielded smoothly to her hesitating hand. She was surprised to find a bright light burning; still more surprised, on looking in, to see that her Mama, but partially undressed was sitting near ... (Ch. Dickens, Dombey, 206),

His head, now, grey, was encircled by her arm, and he growled to think that never, never had it rested so before (Ibid, 476).

Being released, his face discovered to be very hot, and red, and damp, and Miss Tax took him on her lap, much exhausted (Ibid, 123).

Dartie, on being told, was pleased enough (Th. Dreiser 194)

The crime seems to have been committed late in the evening, and the body was found by a gamekeeper about eleven o'clock, when it was examined by the police and by a doctor before being carried up to the house (Th. Dreiser235).

Then after having Kathleen tighten her corsets a little more, she gathered the train over her arm by its train-band and looked again (Th. Dreiser,148).

Arrived, however, at this other white house, also desirably situated on the slope above the river, he almost had a fit while waiting for them in the car (Th. Dreiser 294)

Clauses of Condition

Clauses of this type are generally introduced by such connectives as: *if, unless, provided, on condition that, in case, suppose (supposing), but that, once*.

What has immediate relevance here is the grammatical organization of the conditional sentence, the verb-forms of predicate, in particular.

If it had 't been for his blunders, he would have finished the article in three days (Th. Dreiser98).

If he doesn't comply we can't bring proceedings for six months. I want to get on with the matter, Bellby(J. Galsworthy, Chancery, 121).

And if Holly had not insisted on following her example, and being trained too, she must inevitably have 'cried off.

Suppose he talked to Michael? No! Worse than useless. Besides, he couldn't talk about Fleur and that boy to anyone -thereby hung too long a tale (Th. Dreiser82).

Mr. Pinch stood rooted to the spot on hearing this, and might have stood there until dark, but that the old cathedral bell began to ring for vesper service, on which he tore himself away (Th. Dreiser107).

The traditional classification of conditional sentences seems quite reasonable: (1) If she finds me 'dressed' already, it'll put too much point on it (J. Galsworthy, Monkey, 64) (2) If she saw him at the window she would think him fussy... (Ibid.) (3) If he had done his duty as a perfectly straightforward director, indeed, he would never have become a director of the P.P.R.S. (Ibid. 172)

Subordinate clauses of condition have their structural synonyms among infinitival, gerundial and participial phrases, e. g.

To have followed their meal in detail would have given him some indication of their states of mind (J. Galsworthy, *End*, II. 113).

(Syn.If she had followed their meal - it would have given him ...)

To record of Mr. Dombey that he was not in his way affected by this intelligence, would be to do him an injustice (Th. Dreiser 131)

(Syn.If we record of Mr. Dombeythat...)

Similarly: Say what you will, to take the love of a man like Cowperwood away from a woman like Aileen was to leave her high and dry on land as a fish out of its native element, to take all the wind out of her sails - almost to kill her. (T. Dreiser, *Titan*, 160)

Patterns of this sort are fairly common. It is important to remember that sometimes they also have a mixed or overlapping meaning, suggesting relations of condition and time, as in:

No one would believe, to look at her, that she was over thirty (Th. Dreiser 303).

(Syn.If you look at her or When you look at her)

But for his having helped us we should not have been successful in this work.

Weather permitting, we shall start tomorrow.

A word must be said at this point about stylistic transpositions of imperatives coordinated with following declaratives to which they have the meaning relationship that clauses of condition would have.

Pay this woman, and she tells her friends (Th. Dreiser 160)

Out the thread, separate a man from that which is rightfully his own, characteristic of him, and you have a peculiar figure half success, half failure, much as a spider without its web... (Th. Dreiser 126).

Make me do such things, make me like those other men, doing the work they do, breathing the air they breathe, developing the point of view they have developed, and you have destroyed the difference, destroyed me, destroyed the thing you love (J. London, *Martin*, 293).

Stylistic transpositions of this kind are not specifically English and are fairly common in other languages.

There are also reduced sub-clauses of condition. Examples are common place.

What would one of her own people do if called a coward and a cad -her father, her brother, uncle Adrian? What could they do? (Th. Dreiser 489)

It was clear to him that she could not take her Dartie seriously, and would go back on the whole thing if given half a chance (Th. Dreiser 12)

And, if true, what was the director's responsibility? (J. Galsworthy *Monkey* 114).

She was seldom or never at a loss; or if at a loss, was always able to convert it into again (J. Galsworthy, *Man*, 193).

Once in, you couldn't get out (J. Galsworthy, *Spoon*, 81).

Conditional clauses may sometimes neutralize their primary meaning. In some of these instances there is only a suggestion of the secondary meaning in others it is fairly prominent.

The *if*-clause may be used, for instance, as a rhetorical device to express the reason why something was rejected. Familiar example are:

She is sixty, if she's a day (often contracted to *if a day*).

If this was done, it is because you are inattentive.

Not less characteristic are such contexts where the *if*-clause comes to express wish e.g.

If only Jean's physical response were like Dots.

If only Jean would say things like that!

If that spiritual and social compatibility that existed between them, could only find its physical counterpart! (Th. Dreiser 189)

It only there were a joyful future to look forward to (Th. Dreiser 157)

Like in some other types of sentence-patterning such contextual variations are not specifically English and may be traced in many languages.

Clauses of Result. Clauses of result or consequence will also exemplify the synsemantic character of syntactic structures. Their formal arrangement is characterized by two patterns: clauses included by the conjunction that correlated with the pronoun *such* or the pronoun *so* in the main clause; clauses included by the phrasal connective *so that*.

Her misery was so terrible that she pinned on her hat, put on her jacket and walked out of the flat like a person in a dream (Th. Dreiser 73)

Variation in the lexico-grammatical organization of such clauses is generally associated with variation in their meaning.

Instances are not few, for instance, when a clause of result is suggestive of the degree or the state of things indicated by the main clause. The meaning of such clauses is always made clear by contextual indication.

Examples of such clauses of result are:

The moon had passed behind the oak-tree now, endowing it with uncanny life, so that it seemed watching him - the oak-tree his boy had been so fond of climbing, out of which he had once fallen and hurt himself, and hadn't cried! (Th. Dreiser 207)

Structural synonyms of sub-clauses of result presented by infinitival phrases may be illustrated by such patterns as:

It was too wonderful to be anything but a delirium (Th. Dreiser 95)

(Syn. It was so wonderful that it could be anything but a delirium).

Clauses of Purpose

The grammatical organization of sub-clauses of purpose does not take long to explain.

What merits consideration here is the syntactic organization of the constituents of the complex sentence and the verb-forms in the structure of predication.

Clauses expressing purpose are known to be introduced by the conjunction *that* or *lest* and by the phrase in order that.

That has, perhaps no rivals among connectives. It is well known to have a particularly wide range of structural meanings, but no ambiguity arises in actual usage. As always in language, the context will remove in each case all the other significations, as potentially implicit in that which in subordination may do the duty of a relative pronoun and a conjunction.

Purpose clauses introduced by *that* may be illustrated by the following examples:

...she had softly moved her chair into its present place: partly as it seemed, from an instinctive consciousness that he desired to avoid observation: and partly that she might, unseen by him, give some vent to the natural feelings she had hitherto suppressed.

Infinitival phrases simplifying purpose relations are commonplace. Familiar examples are:

This action has been brought by the plaintiff to recover from the defendant the sum of three hundred and fifty pounds, alleged by the plaintiff to have been fixed by this correspondence...(Th. Dreiser 281)

CLAUSES OF CONCESSION

Sub-clauses of concession with all their grammatical complexity and variety of syntactic patterning as well as their synsemantic character will engage our attention next. The component grammatical meanings in sentence-patterns of this kind are often not so clear-cut as it might be suggested.

It is very important to distinguish between the following types of concessive sub-clauses:

a) clauses giving the information about the circumstances despite or against which what is said in the principal clause is carried out.

Though she did not know it, she had a feeling in him of proprietary right (J. London, Eden, 89).

I always understood you did so as a form of expiation, even though you had asked Dinny to marry you (J. Galsworthy, End, 537).

b) clauses which give some additional information associated with the content of the principal clause, the idea of concession in such patterns is somewhat weakened.

He mopped his forehead dry and glanced about him with a controlled face, though in the eyes there was an expression such as wild animals betray when they fear the trap (J. London, Martin, 18).

c) clauses with overlapping relationship. In patterns of this type there is a suggestion of the secondary adversative meaning: *He extracted great happiness from squelching her, and she squelched easily these days, though it had been different in the first years of their married life* (J. London, Martin, 51).

Variation in the functional level of clauses introduced by such connectives is always signalled by the lexico-grammatical organization of the whole sentence, the meaning of the connective word

itself, in particular. What may sometimes be ambiguous in the written language is made clear in spoken language by the terminal pauses of intonation which will always show how the components of the utterance group themselves in each context.

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THE TERMINOLOGY OF CONSTRUCTION AT TECHNICAL UNIVERSITIES AND ITS TEACHING METHODOLOGY

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ABSTRACT

In this article the terminology of construction at technical universities has been analyzed and some effective and efficient methods to teach them have also been discussed. The most important difference lies in the learners and their purposes for learning English. English for specific purposes students are usually adults who already have some acquaintance with English and are learning the language in order to communicate a set of professional skills and to perform particular job-related functions.

KEYWORDS: *Specialist, Communication, Professional Sphere, Construction, Terminology, Activity, Foreign Languages, Foreign Culture.*

INTRODUCTION

Foreign language teachers for some special purposes usually have a lot in common with teachers of general foreign language. For both it is necessary to consider linguistic development and teaching theories, to have insights in contemporary ideas regarding their own position and role as well as the position and role of foreign language learners in education and to face new technologies offered as an aid to improve the methodology. The most important difference lies in the learners and their purposes for learning English. English for specific purposes students are usually adults who already have some acquaintance with English and are learning the language in order to communicate a set of professional skills and to perform particular job-related functions. The program is therefore built on an assessment of purposes and needs and the functions for which English is required. Specialized English concentrates more on language in context than on teaching grammar and language structures. It covers subjects varying from accounting or computer science to tourism and business management. From this prospective of view, English focal point is that English is not taught as a subject separated from the students' real world (or wishes); instead, it is integrated into a subject matter area important to the learners. As a matter of fact, English in different fields combines subject matter and English language teaching. Such combination is highly motivating because students are able to apply what they learn in their English classes to their main field of study, whether it be accounting, business management, economics, medicine, computer science, architecture or construction.

One of the most important requirements for a modern specialist is his ability to participate in oral and written communication in the professional sphere, nature and content which are predetermined by the features of the subject area of activity type in construction discourse, in the perception and production of which the specialist will participate. The main purpose of training specialists with knowledge of a foreign language is to prepare them for a professional

intercultural communication which is necessary for them to carry out professional activities in foreign languages and foreign cultures.

In the professional field, architects-builders intensively interact with foreign customers and therefore experience a real need for mastering a foreign language is necessary and successful tool to solve professional problems. One of them is, in particular, is the presentation of design technical activities of the architect-builder at international exhibitions and scientific publications in foreign sources. However, in order to create the formation of a foreign design project future architects do not have sufficient technical competence, which reduces the quality of the linguistic training of specialists and negatively affects on professional situations. Theoretical issues related to the problem of teaching construction terminology in language competence of students are insufficiently developed and the need to form foreign language competence of technical, architectural, constructive terminology is always on demand. Therefore, our research is actual and includes the following problems to solve: increasing the requirements for professional training of future architects, builders, expanding the information field of their professional activities that belong to language skills in their communication.

Methods and methodology. The research methods that I used in my research are as follows:

- Cognitive-generalizing which is used to study and analyze the theoretical and practical work in the field of teaching methods of foreign languages. By this method our research focused on the analysis of programs, textbooks, handbooks in a foreign language for students of technical universities.
- Diagnostic method has been utilized for surveys with students.
- Praximetric method includes the analysis of processes involving the productivity of student activity, assessment of their work.

LITERATURE REVIEW. The theoretical and methodological basis of this study was the fundamental works of foreign scientists in the field of linguo-didactics of communicative linguistics, pedagogy. The work has a significant impact on these foreign authors: T.N. Astafurova, N.I. Almazova, A.L. Alekseeva, N.V. Baryshnikov, I.L. Bim, A.A. Verbitsky, I.R. Galperin, N.D. Galskova, N.I. Gez, S.V. Grinev, I.A. Zimnaya, I.L. Kolesnikova, Ya.M. Kolker, M.V. Koltunova, N.N. Kokhtev, L.G. Kuzmina, B.A. Lapidus, A.A. Leontiev, R.K. Minyar-Beloruhev, E.A. Nozhin, A.V. Olyanich, E.I. Passov, E.R. Porshneva, I.V. J. Cumming, J. Ewer, T. Hutchinson, J. Munby, P. Strevens, A. Waters and so on.

RESULTS AND DISCUSSION. As practice shows, students of architectural and construction specialties traditionally observed a low level of proficiency in foreign language for several reasons: attitude to a foreign language as a secondary subject; low level of language teachers in this field; not enough taking into account the intercultural professional needs of students; architectural and construction specialties related, in particular, to formation of skills to present and protect a project in a foreign language, which is, in our opinion, one of the basic elements of professional competence of specialists in this profile. One of the most typical situations of speech and thought activity of an architect-builder is a presentation, discussion or the protection of architectural projects in a foreign language in the educational process and at international exhibitions after graduation [1, p. 26]. Presentation of an architectural project is defined as informing the audience about the construction or reconstruction of an object, searching for interested parties in supporting the development and implementation of the project. Foreign-

language presentation of an architectural project implies students have the relevant knowledge and skills that make up the foreign language design and technical competency, which will allow them to exchange special information with foreign colleagues, actively develop the international construction market, promote domestic projects, and compete with foreign architectural construction companies.

To select the learning content and develop an effective model for the formation among students of architectural and construction specialties it is necessary to identify the lexical and grammatical and terminological specifics of the sublanguage of architecture and construction: [2, p. 398]

1. term saturation of terminological usage in relation to commonly used in studied texts accounted 65 %;
2. the frequency of use of multicomponent terms and phrases in relation to simples ones was 23 %;
3. high frequency use of one, two, three or more component abbreviations: c (ceiling), c (cold water), c (Celsius), A. T. (air temperature), b.p. (base plate), r. s. w (roof support, roof wall), A.E.S.C (American Engineering Standard Committee);
4. the high frequency usage of nouns as attributive function: wall board, lear board, layer board, ridge board, barge board; hammer beam, dragon beam, principal beam;
5. widespread use of verbs denoting architectural and construction processes: to design, to carry loads, to transfer, to resist, to compensate, to rotate, to fix, to restrain, to lean, to construct, to bear;
6. the usage of structures with participle I and II: adjoining arches, birding beam, hanging gutter, colonnaded space[3, p. 155];

CONCLUSION. Analysis of existing training material allowed the conclusion that it does not reflect the goals, content and forms of training required for the implementation of a full-fledged professional activity in modern conditions. Teaching students a foreign language is mainly limited to topics on the history of architecture, does not differ in the high practical importance of teaching all types of speech activity (reading, writing, speaking, listening) and language means, does not imply the development of presentations and skills, which significantly reduces the motivation of students who are interested in obtaining deeper knowledge of the specialty from foreign sources.

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