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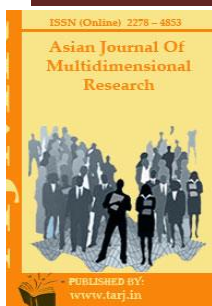
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SR. NO	PARTICULAR	PAGE NO.	DOI NUMBER
1.	APPLICATION OF DEEP LEARNING IN MEDICAL IMAGE ANALYSIS Dr. Ajay Rana, Dr. Nidhi Tyagi	19-25	10.5958/2278-4853.2021.00798.9
2.	AN OVERVIEW ON TYPES OF ELECTRICAL WIRE AND ITS USES Dr. Aniket Kumar, Rajkishor Singh, Mr. Anil Kumar	26-32	10.5958/2278-4853.2021.00797.7
3.	THE QUALITY OF THE WOOL FIBER OF THE OFFSPRING OBTAINED FROM THE SHEEP OF THE KARAKALPAK SUR CATTLE BREED Parmanova Dilnoza Mavlanovna	33-35	10.5958/2278-4853.2021.00763.1
4.	DOPING AND STIMULANTS IN SPORTS: A MENACE AND THREAT Dr. Anjana Lohan	36-43	10.5958/2278-4853.2021.00770.9
5.	PURSuing FIFTH GENERATION TECHNOLOGY IN MOBILE COMMUNICATION Dr. Ajay Rana, Dr. Aniket Kumar, Mr. Anil Kumar	44-50	10.5958/2278-4853.2021.00796.5
6.	PROBLEMS OF CONSTRUCTION ON INSULATED FOREST AND WEAK SOILS AND THEIR SOLUTION Mahmud Mamatkhanovich Bakhromov, Ulmasbek Jumanazarovich Rakmanov, Abdujalil Bobirjon Ugli Otaboev	51-54	10.5958/2278-4853.2021.00764.3
7.	AN OVERVIEW ON IOT TECHNOLOGY Dr. Ajay Rana, Dr. Niraj Singhal	55-60	10.5958/2278-4853.2021.00800.4

8.	<b>A REVIEW PAPER ON CLIMATE CHANGE AND FOOD SAFETY</b> Dr. Manisha Rastogi, Dr. Shiva Sharma, Dr. SnehaNavin	<b>61-67</b>	<b>10.5958/2278-4853.2021.00801.6</b>
9.	<b>CHARACTERISTICS OF GEORGE ORUELL ARTISTIC STYLE</b> KurbanovaShahloShuhratovna	<b>68-74</b>	<b>10.5958/2278-4853.2021.00769.2</b>
10.	<b>AN OVERVIEW OF DEEP LEARNING IN HEALTHCARE</b> Dr.Ajay Rana, Dr. Mamta Bansal	<b>75-81</b>	<b>10.5958/2278-4853.2021.00802.8</b>
11.	<b>A NON-SUBMERGED WAVE KINETIC ENERGY CONVERSION SYSTEM: REVIEW</b> Mr. Jitendra Kumar Singh Jadon, Rajkishor Singh, Mr. Anil Kumar	<b>82- 88</b>	<b>10.5958/2278-4853.2021.00803.X</b>
12.	<b>A LOOK AT THE SOCIAL-MORAL, PHILOSOPHICAL CONCEPTS IN THE WORLD OF SHAKESPEARE AND IN HIS WORK</b> ShodievShahobiddinSharofiddinovich	<b>89-95</b>	<b>10.5958/2278-4853.2021.00768.0</b>
13.	<b>A REVIEW ON THERMAL ENERGY STORAGE</b> Mr. Jitendra Kumar Singh Jadon, Rajkishor Singh, Mr. Anil Kumar	<b>96-102</b>	<b>10.5958/2278-4853.2021.00804.1</b>
14.	<b>AN OVERVIEW OF THERMAL ENERGY STORAGE AND CONTROL TECHNOLOGIES SOLAR COOLING STRATEGIES</b> Rupesh Kumar	<b>103-109</b>	<b>10.5958/2278-4853.2021.00805.3</b>
15.	<b>PSYCHOLOGICAL CHARACTERISTICS OF INDIVIDUAL AND SOCIAL LEGAL CONSCIOUSNESS: STRUCTURAL AND CONTENT ASPECT</b> KuchkarovaFazilatKhonkeldievna, AzimbekovaBakhoraKhurshidzoda	<b>110-116</b>	<b>10.5958/2278-4853.2021.00767.9</b>
16.	<b>LEGAL ASPECTS OF DOPING AND DRUGS IN INTERNATIONAL TOURNAMENTS BY SPORTS PERSONS</b> Dr. Anjana Lohan	<b>117-121</b>	<b>10.5958/2278-4853.2021.00772.2</b>
17.	<b>BASED ON LOCATION-SPECIFIC DATA, A TECHNO-ECONOMIC ANALYSIS OF SOLAR COOLING SYSTEMS IS CONDUCTED</b> Mr. Jitendra Kumar Singh Jadon, Rajkishor Singh, Mr. Anil Kumar	<b>122-128</b>	<b>10.5958/2278-4853.2021.00806.5</b>

18.	<b>DIRECTION OF TALENTED AND TALENTED STUDENTS FOR RESEARCH IS AN IMPORTANT FACTOR IN THE DEVELOPMENT OF SCIENCE AND PRODUCTION</b>  Barno Nazarova	<b>129-133</b>	<b>10.5958/2278-4853.2021.00776.X</b>
19.	<b>OPTIMIZATION METHODS FOR THE DESIGN OF POLYGENE RATION SYSTEMS IN DISTRICT HEATING AND COOLING NETWORKS ARE REVIEWED</b>  Rajkishor Singh, Dr. Aniket Kumar	<b>134-140</b>	<b>10.5958/2278-4853.2021.00807.7</b>
20.	<b>AN ANALYSIS OF CHALLENGES AND SIDE EFFECTS OF HEAVY METALS IN AGRICULTURE</b>  Dr. Sudheesh Shukla, Dr. Dinesh Kumar, Dr. Divya Prakash	<b>141-148</b>	<b>10.5958/2278-4853.2021.00799.0</b>
21.	<b>STRATEGIES FOR MANAGING THE GENERAL SECONDARY EDUCATION SYSTEM</b>  Hamidova Feruza Turdiyevna, Mustafoev Dilshod	<b>149-155</b>	<b>10.5958/2278-4853.2021.00781.3</b>
22.	<b>A STUDY OF GENETIC DIVERSITY IN AGRICULTURAL ANIMALS</b>  Dr. Dinesh Kumar, Dr. Sudheesh Shukla, Mr. Ayush Madan	<b>156-162</b>	<b>10.5958/2278-4853.2021.00808.9</b>
23.	<b>IMPACT OF SPORTS AND ENERGY DRINKS IN ATHLETES FOR PERFORMANCE BASED ACTIVITIES</b>  Dr. Anjana Lohan	<b>163-170</b>	<b>10.5958/2278-4853.2021.00771.0</b>
24.	<b>APPLICATION OF INNOVATIVE METHODS IN THE PREPARATION OF CHORUS CONDUCTOR</b>  Hayito SvObloqul Aliqulovich	<b>171-173</b>	<b>10.5958/2278-4853.2021.00782.5</b>
25.	<b>ANTIMICROBIAL FINISH ON FABRICS USING PHYTOCONSTITUENTS: A REVIEW</b>  Dr. Manisha Rastogi, Dr. Shiva Sharma, Mrs. Sarita Sharma	<b>174-181</b>	<b>10.5958/2278-4853.2021.00824.7</b>
26.	<b>ANTIMICROBIAL ACTIVITY OF VARIOUS HERBAL PLANTS EXTRACTS: A REVIEW</b>  Dr. Subrata Das, Dr. Shiva Sharma, Dr. Sneha Navin	<b>182-188</b>	<b>10.5958/2278-4853.2021.00825.9</b>



27.	<b>ON SOME AWARDS AND INCENTIVES IMPLEMENTED IN UZBEKISTAN (1917-1991)</b> Diyorjon Nodirjonogli Abdullaev	<b>189-200</b>	<b>10.5958/2278-4853.2021.00780.1</b>
28.	<b>AN OVERVIEW OF BIG DATA IN HEALTH CARE</b> Dr. Ajay Rana, DrTarun Kr. Sharma	<b>201-207</b>	<b>10.5958/2278-4853.2021.00914.9</b>
29.	<b>INNOVATIVE ACTIVITIES OF STUDENTS IN THE EDUCATION SYSTEM OF THE REPUBLIC OF UZBEKISTAN</b> Khaidarov M.E, Rakhmanov A	<b>208-217</b>	<b>10.5958/2278-4853.2021.00789.8</b>
30.	<b>THE PLACE OF GENRES OF FOLKLORE IN MODERN LITERATURE AND THE ISSUE OF STUDY</b> Nilufar Shirinboevna Tosheva	<b>218-222</b>	<b>10.5958/2278-4853.2021.00779.5</b>
31.	<b>A REVIEW OF POPULAR DECISION TREE ALGORITHMS IN DATA MINING</b> Dr.Ajay Rana, Rajesh Pandey	<b>223-230</b>	<b>10.5958/2278-4853.2021.00837.5</b>
32.	<b>PREDICATION OF ESSENTIALS GENES FOR RHEUMATOIDARTHRITIS USING MACHINE LEARNING</b> Dr. Shiva Sharma, Dr. Sudheesh Shukla, Dr. Manisha Rastogi	<b>231-238</b>	<b>10.5958/2278-4853.2021.00838.7</b>
33.	<b>DEVELOPMENT OF FACTORING IN THE WORLD AND METHODS OF THEIR APPLICATION IN UZBEKISTAN</b> Farkhod Bobobekov	<b>239-246</b>	<b>10.5958/2278-4853.2021.00777.1</b>
34.	<b>INNOVATIVE METHODS OF TEACHING DESCRIPTIVE GEOMETRY IN HIGHER EDUCATION</b> Urol Sattorovich Khusanov, Zokirjon Juraevich Akhmedov	<b>247-250</b>	<b>10.5958/2278-4853.2021.00788.6</b>
35.	<b>SEMANTIC-PHONETIC FEATURES OF SOME PHRASEOLOGISMS IN THE KARAKALPAK LANGUAGE</b> Yusupova Biybisanem Turdybaevna	<b>251-256</b>	<b>10.5958/2278-4853.2021.00778.3</b>
36.	<b>AN OVERVIEW OF DEEP LEARNING IN AGRICULTURE</b> Dr. Manoj Kumar, Dr. Alpana Joshi, Dr. Amit Kumar	<b>257-263</b>	<b>10.5958/2278-4853.2021.00839.9</b>

37.	<b>LESSON QUALITY INDICATORS</b> Yusuf Ganievich Mahmudov, Bakhtiyor Berdievich Imanov	264-267	10.5958/2278-4853.2021.00784.9
38.	<b>THE IMPACT OF CONTINUITY AND CONTINUITY BETWEEN DISCIPLINES IN EDUCATION ON THE QUALITY AND EFFECTIVENESS OF EDUCATION</b> G. H. Nigmatova	268-272	10.5958/2278-4853.2021.00765.5
39.	<b>THE BRIEF REVIEW ON THE AUTOMATIC LOAD REGULATOR</b> Rajkishor Singh, Dr. Aniket Kumar	273-279	10.5958/2278-4853.2021.00840.5
40.	<b>IMPROVING NATIONAL PENSION PROVISION BASED ON PENSION SYSTEMS IN DEVELOPED COUNTRIES</b> Narboy Ganievich Karimov, Ulugbek Abdullaevich Hakimov	280-289	10.5958/2278-4853.2021.00787.4
41.	<b>LARGE SETTLEMENTS IN THE NORTH AND NORTHEAST OF CENTRAL SUGH D IN THE EARLY MIDDLE AGES</b> Makhmudov Dilshod Abdukhalil Ugli	290-295	10.5958/2278-4853.2021.00766.7
42.	<b>A REVIEW PAPER ON INTERNET OF THINGS (IOT)</b> Dr. Ajay Rana, Mr. Anuj Kumar	296-302	10.5958/2278-4853.2021.00915.0
43.	<b>STUDY OF THE SOLUBILITY OF THE PHOSPHORIC ACID-HEXAMETHYLENETHETRAMINE-WATER SYSTEM</b> Narbek Khudainazarovich Yuldashev, Abdugoffor Mirzabdullaevich Khurmamatov, Baxrom Hayrievich Kucharov, Shokhrukhbek Narbek Ugli Khudaynazarov	303-309	10.5958/2278-4853.2021.00795.3
44.	<b>RECOGNITION IN INTERNATIONAL DOCUMENTS OF THE RIGHT TO SOCIAL SECURITY AS ONE OF THE MOST IMPORTANT HUMAN RIGHTS</b> Ziyadullaev Makhmudjon Djurakulovich	310-313	10.5958/2278-4853.2021.00773.4
45.	<b>A REVIEW DATA MINING TECHNIQUES FOR THE ANALYZATION OF BIG DATA: A REVIEW</b> Dr. Ajay Rana, Rajesh Pandey	314-320	10.5958/2278-4853.2021.00842.9

46.	<b>PECULIARITIES OF LANGUAGE AND SPEECH RELATIONS</b> Diloramxan Tursunaliyevna Xamdamova, Gulshoda Rakhmonjonqizi Turgunova, Shoxida Nematjonqizi Mamasiddikova	<b>321-325</b>	<b>10.5958/2278-4853.2021.00786.2</b>
47.	<b>USE OF EDUCATIONAL MEDIA AS A FACTOR IN THE INTEGRATION OF FOREIGN LANGUAGE TEACHING METHODS</b> Rakhimova Farangiz Abduvalievna	<b>326-329</b>	<b>10.5958/2278-4853.2021.00774.6</b>
48.	<b>A REVIEW OF A HEART DISEASE PREDICTION SYSTEM BASED ON DATA MINING AND HYBRID INTELLIGENT</b> Dr.Ajay Rana, Dr.Nishant Kumar Pathak	<b>330-336</b>	<b>10.5958/2278-4853.2021.00843.0</b>
49.	<b>DATA MINING TOOLS IN AGENT-BASED SYSTEMS: A COMPARATIVE ANALYSIS</b> Dr.Ajay Rana, Rajesh Pandey	<b>337-343</b>	<b>10.5958/2278-4853.2021.00844.2</b>
50.	<b>SOCIO-CULTURAL FACTORS AND TRENDS IN THE DEVELOPMENT OF REPRODUCTIVE HEALTH CULTURE IN MODERN UZBEKISTAN</b> Abdunazarova Zulayxo Sharifkulovna	<b>344-347</b>	<b>10.5958/2278-4853.2021.00775.8</b>
51.	<b>IMPROVING THE CONTENT OF PHYSICS EDUCATION BASED ON THE FORMATION OF ELEMENTARY CONCEPTS OF SOLAR ENERGY IN THE CIRCLE</b> Jasur Hidirovich Khaliyarov	<b>348- 350</b>	<b>10.5958/2278-4853.2021.00790.4</b>
52.	<b>SUGARCANE VINASSE BIOGAS GENERATION: AN EVALUATION</b> Dr. Manisha Rastogi, Dr. Shiva Sharma, Dr. Sanjeev Kumar	<b>351-356</b>	<b>10.5958/2278-4853.2021.00845.4</b>
53.	<b>THE IDEA AND SENSE BEHIND VARIOUS TYPES OF LOGIC GATES</b> Mr. Rishi Sikka	<b>357-363</b>	<b>10.5958/2278-4853.2021.00868.5</b>
54.	<b>AN OVERVIEW OF THE NETWORK TOPOLOGIES FOR ENTERPRISES</b> Dr. Ajay Rana, Dr. Aniket Kumar, Mr. Hamid Ali	<b>364-369</b>	<b>10.5958/2278-4853.2021.00826.0</b>
55.	<b>OVERVIEW OF THE PENETRATION RADAR TO TRACK GROUND</b> Rajkishor Singh, Dr. AniketKumar, Ms. Abhilasha R. Goel	<b>370-376</b>	<b>10.5958/2278-4853.2021.00811.9</b>



56.	<b>LINGUOCULTURAL APPROACH TO THE STUDY OF SPANISH PHRASEOLOGICAL UNITS</b> Davurov Humoyun Shavkatovich	<b>377-380</b>	<b>10.5958/2278-4853.2021.00764.3</b>
57.	<b>AN OVERVIEW OF THE COMPUTERIZATION IN THE GAS LEAKAGE RECOGNITION</b> Rajkishor Singh, Dr. Aniket Kumar	<b>381-386</b>	<b>10.5958/2278-4853.2021.00828.4</b>
58.	<b>AN OVERVIEW OF THE NEW MATERIALS OF THE PERMANENT MAGNETS</b> Dr. Aniket Kumar, Dr. Shiva Sharma, Mr. MohdAhmad	<b>387-392</b>	<b>10.5958/2278-4853.2021.00829.6</b>
59.	<b>THE IMPORTANCE OF THE SCIENCE OF HARMONY IN MUSIC PRACTICE</b> Bakhtiyor Botirkhonovich Shokirkhanov, Samandar QodirOgli Mahkamjanov	<b>393-397</b>	<b>10.5958/2278-4853.2021.00783.7</b>
60.	<b>CRITICAL REVIEW OF WEB MINING FOR LEARNING ONTOLOGIES</b> Dr. Ajay Rana, Mr. Anuj Kumar	<b>398-404</b>	<b>10.5958/2278-4853.2021.00916.2</b>
61.	<b>AN EXAMINATION OF DATA WAREHOUSES</b> Dr.Ajay Rana, Rajesh Pandey	<b>405-411</b>	<b>10.5958/2278-4853.2021.00831.4</b>
62.	<b>THE MEANING AND METHODS OF DETERMINING THE COMPOSITION OF THE HUMAN BODY</b> Bokhodirjon Yursinboyevich Khaydarov	<b>412-416</b>	<b>10.5958/2278-4853.2021.00785.0</b>
63.	<b>DEEP LEARNING FOR RENEWABLE ENERGY FORECASTING: A REVIEW</b> Dr.Ajay Rana, Dr.Nishant Kumar Pathak	<b>417-423</b>	<b>10.5958/2278-4853.2021.00832.6</b>
64.	<b>THE IMPACT ON ENVIRONMENT DUE TO TECHNOLOGICAL ADVANCEMENT IN AGRICULTURE</b> Dr. Sudheesh Shukla, Dr. Subrata Das, Dr. Deepika Arora	<b>424-431</b>	<b>10.5958/2278-4853.2021.00833.8</b>
65.	<b>METHODS AND PRINCIPLES OF FORMATION OF SPIRITUALITY IN PRIMARY SCHOOL STUDENTS</b> Makhmut Mamatov	<b>432-436</b>	<b>10.5958/2278-4853.2021.00810.7</b>
66.	<b>A REVIEW OF DATA MINING TECHNIQUES FOR THE ANALYZATION OF BIG DATA</b> Dr. Ajay Rana, Rajesh Pandey	<b>437-443</b>	<b>10.5958/2278-4853.2021.00834.X</b>

67.	<b>A REVIEW IMPACT OF SOIL EROSION ON AGRICULTURE</b> Dr. Alpana Joshi, Dr. Deepika Arora, Mr. Rupesh Kumar	<b>444-451</b>	<b>10.5958/2278-4853.2021.00835.1</b>
68.	<b>PHLOMOIDES CANESCENS COMPLEX OF CARBOHYDRATES DISTRIBUTED IN THE FERGHANA VALLEY</b> Hilolaxon Rustamjonovna Rahimova, Rustamjon Komiljono'g'li Gulomov	<b>452-458</b>	<b>10.5958/2278-4853.2021.00793.X</b>
69.	<b>A REVIEW ON THE USE OF DATA MINING TECHNIQUES FOR MEDICAL DATA CLASSIFICATION</b> Dr. Ajay Rana, Rajesh Pandey	<b>459-465</b>	<b>10.5958/2278-4853.2021.00836.3</b>
70.	<b>MATHEMATICAL MODEL OF OPTIMAL DISTRIBUTION OF FREIGHT FLOWS IN THE REGION IN THE TRANSPORT NETWORK AND THEIR DEVELOPMENT</b> Kuziev A.U	<b>466-473</b>	<b>10.5958/2278-4853.2021.00792.8</b>
71.	<b>SOME ASPECTUAL CHARACTERISTICS OF THE SPANISH VERB</b> Vakhidova Anastasiya Abdusamiyevna	<b>474-477</b>	<b>10.5958/2278-4853.2021.00809.0</b>
72.	<b>A REVIEW ON MACHINE LEARNING AND IT'S ALGORITHMS</b> Dr. Kashif Qureshi	<b>478-485</b>	<b>10.5958/2278-4853.2021.00866.1</b>
73.	<b>CONSTITUTION: NATIONAL ELECTION LEGISLATION AND INTERNATIONAL STANDARDS</b> Khojiakbar Aslitdinovich Muxamadiyev	<b>486-491</b>	<b>10.5958/2278-4853.2021.00791.6</b>
74.	<b>PSYCHOLOGICAL ASPECTS DETERMINING THE PROFESSIONAL COMPETENCE OF FUTURE MILITARY PILOTS</b> KuldashevR.Sh	<b>492-500</b>	<b>10.5958/2278-4853.2021.00794.1</b>
75.	<b>ANALYSING EXPRESSION DATA USING FUZZY LOGIC ALGORITHM</b> Dr. Kashif Qureshi	<b>501-507</b>	<b>10.5958/2278-4853.2021.00874.0</b>
76.	<b>ASSESSING THE SOCIAL PROTECTION OF LABOR MIGRANTS IN UZBEKISTAN</b> Mahfuzakhon Khujakizi Shamsieva	<b>508-511</b>	<b>10.5958/2278-4853.2021.00814.4</b>
77.	<b>AHMAD YASSAVI AND YUNUS EMRE</b> Islombek Sultonalievich Mannopov	<b>512-516</b>	<b>10.5958/2278-4853.2021.00816.8</b>

78.	USING ELECTROCHEMICAL SEPARATION AND DEGRADATION METHODS, WATER CONTAMINATION CAUSED BY PHARMACEUTICAL RESIDUES MAY BE REMEDIED  Dr Durgesh Wadhwa	517-522	10.5958/2278-4853.2021.00862.4
79.	EXPRESSION OF ARTISTIC IDEA IN MODERN UZBEK PROSE BY MEANS OF THE COLOR OF SUBJECTS  Abiljon Abdusamatovich Abdurakhmonov	523-527	10.5958/2278-4853.2021.00817.X
80.	BOLSHEVIK POLICY IN PUBLIC EDUCATION: THE NATIONAL EDUCATION SYSTEM AND THE IMPLEMENTATION OF THE SOVIET MODEL IN EDUCATION  Rano Kadirova	528-531	10.5958/2278-4853.2021.00815.6
81.	DISCUSSION OF ANTIMICROBIAL RESISTANCE IN THE ENVIRONMENT AND ITS IMPLICATIONS FOR ENVIRONMENTAL REGULATORS  Ms Namrata Arya	532-538	10.5958/2278-4853.2021.00863.6
82.	FACTORS INFLUENCING ORGANIZATIONAL AND ECONOMIC MANAGEMENT MECHANISMS IN THE CHEMICAL INDUSTRY  Bakhadir Abdugaffarovich Abdullaev, Marina Lazareva	539-544	10.5958/2278-4853.2021.00818.1
83.	THE EFFECTIVENESS OF LASER ACUPUNCTURE IN ATOPIC BRONCHIAL ASTHMA COMBINED WITH ALLERGIC RHINOSINUSITIS  Matlubakhon Akhmedova	545-551	10.5958/2278-4853.2021.00819.3
84.	COMPARISON OF SMART FABRIC SENSORS & E-TEXTILE TECHNIQUES  Mr. Manoj Kumar Ojha	552-558	10.5958/2278-4853.2021.00864.8
85.	THE ROLE OF THE VOLLEYBALL GAME IN THE SYSTEM OF PHYSICAL EDUCATION (A LOOK AT HISTORY)  Oribdjan Madaminov	559-564	10.5958/2278-4853.2021.00821.1
86.	ANALYSIS OF FOREIGN EXPERIENCE ON THE DEVELOPMENT OF ECO-AESTHETIC CULTURE OF FUTURE PRESCHOOL EDUCATION SPECIALISTS  Oygul Ashurova	565-571	10.5958/2278-4853.2021.00820.X
87.	A DISCUSSION OF DIABETES, ANTIOXIDANTS AND OXIDATIVE STRESS  Ms Namrata Arya	572-578	10.5958/2278-4853.2021.00865.X

88.	<b>SOCIO-DEMOGRAPHIC FACTORS OF THE NEW UZBEKISTAN AND SOCIAL PROTECTION OF THE ELDERLY POPULATION</b> Yusupov Rakhimjon Karimovich	579-585	10.5958/2278-4853.2021.00823.5
89.	<b>METROLOGICAL PROVISION IN THE PRODUCTION AND ITS BRANCHES</b> Z. I. Abdumalikova	586-590	10.5958/2278-4853.2021.00822.3
90.	<b>A REVIEW ON NATURAL SURFACTANTS</b> Mr Krishnaraj Singh	591-597	10.5958/2278-4853.2021.00856.9
91.	<b>REPLICATION OF HBV DNA IN HEPATOCYTES IN THE ABSENCE OF HBV DNA IN BLOOD PLASMA IN PATIENTS WITH HDV INFECTION</b> Laziz Nadirovich Tuychiev, Tohirbek Kenjabekovich Dolimov	598-603	10.5958/2278-4853.2021.00813.2
92.	<b>ON THE ISSUE OF THE CLASSIFICATION OF INTERNATIONAL STANDARDS OF JUSTICE (PRE-TRIAL STAGE)</b> S.E. Ibragimova	604-611	10.5958/2278-4853.2021.00846.6
93.	<b>EVIDENCE FROM INDIA: IMPACT OF MOBILE PHONE TECHNOLOGY ON THE PERFORMANCE OF AGRICULTURAL EXTENSION SERVICES</b> Mr. Swapnil Raj	612-618	10.5958/2278-4853.2021.00850.8
94.	<b>THE CONCEPT OF INTENSIFICATION OF EDUCATION WAYS TO ACTIVATE THE TEACHING OF RUSSIAN FOR NON-PHILOLOGICAL STUDENTS</b> Mukhiddinova Gulirano Negmatovna	619-623	10.5958/2278-4853.2021.00875.2
95.	<b>THE ROLE OF ZOONYMS IN THE EXPRESSION OF AXIOLOGICAL CONTENT</b> Kholmanova Zulhumor Turdiyevna, Komilova Gavharoy Ruzimovna	624-628	10.5958/2278-4853.2021.00876.4
96.	<b>REVIEW OF MICROALGAE-BASED BIOFUEL OIL AND GAS MANUFACTURING METHODS</b> Dr Durgesh Wadhwa	629-636	10.5958/2278-4853.2021.00849.1
97.	<b>IMPLICIT COGNITIVE STRATEGY EXPRESSION IN ENGLISH AND UZBEK LINGUOCULTURE</b> Laylo Qahramonovna Baymurodova	637-643	10.5958/2278-4853.2021.00877.6
98.	<b>CONTEMPORARY CALLIGRAPHY ART OF UZBEKISTAN</b> Khadjimetov Bekhzod Bakhadirovich	644-651	10.5958/2278-4853.2021.00878.8

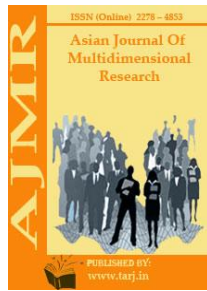
99.	<b>DRONE TECHNOLOGY IN THE MINING INDUSTRY: A COMPREHENSIVE REVIEW</b> Mr. Rishi Sikka	652-658	10.5958/2278-4853.2021.00851.X
100.	<b>THE USE OF THE ARTISTIC TRADITIONS OF UZBEK FOLK ART IN THE LESSONS OF FINE ART</b> Abdirasilov Sunatulla Fayzullaevich	659-667	10.5958/2278-4853.2021.00901.0
101.	<b>ARTICLE EXPRESSION OF INDEFINITENESS MEANING IN ENGLISH AND UZBEK LANGUAGES</b> MehmonovaYulduz	668-672	10.5958/2278-4853.2021.00902.2
102.	<b>SMART CAMPUS CLOUD COMPUTING ARCHITECTURE: A SECURE AND RELIABLE SOLUTION</b> Mr Mrinal Paliwal	673-679	10.5958/2278-4853.2021.00848.X
103.	<b>ON BINARY STRUCTURED SPEECH PRODUCTS IN FRENCH</b> Tuyboeva Shakhnoza Ramazonovna	680-685	10.5958/2278-4853.2021.00904.6
104.	<b>TESOL AND TETE INTERNATIONAL PROGRAMS RECOMMENDATIONS FOR TRAINING AND ORGANIZING SUCCESSFUL LESSONS</b> Kaharova Madina Bakhodirovna	686-690	10.5958/2278-4853.2021.00903.4
105.	<b>A SURVEY OF FOG COMPUTING: PRIVACY AND SECURITY CONSIDERATIONS</b> Mr. Swapnil Raj	691-698	10.5958/2278-4853.2021.00847.8
106.	<b>THE ROLE AND IMPORTANCE OF THE DEVELOPMENT OF THE SERVICE SECTOR IN THE SOCIO-ECONOMIC DEVELOPMENT OF THE COUNTRY</b> Anvar Abdurakhmonovich Berdiev	699-702	10.5958/2278-4853.2021.00913.7
107.	<b>THE ROLE OF LINGUOCULTURAL CODES IN THE CREATION OF A LINGUISTIC LANDSCAPE OF THE WORLD</b> Durdona Sidikovna Khudayberganova	703-706	10.5958/2278-4853.2021.00905.8
108.	<b>A COMPREHENSIVE STUDY OF CLOUD COMPUTING SECURITY</b> Ms Anuska Sharma	707-715	10.5958/2278-4853.2021.00859.4
109.	<b>THE IMPORTANCE OF ICT IN SPEAKING COURSES</b> Hilola Muinovna Karoeva	716-721	10.5958/2278-4853.2021.00907.1
110.	<b>“WHO DESTROYED HIS OWN IDENTITY?”</b> IbrohimHakkul	722-727	10.5958/2278-4853.2021.00908.3

111.	<b>A GLANCE AT THE SECURITY RISKS ASSOCIATED WITH CLOUD COMPUTING</b> Dr. Kashif Qureshi	<b>728-736</b>	<b>10.5958/2278-4853.2021.00854.5</b>
112.	<b>EFFECT OF TOXIC ANEMIA ON ERYTHROCYTE AND HEMOGLOBIN LEVELS DURING GESTATION AND LACTATION</b> Kudeshova G.T	<b>737-741</b>	<b>10.5958/2278-4853.2021.00910.1</b>
113.	<b>APPLICATION OF CARBOPHOS IN THE CONTROL OF PLANT SPIDERS IN BUKHARA REGION</b> Shonazar Hojievich Tukhtaev, Feruza Amrilloevna Ganieva, Khalida Sharofqizi Artikova	<b>742-745</b>	<b>10.5958/2278-4853.2021.00911.3</b>
114.	<b>A REVIEW OF CLOUD COMPUTING SYSTEM AND ITS SECURITY PROBLEMS</b> Mr. Swapnil Raj	<b>746-753</b>	<b>10.5958/2278-4853.2021.00853.3</b>
115.	<b>JAPANESE LANGUAGE REVIEW OF SYNTAX RELATIONSHIP: SCIENTIFIC ANALYSIS</b> Sitorabonu Farxodovna Malikova	<b>754-757</b>	<b>10.5958/2278-4853.2021.00912.5</b>
116.	<b>ON THE ANALYSIS OF THE ASSOCIATIVE FIELD IN THE POETIC TEXT</b> Hamida Makhmudovna Ortikova	<b>758-764</b>	<b>10.5958/2278-4853.2021.00906.X</b>
117.	<b>TRENDS IN CENTRAL ASIA: HEALTH RISKS FROM LARGE-SCALE WATER POLLUTION</b> Ms. Namrata Arya	<b>765-772</b>	<b>10.5958/2278-4853.2021.00860.0</b>
118.	<b>COMPARATIVE ANALYSIS OF CONSONANT COMBINATIONS IN RUSSIAN AND UZBEK LANGUAGES AS WELL AS IN KHOREZM DIALECTS</b> Adolat Ibragimovna Karimova, Elvira Raisovna Muratova	<b>773-784</b>	<b>10.5958/2278-4853.2021.00879.X</b>
119.	<b>THE IMPORTANCE OF USING PEDAGOGICAL TECHNOLOGIES IN THE CLASSROOM</b> Bahodir Sayfiddinovich Akhmedov	<b>785-790</b>	<b>10.5958/2278-4853.2021.00880.6</b>
120.	<b>REVIEWS PAPER ON MENTAL ILLNESS STIGMA</b> Prof Meenakshi Sharma	<b>791-798</b>	<b>10.5958/2278-4853.2021.00852.1</b>
121.	<b>ESTABLISHMENT OF A NEW LEGAL SYSTEM IN THE FIELD OF PHYSICAL CULTURE AND SPORTS IN UZBEKISTAN IN 2017-2020</b> Bakhtiyor Safarovich Nazirov	<b>799-803</b>	<b>10.5958/2278-4853.2021.00881.8</b>



122.	<b>WAYS TO DEVELOP PROFESSIONAL COMPETENSE OF FUTURE MUSIC CULTURE TEACHERS</b> Ezozxon Bakirovna Qobilova, SH. Mirziyoyev	<b>804-808</b>	<b>10.5958/2278-4853.2021.00884.3</b>
123.	<b>APPLICATION OF INTERNET OF THINGS IN AGRICULTURE</b> Mr. Manoj Kumar Ojha	<b>809-815</b>	<b>10.5958/2278-4853.2021.00857.0</b>
124.	<b>NEIGHBORHOOD SOCIAL PROTECTION MASK</b> Fakhriddin Joylovovich Yormatov, Anvar Abdurashidovich Abdurashidov	<b>816-824</b>	<b>10.5958/2278-4853.2021.00890.9</b>
125.	<b>EDUCATION OF SPEECH CULTURE IN RUSSIAN LANGUAGE LESSONS</b> Feruza Kholovna Khudaykulova, Irina Georgievna Morozova	<b>825-831</b>	<b>10.5958/2278-4853.2021.00889.2</b>
126.	<b>A BRIEF REVIEW ON THE NANOTECHNOLOGY AND ITS APPLICATIONS</b> Ms. Laxmi Goswami	<b>832-838</b>	<b>10.5958/2278-4853.2021.00858.2</b>
127.	<b>GENERAL DESCRIPTION OF THE ACTIVITY OF JSC "UZBEKNEFTEGAZ" AND IMPROVEMENT OF ITS STRUCTURE TAKEN INTO ACCOUNT</b> Iroda Khamroeva, Muhammad Karimov	<b>839-845</b>	<b>10.5958/2278-4853.2021.00883.1</b>
128.	<b>DMITRIY DMITRIEVICH SHOSTAKOVICH LIFE AND WORK</b> Jobirkhon Jurahonovich Gaziyeu, Nargiza Ravshanjonkizi Aliyeva	<b>46-850</b>	<b>10.5958/2278-4853.2021.00882.X</b>
129.	<b>AN ANALYSIS OF PROTEOMICS AND ITS APPLICATIONS</b> Ms. Deepti Mathpal	<b>851-858</b>	<b>10.5958/2278-4853.2021.00861.2</b>
130.	<b>ECONOMIC ANALYSIS OF THE DEVELOPMENT OF MAIN SECTORS OF AGRICULTURE</b> Jumaev Q.X	<b>859-867</b>	<b>10.5958/2278-4853.2021.00885.5</b>
131.	<b>RESEARCH PROTECTIVE METAL COATINGS TO FACE THE ELEMENTS</b> Khusanboy Alisherogli Makhammadjanov, Akramjon Adakhamjonovich Otaqoziyev, Xojiabdullo Oktamjonogli Mutalipov	<b>868-872</b>	<b>10.5958/2278-4853.2021.00886.7</b>
132.	<b>AN ANALYSIS OF PROBIOTICS</b> Ms. Kyati Varshney	<b>873-880</b>	<b>10.5958/2278-4853.2021.00855.7</b>

133.	<b>TECHNOLOGICAL APPROACH TO THE EDUCATIONAL PROCESS AS A FACTOR OF ACHIEVING EFFICIENCY</b> Kamol Norboevich Yangiboev	881-890	10.5958/2278-4853.2021.00892.2
134.	<b>THE ETHICAL ESSENCE OF CIVIL SOCIETY AND THE STATE</b> Muhiddin Boltayevich Tursunov	891-893	10.5958/2278-4853.2021.00891.0
135.	<b>AN ANALYSIS OF OPTICAL FIBRE COMMUNICATION</b> Mr. Manoj Kumar Ojha	894-901	10.5958/2278-4853.2021.00867.3
136.	<b>DEVELOPMENT DIVISIONS OF UZBEK CINEMA</b> Murodjon Toyshiboevich Nasirdinov	902-906	10.5958/2278-4853.2021.00887.9
137.	<b>TREATISES OF ORIENTAL SCHOLARS ON THE PERFORMING ARTS</b> Shahzodbek Shukhratjonogli Rustamov	907-911	10.5958/2278-4853.2021.00888.0
138.	<b>AN ANALYSIS OF HUMANOID ROBOT</b> MsAnuska Sharma	912-919	10.5958/2278-4853.2021.00869.7
139.	<b>PERSONALITY-ORIENTED EDUCATIONAL TECHNOLOGY AS A FACTOR IN ACHIEVING EDUCATIONAL EFFECTIVENESS</b> Zokir Toshtemirovich Rakhimov	920-929	10.5958/2278-4853.2021.00900.9
140.	<b>METHODS OF USING INFORMATION ABOUT THE ART OF MUSIC IN TEACHING HISTORY TO STUDENTS OF 9TH AND 10TH GRADES OF SECONDARY SCHOOLS</b> Zilola Azamovna Zakirova	930-933	10.5958/2278-4853.2021.00899.5
141.	<b>A BRIEF REVIEW ON THE SMART HOME AUTOMATION WITH THE SOLAR DETECTOR</b> Ms. Shikha Parashar	934-940	10.5958/2278-4853.2021.00870.3
142.	<b>WAYS TO PROVIDE EMPLOYMENT OF THE PEOPLE'S (ON THE EXAMPLE OF THE REPUBLIC OF UZBEKISTAN)</b> Tuxta Daminovich Mamatkulov, Chorshanbi Bozorovich Usmanov	941-947	10.5958/2278-4853.2021.00897.1
143.	<b>AL-BIRUNI AND ALCHEMY</b> Surayyo Ubaydullaevna Karimova	948-951	10.5958/2278-4853.2021.00898.3
144.	<b>A STATISTICAL ANALYSIS OF THE EFFECTS OF WATER CONTAMINATION ON RURAL AREAS</b> Prof Meenakshi Sharma	952-958	10.5958/2278-4853.2021.00871.5



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## DEVELOPMENT DIVISIONS OF UZBEK CINEMA

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### ABSTRACT

*At the end of the twentieth century, a device was invented to film moving objects, people, and animals - in general. The name of this apparatus is derived from the Greek words cinematic motion and graph and is called cinematography. Since then, the art of cinema has found the art of making new films.*

**KEYWORDS:** *Cinema, Art, Literature, Theater, Aesthetics, National, Film Essay, Work, Plot.*

### INTRODUCTION

The art of cinema is the creation of a work by re-imagining the events of life on their own or in the absence of a special instinct, by means of multiplication. The art of cinema is an important tool in shaping the taste of remembering the ethnic perspective of the audience's depiction of events. Uzbek filmmakers X. Devonov portrayed real life in his chronicle films, which consisted of films made in Central Asia for 191 years, ranging from films to Oriental American exotics. In 1924, the Bukhara Company Bukhkino was established, and in 1925, the SharqYulduzi film factory was established in Tashkent and began the development of Uzbek art. In the early years of Soviet rule, Soviet cinema in general was based on a chronicle of Uzbek cinema. Russian filmmakers K. Gertel, M. Doronik, Ch. Sabinsky, O. Fereliksky and others greatly contributed to the emergence of Uzbek feature cinematography. N.Ganiev, the assistant to the Russian filmmakers who created the first films of the SharqYulduzi film factory, founded the Uzbek national cinema. Actively participated. The emergence of sound cinema in the 1930s increased the artistic value of the art of cinema. "The creation of the film Kasam (directed by A.Usaltev in 1934-7) ushered in the era of sound films in Uzbek cinema. The development of sound cinema has further strengthened the ties of Uzbek cinema with advocacy and theater.

Film music is a genre of music associated with the formation and development of cinematography, which was originally designed to suppress the noise of the cinema apparatus. Gradually becoming an important tool of film dramaturgy, special music is usually written for each film. Sometimes it is expressed from the existing music. Soviet composers S. Prokofiev, Dunesky Multiplication are also used. Cinematographic music is inextricably linked with the

plot, the emotional experiences of the voices, dramatic situations, contradictions and so on. Film and music cooperation has been established in Uzbekistan since the 1920s. As a genre, film music began to take shape in the second half of the 1940s. In writing music for the first Uzbek films, V.A. Uspensky, A. Kozlovsky used Uzbek folk melodies and songs and works by Uzbek composers. For example, “Ravot songs” 1927 – “Tokhir and Zuhra 1945” and others. In many Uzbek films created in recent years, the East is used as a means of dramatic development. For example, Abu Ali Ibn Sino (composer M. Burhanov 1957), Furkat (composer S. Yudakov 1959), Hamza (composer K. Akbarov, 1961) and other films play an important role in film music. For example. In 1959, the composers K. Akbarov, M. Бурхонов, M. “I was fascinated” created by Levnevs, in 1960 the composer M. Levnev’s “Mahallada duv-duv gap” and others. Music plays a major role in musical comedies, historical biographies about composers, conductors, singers, as well as film concerts, film operas, choreographic films.

In a cartoon, music has a special meaning. In it, the image is exchanged on the basis of educational rhythm, and the pictures are processed according to the finished music phonogram. In the interpretation of the image, the artist creates taking into account the nature of music (Abulqosimova:1999,p.23).

The first film in Uzbekistan was shown in 1897 at the Old Jova Square. Since 1908, foreign films have been shown in Tashkent, Samarkand, Kokand and other cities. The films shown in Central Asia consisted mainly of films influenced by the eastern exotics of America, France. The first cinematographer Khudoibergan Devonov in his first documentaries described the traditions of the Uzbek people, the landscape of Khorezm. In 1924, the Russian Bukhara company Bukhkino, and in 1925, the establishment of the Sharq Yulduzi (Uzbekfilm) film factory in Tashkent (1935) began the development of Uzbek cinema. However, due to the lack of national staff, attempts to set up a studio and organize regular photography at the Bukhkino company failed. The arrival of filmmakers in the Tashkent studio and their low level of professionalism did not allow them to create films of real national content. The films they created were only exotic and propagandistic in nature. The film began with the use of national prose and drama. The creation of a film based on scripts written by Russian experts themselves was a huge loss for the national cinema. It did not take shape for many years. Its formation as an “Uzbek national cinema” was impenetrable.

The content given in the silent films reflects to the audience more the point of view of the speeches of European experts, because the foundations of the authors, far from knowing the national traditions, were created in this spirit. Films from the 1920s, such as “Umbrella Carriage”, “Cunning Claw”, and “Chodira” are among them (Abulqosimova:1999,p.27).

The emergence of sound cinema has also increased the artistic value of Uzbek cinema. The first Uzbek sound film, “Qasam”, details the national acting culture, Uzbek life and psychology. “Nasriddin in Bukhara”(1943) revealed the real potential of the folk theme, showed how to build a beautiful and expressive series of visual aids, created a high level of performance. “Tohir and Zuhra” “broke” the boundaries of films based on folk tales, laid the foundation for the creation of historical films, allowing to feel the breadth of expressive play in the national spirit. The film “Tokhir and Zuhra” served as an important basis for the creation of the film “Alisher Navoi” (directed by K. Yormatov in 1947). Also, such artistic centuries as “Boy ila Xizmatchi”, “Kutlug Kan”, “Shohi sozana” were screened.

In Uzbek cinema, young people have formed a new view of modern requirements, moved away from the old stereotypes and assumptions, and have the opportunity to look at the world in a poetic way. At the same time, it came to be a page of educational value for urban boys and girls who knew that life consisted only of love, rejoicing, dancing in cafes, and dressing beautifully. This is especially true of director E. In Eshmuhammedov's works (Nafosat (1966) and Sevishganlar (1969) and others) he stood out. "Maftungman", "Mahallada duv-duv gap", "Sen yetim emassan", "Kalbingda ko'z yosh", "Tashkent non shahri", "Sinchalak", "Oxirgi kun", "Ulugbek yulduzi", "Natasha" and other films (Axmedova:2000,p.30).

Historical-revolutionary films ("The Destruction of the Black Consul") as a result of a new look at the accumulated experience of national filmmakers in the organizational and creative work, increasing the demand for screen art. In addition to The Seventh Bullet, a number of contemporary films have been made. They are "Violence", "Summer Rain", "Disaster Underfoot", "Tragedy of Love", "Fiery Trails", "Bitter Bean", "Other's Happiness", "Man Follows Birds", "Duel Under the Maple" and others. There are also "Nodirabegim", "Abu Rayhan Beruni", "Fiery Roads", "Shumbola" and others, which tell about the life of great scholars (National encyclopedia of Uzbekistan:2002,p.35).

In order to expand the research of Uzbek cinema, he sought to create films that more deeply and vividly reflect the social processes taking place in society. The screen has risen another notch in terms of quantity and quality, while genres have grown in form and content. Their diversity has increased. There seemed to be an escape from the usual content that had fallen into the mold.

"Alibaba and the Forty Thieves", "Here's That Boy Back", "Golden Wool Sheep Skin", "Awakening", "Disobedience", "Password", "Regina Hotel", "Armon", "Suyunchi", "Bride's Revolt" ; "The Case of Maysara", "In the Dream" and other films are distinguished by their superior aesthetic quality and new forms (National encyclopedia of Uzbekistan:2002,p.603).

Uzbekistan Popular Science and Documentary Film Studio - short and full-length documentaries. The film studio, which produces chronicle scientific and popular films, was separated from the Tashkent Feature Film Studio in 1932. The first films consisted of chronicles and film sketches dedicated to the life of the republic. The first soundtrack was made in 1933 "Oasis in the Kizilkum"

The film studio joined Uzbekfilm in 1948, became independent in 1964, and in 1970 a branch of the Karakalpak ASSK was established. Nowadays, the social prestige of cinema has increased. The range of topics has expanded, with an increase in the number of works by local writers. Folklore, historical, contemporary and philosophical themes were reworked. "Women's Kingdom", "Scorpion", "Parimomo", "and Mother" and others are the latest films of recent years.

The founder of Uzbek cinema, N. Ibragimov, introduced world art to the world. Ganiev, People's Artist K. Yormatov's work will remain a bright page in the history of Uzbek cinema. Also, Y. A'zamov, Sh. Abbosov, L. Faziev, L. Sobitov, R. Botirov, A. Xamroev, A. Qobilov, Q. Kamalova, L. Musaqov, I. Ergashev, N. Faziev, A. Pann, M. ; Krasnoyarskiy, A. Mukarramov, A. Penson, D. Fatxullin, A. Ismoilov, L. Gravitskiy, D. Operators like Abdullayev have made an invaluable contribution to the development of national cinema and its place in the world cinema. In addition to Uzbekfilm, there are such film studios in Uzbekistan as Vatan, Imon, Inson, Yogdu, Dostonfilm, Samarkandfilm, Shod and Yulduz. Uzbek documentaries date back to the 1930s. F. Nazarov, Yu. Gasilov, V. Dimkoviskiy, K. Alikaev, M. Kovrat, N. Ganiev, Yu.



Azamov and others worked with high spirits in the early years of documentary film and achieved educational success. Physical training in production “Wonderful work”, M. Kayumov’s films “Victory of Uzbek Cotton Growers”, “Holiday of the Uzbek People”, “Big Fergana Canal”, “Strong Stream” were highly appreciated. In particular, the film “Tashkent Textile Combine” (1938) won a gold medal at the World’s Fair in New York (Issues of art criticism:1998,p.103).

During the war, feature films such as “To Friends at the Front”, “Gift to the Front”, “5th Republican Concert” were made. Post-war documentary filmmakers began their careers with enthusiasm and courage. Bright and lively films have been made, such as “The City with Four Gates”, “Come to Uzbekistan”, “Five Hands of Mankind”, “Farkhod Lights”, “Soviet Uzbekistan”. Subsequent documentaries reflected the factories and plants being built in Uzbekistan, hydropower plants, the development of nature reserves, the life and work of science and art devotees, artistic achievements, major international competitions. “From spring to spring”, “13 swallows”. “Teacher”, “Gas and Chemistry of Uzbekistan”, “People of the Blue Fire”, “On the Road and in the Motherland”, “The Story of Ashurov”, “Frankly” and others.

M. Kayumov’s many years of work are a separate page in the history of Uzbek documentary cinema. Who created side by side with him. Sh. Zoxidov, G. Nodirov, A. Saidov, O. Tursunov, N. Ataullaev, R. Rasulov, M. Arabov, A. Yoqubov, N. Rakhimova’s contribution to the development of documentary cinema is great. In recent years, Uzbek documentaries have become more balanced. The range of topics has expanded. Films have been made that are in tune with life. The older generation was replaced by new young directors, cameramen, screenwriters and other professionals. “Sharof Rashidov”, “Abdulla Qodiriy”, “Pain”, “Islam Karimov in the early 21st century”, “Spring of Uzbekistan”, “Gold of Uzbekistan”, “Bread”, “Road to the World”, “Armed Forces of Uzbekistan”, “Furkat” and others are the best films of recent years. In the development of modern documentary film D. Salimov, B. Muzaffarov, Sh. Maxmudov, Sh. The role of Kurbanbaev and others is different. Cartoons such as “Mysterious Box”, “Mercy and the Beetle”, “Winter Tale”, “City Frogs”, “Magic Samovar”, “Apple Tale” cover various topics. Over the next decade, animated films created in a variety of genres provided the next-generation development. “Bahrom and Dilorom”, “Pile”, “New old fairy tale”, “Flowers in the field” and others are among them. For many years, Uzbek Film has been served by a dubbing team that translates the world’s best films into Uzbek and delivers them to the Uzbek audience. One of the founders and active participants in this industry is Q. Мирмухаммедов, M. G’aniev, S. Saidov, B. Xaydarov, S. Iskandarov, J. Obidov, B. Kutyakov, A. Sharanovs can be shown. The issues of cinematography are dealt with by the Art Research Institute. Filmmakers N. Prepared at the Ganiev Film College and the Tashkent Institute of Arts. The Union of Cinematographers of Uzbekistan (1962-1969 Association of Cinematographers of Uzbekistan) has had a House of Cinematographers since 1996 and a Museum of Cinematography since 1972. It should be noted that in the late 80’s, as a result of the process of building privileges and the formation of a number of independent states in the early 90’s, many young artists entered the art of cinema with new themes, new heroes and new creative pursuits. Most of the films made during this period are devoted to contemporary topics, and they are mainly dominated by evaluation criteria. The tradition, based on such a socio-critical analysis, was decided at the political level as a result of a reassessment of the recent past. The socialization of artistic observation was observed in the films “Who are you”, “A trap for rabid dogs”, “One step to the right, one step to the left”, “Until dawn”, “The back of the moon”. However, such a revival in the modern theme began to fade slowly in the second half of the 1990s. In the historical moments of Uzbekistan’s independence, the ability to communicate directly with its time and audience, to target the existing problems in



the process of reforms in key areas of the nation's life, began to push the art of cinema to the forefront of public life. The process of reviving the spiritual heritage, understanding the national culture has attracted the attention of filmmakers to the history of the distant and recent past, the themes and personalities that were once hardened into a layer of forgotten values. This, in turn, weakened his interest in contemporary topics and pushed him aside for some time. By the end of the 90s of the 20th century, the number of films about the present, the current events and the life of our people has decreased.

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