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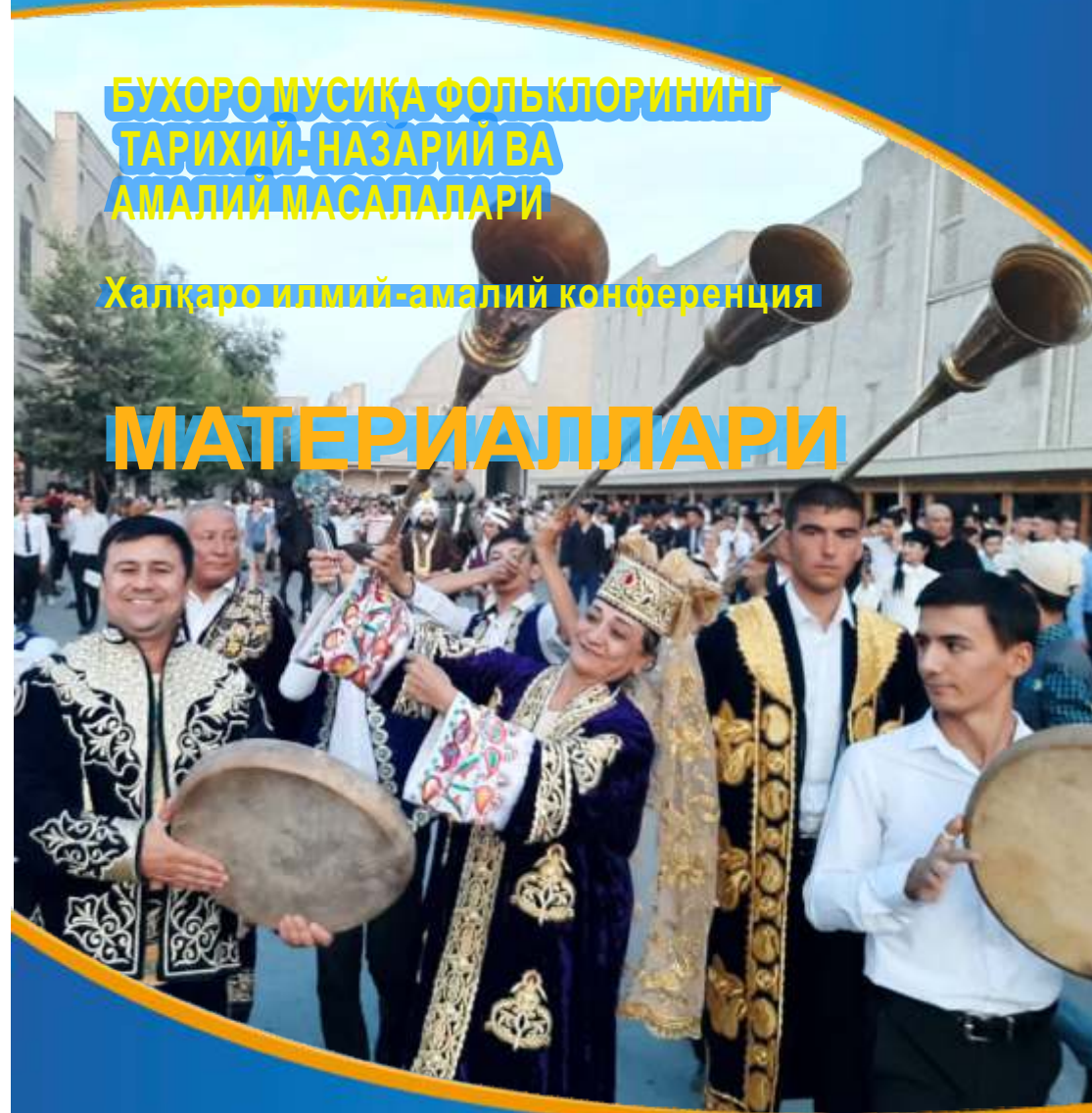


ЎЗБЕКISTON RESPUBLIKASI  
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## БУХОРО МУСИҚА ФОЛЬКЛОРИНИНГ ТАРИХИЙ-НАЗАРИЙ ВА АМАЛИЙ МАСАЛАЛАРИ

Халқаро илмий-амалий конференция

# МАТЕРИАЛЛАРИ



19-oktabr 2021-yil

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ**  
**ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ БУХОРО ДАВЛАТ**  
**УНИВЕРСИТЕТИ**

**МУСИҚА ТАЪЛИМИ КАФЕДРАСИ**

**БУХОРО МУСИҚА**  
**ФОЛЬКЛОРИНИНГ ТАРИХИЙ-**  
**НАЗАРИЙ ВА АМАЛИЙ**  
**МАСАЛАЛАРИ**

**мавзусидаги халқаро илмий-амалий конференция**

**МАТЕРИАЛЛАРИ**

**19 октябрь**

**Бухоро - 2021**

Ўзбекистон Республикасининг “Таълим тўғрисида”ги Қонуни, “Кадрлар тайёрлаш Миллий дастури”, Ўзбекистон Республикаси Президентининг 2017 йил 7 февральдаги ПФ-4947-сонли “Ўзбекистон Республикасини янада ривожлантириш бўйича ҳаракатлар стратегияси тўғрисида”ги Фармони, Ўзбекистон Республикаси Президентининг қарори 31.05.2017й. ПҚ-3022 маданият ва санъат соҳасини янада ривожлантириш ва такомиллаштиришга доир чора-тадбирлар тўғрисида, Ўзбекистон Республикаси Президентининг "Халқаро бахшичилик санъати фестивалини ўтказиш тўғрисида"ги 2018 йил 1 ноябрдаги ПҚ-3990-сон қарорига мувофиқ **2021-йил “Ёшларни қўллаб-қувватлаш ва аҳоли саломатлигини мустаҳкамлаш йили”**га бағишланган 2021 йил 19 октябрь куни Бухоро давлат университетида **“Бухоро мусиқа фольклорининг тарихий- назарий ва амалий масалалари”** мавзусида илмий-назарий анжуман ўтказилмоқда.

Анжуманнинг мақсади-миллий, маданий ва маънавий меросимизни асраб-авайлаш ва бойитиш, ўзбек мусиқа фольклорини жумладан, Бухоро мавриги ва тароналарини янада ривожлантириш, ёшларнинг маънавий-ахлоқий ва маданий даражасини янада оширишни рағбатлантириш, миллий ва жаҳон маданиятининг энг яхши намуналари билан таништириш, ёшлар онги ва қалбида мустақиллик ғоясига, юқори маънавият ва инсонпарварлик анъаналарига садоқат туйғуларининг янада чуқур илдиз отиши, эстетик ва маданий эҳтиёжларни таъминлашга йўналтирилган маданий-оммавий тадбирлар ўтказиш, ижодкор ёшларга ҳар томонлама кўмаклашиш, маънан етук, интеллектуал ривожланган ва юқори маданиятли шахсларни тарбиялаш бўйича тавсиялар ишлаб чиқиш ҳамда Республикада ушбу соҳада эришилган илмий натижаларни амалиётга татбиқ қилиш.

### **Масъул муҳаррир:**

Б.Х.Мадримов – педагогика фанлари номзоди,  
профессор.

### **Такризчилар:**

Б.Мустафоев – педагогика фанлари номзоди, доцент  
А.Р.Ҳамроев – педагогика фанлари номзоди, доцент

Тўпламга киритилган мақола ва тезислар мазмуни, илмийлиги  
ва далилларнинг ҳаққонийлиги учун муаллифлар масъулдирлар.

## **ИЛМИЙ АНЖУМАННИНГ ДАСТУРИЙ ҚЎМИТАСИ**

1. О.Х.Хамидов - Университет ректори, раис;
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6. С.Д.Дўстов - Муסיқа таълими кафедраси профессори, п.ф.н., аъзо;
7. Д.Ю.Рузиев - Муסיқа таълими кафедраси ўқитувчиси п.ф.н. доцент, аъзо;
8. У.М.Миршаев - Муסיқа таълими кафедраси ўқитувчиси, котиб;

## **ИЛМИЙ АНЖУМАННИНГ ТАШКИЛИЙ ҚЎМИТАСИ**

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6. И.А.Кўшаев - Муסיқа таълими кафедраси аъзо катта ўқитувчиси,
7. У.М.Миршаев - Муסיқа таълими кафедраси ўқитувчиси, котиб
8. Т.Дж.Мухамедов - Муסיқа таълими кафедраси ўқитувчиси, аъзо

*"Burners", "Clutter", "Gourmet", "Uncle's Tryphon", etc.).*

**The eutralized** -using imitation, mimic and pantomimic exercises: using Uzbek folk tales "Teremok", "Kolobok", "Seven kids", "Zayushkina hut". Cognitive - we form elementary knowledge and ideas about the value of physical culture, the structure of the human body, various organs, hygiene rules that contribute to the formation of a healthy image life: we use nursery rhymes, jokes, riddles, proverbs, sayings about health, self-massage, breathing and visual gymnastics. Motional-creative based on one of the types of folk art - fairy tales, nursery rhymes, riddles: from 10 to 15 riddles of a motor nature (riddle about a kolobok - rolling a ball, about a frog - jumping into Gsplint squat, geese-swans - running arms to the sides, etc.).

**Integrated** -in-depth study of motor and cognitive material, maximum use of visualization.

### **Dwiggle material**

-Corrective exercises (aimed at preventing flat feet, and posture).

-General developmental exercises of an imitation nature.

-Dance exercises ("Kalinka", "Sudarushka").

-Basic movements (running, jumping, throwing, climbing, etc.).

-Folk outdoor games with speech accompaniment.

-Games and game tasks with elements of sports (rides, fights, fun).

-Mimic and pantomimic exercises (fox, goat, frog, etc.).

-Relaxing.

Defcommon conditions for the inclusion of folklore means in the process of physical education are well-known proposed physical exercises: drill, general developmental exercises, music-rhythmic and dance, basic movements, outdoor games.

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## **PSYCHOLOGICAL UNDERSTANDINGS OF FOLKLORE WORKS BY YOUNG SCHOOL CHILDREN**

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*Annotation: The understanding of the tale is obviously also influenced by its origin, although it is most often completely unknown to those who listen to the tale. The structure of their consciousness has, in principle, similar historical roots. And if we take texts that are completely different in content (for example, proverbs), then their understanding is associated with an appeal to identical realities of reality.*

*Key words: Folklore, speech, play, musical, psychological questions, Drawing out meanings and actualization.*

The perceived information interacts with personal experience, since any text contains “semantic wells” that this experience must fill.

Drawing out meanings and actualizing experience are two initial mechanisms for understanding any text. The role of the third is performed by the operative memory, in which all information from the text and personal experience, important for further work, is recorded.

At a certain moment, it becomes possible to start a dialogue with the text. This is due to the appearance, on the basis of the information received and actualized experience, of questions and hypothetical answers to them, hypotheses about the further content of the text. The more knowledge is actualized, the more hypotheses can be put forward. Since the possibilities of understanding works of folklore by younger schoolchildren are closely related to their ability to understand the text in general, let us dwell on this issue in more detail.

Studying the psychological issues of understanding the text in primary school, T.G. Berishvili (24) points out the differences in the understanding of descriptive and constructive texts. By descriptive, the author means simple texts in which the sequence of events in time and space is strictly observed. For example, a description of the interior of a room. Constructive texts are considered more complex, in which interactions of objects, movement, changes in situations already described are given. Additional difficulties for understanding arise if the phenomena described in the text alternate in time and space, when the words "at this time", "at the same time," etc. are used in the text. In order to better investigate the nature of understanding the text, we will try to break it down into its component parts to trace the peculiarities of children's understanding of individual words, phrases, and sentences. Understanding the word as the name of a certain subject, means the appearance of the corresponding representation. Pronunciation and hearing of a word on the basis of reflective connections evokes the idea of an object. A strong word-to-subject relationship is developed by frequent exposure with appropriate motivation. The child remembers the adult system. The understanding of a word not as a name, but as a designation of a group of objects can be attributed to the same stage. The next stage of understanding is understanding a word as a name for an action, i.e. verb. The understanding of the adjective can also be attributed to this stage. For a long time, both of these concepts for a child denote the qualities of objects in this particular case. In the future, the adjective becomes a constant quality of the object, and the verb becomes such a quality that either characterizes the object or does not, that is, it depends on the time. This is a slightly higher stage of understanding, similar to the previous one in that both of them are visual. And here understanding is actually a recollection that depends on the stock of knowledge. The next stage is the proposal. If a word is a symbol of an object, that sentence can be considered a symbol of a situation. The emergence of an understanding of the description of situations presupposes a formed  $\wedge$  scheme of the structure of a sentence, a mechanism for constructing a presentation. Consequently, at this stage, the mechanism of understanding is the following: the child knows each individual object, he has already developed a scheme for the structure of the sentence, i.e. knowledge and memory give material, and a diagram is a method, a way of operating

with this material. In the sentence, the place and role of the word are precisely defined, and each word can be attributed to a specific group that carries its own semantic load. It's much harder to find a sentence as an element of the text, the same place and role. In our opinion, this constitutes a certain difficulty in understanding the text by younger students. If, when understanding simple descriptive texts, the child must understand each individual sentence and add the information received to each other on the basis of memory, then an elementary level of logical thinking is required to understand constructive texts. It becomes necessary to compare two or more situational elements, to provide for all situations of the text, their sequence. The complication of the content of the text requires the ability to analyze, synthesize, the ability to build judgments and inferences. Understanding works of folklore begins with the perception of the reality that is described in them. Words and their combinations are translated into their immediate meaning. Already at this moment, the first disagreements in understanding may appear, since such a translation is based on the child's experience of using words. With the exception of stable expressions, words in the text are used each time in new combinations with each other, and this changes their meaning. Trying to use familiar meanings without hesitation often leads to misunderstandings. Moreover, this applies to folklore texts, where comparisons, allegories, metaphors, etc. are very widely used.

When translating a text into a plan of its meaning, known information about the described reality immediately pops up in the memory, which complements the information being reported. These additions to the text allow each person to translate the content of the text into the language of their individual experience. The available knowledge is actively included in the content of the text. On the basis of this set, the search for new connections is carried out, uniting the content of the text into a whole. This defines a context that serves as a key to understanding the information being conveyed.

Understanding is based on a certain level of knowledge in children, depending on age. Therefore, the information provided has a certain amount of semantic incompleteness, that is, it includes "wells" that must be filled with the child's experience and knowledge. From the very first words of the text, when listening or reading it, guesses about its general meaning and context appear. Often, not being able to fully penetrate into the essence of the reported material, the younger student fills in the content with his conjectures, impressions, relying on his experience.

A characteristic feature of understanding at primary school age, as noted by A.M. Matyushkin (103), is the actual absence of a search for connections in the material. The main transformation of information consists in the translation of individual semantic elements of the material into the language of our own experience.

Characteristic of the younger schoolchild is the limited account of the information reported and the "discontinuity" of the content presented, even against the background of a fairly complete retelling. Often, children limit themselves to presenting one of the points, leaving out the rest. Their attention is directed not so much to the information being reported, but to the information they know about the described events, phenomena, objects.

Bearing in mind the complex relationship between the figurative and the conceptual in the works of folklore, we pay special attention to the following specific features of the cognitive sphere of primary schoolchildren, highlighted by M.N. Shardakov (168):

- In the perception and thinking of children, the figurative content dominates, the verbal-conceptual content is more difficult to assimilate.
- The verbal-conceptual is connected with the concrete-figurative and does not yet serve as a means of cognition of other concrete phenomena of reality.
- The figurative in children is rich and diverse, and the verbal-conceptual is isolated only partially.

In elementary school, there is a gradual increase in the role of the verbal-conceptual component in comparison with the figurative one, the role of the word in the formation of the image changes. At the beginning of school education, the word performs more the function of designation, gradually it begins to be used in describing an image, and in interpretation, and in transformation.

There are a number of studies devoted to the analysis of the problem of understanding speech messages and texts of various kinds by schoolchildren (Doblaev L.P., Menchinskaya N.A., Syrkina V.E. and others), as well as works studying the understanding by children of different ages of metaphors, allegories, fables (Badudin V.T., Hopfengauz V.P., Malinina V.I., Semenova A.P., Soboleva O.V. and etc.).

The above authors explore the process of understanding each from their own positions, resulting in a variety of characteristics and allocated levels.

In the works of M. Ya. Mikulinskaya shows that the understanding of sentences occurs as a result of lexical, logical-grammatical and semantic analysis. The depth of understanding of the sentence depends on what signs (lexical, grammatical, semantic) the reader was guided by when perceiving the sentence. She distinguishes six levels of understanding, depending on the comprehension of one or another content of the sentence:

1. understanding of lexical content;
2. understanding the logical content of the sentence;
3. understanding the basic meaning of the sentence;
4. understanding the logical meaning of the sentence;
5. understanding of the additional meaning, shade of the sentence;
6. awareness of ways of presenting various characteristics of thoughts.

ON. Menchinskaya notes that at the lowest level, understanding is reduced to designating an object without any indication of its essential features. This understanding merges with recognition. If understanding is carried out instantly, does not require any mental operations, then it merges with the process of perception.

N.G. Morozova identifies three levels of text comprehension:

1. understanding the actual meaning of a word, phrase, passage
2. understanding meaning as an inference based on the meaning of words and phrases;
3. understanding the meaning of the described event and deed based on the author's attitude to them.

She concluded that there was a distinction between the actual content and the personal, one way or another, motivational attitude to the facts and phenomena presented (108).

V.E. Syrkina also connects the level of understanding with a personal attitude to the text, proceeding from the fact that the same student may have a fairly deep penetration into the subtext of one work and an equally obvious lack of understanding of the subtext of another work (159).

Interesting in our opinion are the results of the work of E.R. Bieva (26), which studies the



factors influencing the understanding of texts by preschool children, depending on the main features of the subjective image of their content. She identifies four stages in this process:

1. The content of the text appears in the child's mind as a structureless, syncretic formation, not delimited from the rest of sensory experience;
2. The content of the text is formed as a set of denotations corresponding to individual subjects of description, not united by any meaningful relations;
3. The subjective image of the content of the text acquires the character of a structure due to the establishment of meaningful relations between the identified denotations. However, along with adequate units of content, this stage is characterized by the inclusion of denotations and object relations in the content structure of the text, associatively perceived in the child's mind, which leads to the expansion and distortion of the real image of the content;
4. The fourth stage is characterized by a clear delimitation of the image of the content of the text and the convergence of the subjective content structure with the objective one due to the complete and accurate reflection of the elements of the content - denotations and inter-denotational relations.

The author proves the position that the main reason for the lack of understanding of the text at the early stages of ontogenesis is not the child's ignorance of the words and grammatical constructions that make up the text, but the absence in his activity of perceiving the processes of "influence and merging of meanings" (Vygotsky JI.C.), leading to integration a holistic image of the semantic content of the text. N.P. Lokalova, exploring the stages of mastering a literary text by students, identifies seven levels of its semantic analysis: "zero", "echolalia", "heading", "syncret", "plot", "the beginning of the differentiation of meaning", "complete differentiation of meaning." The researcher, on the basis of his work, gives recommendations on the formation of the ability to understand the text.

### ***Literature***

1. Astashina M., Treshchev O. *psychologH* of preschoolers. / Preschool education. - 2007. - No. 3
2. Knyazeva O. L., Makhaneva M. D. Inviting children to the origins folk culture: Program. Study guide. - SPb .: Childhood-Press, 2004.
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