

# A BRIEF HISTORICAL SKETCH

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***Abstract**--This article describes the history of the development of minted art on the territory of the former Commonwealth countries. Copper-chased art is one of the ancient arts of mankind. In terms of age, art of decorating metal items in relief is second only to ceramic art. The article talks about the technique of production of metal products from different schools. Examples of works by famous masters of this industry are given. About how they played an important role in everyday life as indicators of social status and wealth.*

*The continuity of traditions, from century to century, has developed in toreutic art specific aesthetic principles and a high standard of artistic performance. More often than not, toreutic items in metal, which were in great demand, served as a source of disseminating new ideas and new methods of artistic expression, thus enriching local tradition with the best achievements in the art of neighbouring countries.*

***Keywords**---chasing, museums, craftsmen, decoration, applied art, images, artistic processing, sheet metal, hammered works, relief compositions, ornamental punch technique, archaeologists, accidentally discovered treasures, relief-engraved matrix, embossed plate, floral ornament, stamped, punching technology, slotted decoration, engraved, inlaid, jewelry, silver necklaces, armlets, rings, book covers, geometric ornaments, forged copper, best traditions of artistic metalworking.*

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## I. Introduction

Chasing is one of the oldest types of artistic metal processing. In many museums of the world metal products of masters of the ancient world, the middle ages, Renaissance remained. In the technique of coinage created jewelry, utensils, icon salaries, weapons, as well as sculptural monuments. Since ancient times, minting has been widely spread in the territory of our country. First of all it is necessary to tell about the Scythian art of art processing of metals relating to VII-IV centuries BC. As a result of excavations of barrows-ancient burials in the black sea steppes-masterpieces of jewelry and hammered art were found: wooden vessels with gold hammered upholstery, weapons with overhead hammered images of fantastic animals, bowls with relief images of bearded Scythians, women's hats, bracelets, combs, decorative plaques and other products made of gold, silver and bronze, decorated with the finest reliefs. Among them there are many products of Greek origin. As noted by art historians, many workshops of Greek cities specially made things in the Scythian style for the exchange of nomads for cattle, slaves, bread. Many of the found products are made so skillfully that they cannot repeat the best modern masters. Such is, for example, pectoral (breast decoration) from the mound Thick grave, found in 1971 by archaeologist B. N. Mozolevsky.

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The Scythians also had their own skilled craftsmen who created their own peculiar "animal style", which is the pride and glory of Scythian art. Among the images that the ancient masters preferred, deer, Panther, lynx, leopard, eagle, as well as fantastic animals. They are transferred generically with an emphasis on the most characteristic features of a particular animal, and at the same time in each image next to the real there are fantastic features.

**Analysis.** Many images are rendered in low embossed or summer relief and shallow engraving. Figure 16 shows the image of a Golden deer-details of the decoration of the Scythian leader's shield. The art of the Scythians did not entirely disappear with the decline of their power. Individual motifs of Scythian images can be traced in the art of many peoples from the Caucasus to Scandinavia and from Europe to distant parts of Asia\*. Individual Scythian images can be found in the applied arts of Russia, where a wide variety of artistic processing of sheet metal were widely developed. Already in pre-Mongol Russia, several varieties of hammered works were known: planar, relief compositions, as well as patterns made by a special, ornamental punch technique.

The high development of this art in Ancient Russia can be judged by the findings of archaeologists and accidentally discovered treasures.

For Northern cities in the IX-X centuries. was characterized by punch coinage. In the Novgorod region, thin plates of silver with various punch ornaments in the form of a small circle or triangle were found. Often among the Novgorod, Pskov, Smolensk and Suzdal products can be found quite complex patterns of broken lines, made a special punch-a gear wheel with many divisions.

Among the finds is a forgery of turian horn from the so-called "black grave" - a high mound in the Chernihiv region (X century). On a Golden background, the figures of people, birds, various fabulous monsters (Col. sludge. 6). The quality of the reliefs allows us to judge the high artistic level and diversity of the technology of Russian coinage in the early X century.



The flat-relief method (around the pattern the background is condensed and lowered), widely developed in the X and in the first half of the XI century, is gradually replaced by basmen embossing. It is believed that the appearance of embossed products refers to the middle of the X century. a Thin sheet of metal was applied to the matrix and covered with a lead plate. Then blows of a hammer on a lining pressed the image from a relief Board on metal. Repeatedly stamping patterns on the relief-engraved matrix, it was possible to quickly make a large number of decorative reliefs, which were in demand among the townspeople and townspeople. The master paid great attention to the production of the matrix, as good prints almost did not differ from manual coinage. Artistic individuality was given to the prints by the subsequent elaboration of the coinage. Volumetric, convex embossing was performed

differently: the work was alternately on the reverse, then on the front side. This made it possible to pull out sections of the metal sheet and obtain high-relief images. In order not to break through the metal, they worked on a viscous and durable basis-resin. So made, for example, the pattern on the helmet of Prince Yaroslav Vsevolodovich (1216), where together with the figure of the Archangel are clearly visible leopards, griffins. Another example is the Novgorod vessels with figuratively curved handles, stored in the Novgorod Museum. They were created in the late XI-early XII century. masters Bratila and Costa. Their autographs are left on the bottoms of the vessels. These are the first surviving names of Russian masters of silver coinage. On the reliefs decorating vessels, figures of people and grape leaves.

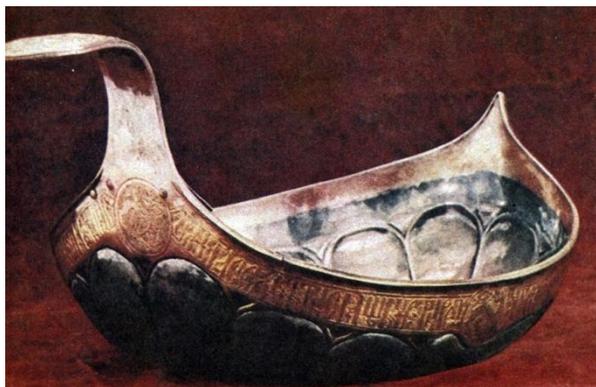
## II. Discussion

There are many products for churches, cathedrals and monasteries: the icon, Siona, crosses, bowls, cups, Bratina, dishes.

The Mongol-Tatar rule suspended the development of arts and crafts. Some types of artistic Metalworking completely disappeared on Russian soil, along with the stolen captive talented craftsmen. Only after liberation the Russian people managed to revive the art of coinage.

At the turn of XVI-XVII centuries and again is widely distributed Basman embossing. Basma is distinguished by evenly repeating ornament and joints on the border of neighboring patterns. Masters worked mainly with copper cast or engraved matrices. The salaries of icons and decorations of book covers have been preserved.

The heyday of ancient Russian crafts can be considered XVI-XVII centuries. During this period in Yaroslavl and Solvychevodsk, Kazan and Kostroma are outstanding works of coinage, black, engraving, enamel: magnificent silver and gold cups for beer and " kvass, Bratina, cups, jugs, endovs, suleys, caskets, boxes, mirror frames, cases for glasses. The pattern covered ornate armor, horse harness. With special grace ladles were made, intended as rewards for distinction in military Affairs or civil services. The exquisite form was complemented by a pattern and an inscription. The most perfect of the surviving are considered to be silver Bratina Duma deacon P. A. Tretyakov (early XVII century.) and deacon F. N. Apraksin (the second half of the XVII century.).



Masters of the Kremlin Armory, "a kind of Academy of arts of pre-Petrine Russia" were famous for metal products. Here from everywhere gathered the craftsmen of the Imperial decree. Former Novgorod, Ryazan,

Yaroslavl and other masters worked here. In the manufacture of utensils, they most often used a small stamped or engraved grass pattern that fills the entire surface of the product. On the Museum stands attract the attention of the brother of the deacon Mikhail Danilov, the Cup of Tsar Alexei Mikhailovich, the widow of boyar Vasily Streshnev. Ancient Chronicles have preserved the names of outstanding Russian masters. The ceremonial helmet of Tsar Mikhail Fedorovich, made by the master Nikita Davydov in 1621 and decorated with coinage, engraving, gilding, enamel and precious stones, is unique. Vasily Andreyev (years of creativity - from 1685 to 1699) was famous for artistic works on silver, made matrices for coinage





In the XVII century embossed plate - plaques - gold and silver enlivened simply steel armor. On battle axes and hammers those times openwork pattern decorative animals, birds and plants. Decoration of military equipment were famous for the wizard of the Nile About the whistle. The richness of imagination is marked by the ceremonial harness of the Embassy horses. "With dressed riders brought them several hundred, when they received foreign ambassadors to stun the wealth of the Russian Tsar"\*. Enamel, filigree, precious stones, gold and silver coinage on the saddles, harness and knee pads decorated the horse.

For the eighteenth century are characterized by further development of the art of metal processing.

In the state museums of the Moscow Kremlin many works of the hammered art of the Russian masters of "silver and gold business" of XVIII - the beginning of XX centuries are stored.

The main center of artistic processing of metal in the early XVIII century. was Moscow, where the tradition of magnificent decoration stamped floral ornament of gold and silver. Along with Moscow in many cities of Russia during this period, works of decorative and applied art in the technique of coinage are created.

St. Petersburg, Veliky Ustyug and Tobolsk, Vologda, Tula and other cities of Russia were famous for their excellent masters. In Russia, it has gradually become a tradition to decorate not only objects of secular and Church life, but also locks, metal parts of ceremonial weapons and other products.



#### *Glasses years 1730-1740 Gold. Silver*

The most prominent gunsmiths of the XVIII century are considered the Tula masters. Tula was famous for not only the production of weapons. Their samovars and tea table setting items-trays, teapots, cups, rinses made of silver, bronze and copper, decorated with patterns of vegetable garlands-are known all over the world.

Solvychevodsk and Great Ustyug supplied Russia with all kinds of trays, various in decoration. Patterns of birds, trees, flowers and leaves covered the sides or bottom, often both. The technique of relief is diverse: here and flat through cutting, engraving; in mass production-artistic stamping.

In the XIX century. world recognition was won by the artistic weapons of Zlatoust masters, who decorated steel blades with embossing, engraving, bluing, silvering and gilding. The names of talented masters of artistic Metalworking I. N. Bushuev and I. p. Boyarshinov have been preserved.

In the XIX century. in chased art there is a variety of stylistic trends. On the products (mugs, cups, glasses, etc.) along with fancy ornamental garlands, performed in an arbitrary mixture of different styles - Baroque, Rococo, classicism, often stamped and portrait images in decorative medallions.

In the late XIX - early XX century. in decorative and applied art dominated the art Nouveau style, the main means of expression of which was clearly readable ornament, which not only decorated the product, but also influenced the formation of its compositional structure. In the form of hammered products and their decor in this period often traced the use of forms and motifs of wildlife.

Since ancient times, known in Russia the art of flat patterned glassy metal, used in the decoration of doors, chests, lighting and other household products. This type of hammering and blacksmithing was widespread in Russia, but it is especially characteristic of Vologda, Novgorod, Yaroslavl and other Northern regions.



*Chaff. XVII in*

Among the products with the decor of the slotted character, the works of the masters of the Great Ustyug stand out, saturating their compositions with interlacing branches and flowers in combination with images of fabulous animals. In some cases, the elements of the slotted pattern were stamped, making them three-dimensional. The most often among other metals in punching technology was used iron. The completed elements of the slotted decoration were dropped, tinned, and sometimes gilded. Thus, the silhouette slotted pattern was further enriched with decorative coatings. In addition, the wooden background, which was superimposed slotted metal, pre-painted in bright colors, and sometimes covered with mica. Especially richly carved pattern decorated caskets, boxes, chests. Prosechnoe iron was widely used in the decoration of cathedrals, churches, for example, in Vladimir, Rostov, Yaroslavl, Moscow\*.

*\* (See: Fundamentals of artistic craft / ed. M., 1979, p. 196.)*

Currently, masters of folk arts and crafts create products in accordance with modern requirements while preserving the traditions of Russian milled iron.

Artistic processing of metal, including coinage, is characteristic of the peoples of many Union republics of our country. For example, the art of coinage of Ukrainian masters is distinguished by high professional skill. It is enough to name the richest in ornamentation salaries for multi-tiered carved iconostasis in cathedrals and temples of Kiev and Lviv. Among Ukrainian artists of the XVIII century was famous for its works of P. Volokh, I. Ravich, Z. Zavadovsky. Their coinage on silver differed virtuosity of execution, splendor of a pattern, richness of imagination and at the same time tranquility and proportionality of compositional elements.

Inexhaustible in invention were craftsmen of Central Asia. Religion forbade them to depict living beings, and for many centuries they created ornamental compositions, often weaving poetic stanzas into them. Bukhara is

considered to be the center of Eastern coinage. From here the masters, wandering in search of better living and working conditions, carried their art, traveling from city to city. Was refined the shape of the water vessels, Smoking devices, washing-up bowls, dishes for pilaf and fruit. Next to the coinage, these objects were engraved and inlaid with turquoise and colored glass. Masters of Central Asia were also famous for fine jewelry.



*Jug. XIX century Uzbekistan*



*Pectoral. Turkmenia. XIX in*

Caucasian coinage, originating from the ancient art of Svaneti and Khevsureti, there are more than three and a half thousand years. Preserved ancient icons, as well as women's jewelry, silver necklaces, armlets, rings, book covers.

The art of Georgian coinage has passed through many centuries, preserving the best traditions of the ancient masters. In the XVIII-XIX centuries in Georgia in rich houses silver vessels for wine on which surface hunting scenes were represented were popular. Traditional scenes also included a DOE in the claws of an angry leopard, a battle between a goose and a kite, and hares pursued by a dog. Folk festivals and weddings were often reproduced.

The art of artistic coinage of Armenia dates back to ancient times. Excavations near the capital of Armenia - Yerevan allowed to find products decorated with coinage Dating back to the VII-VI centuries BC. these are shields, scabbards, quivers, helmets, kitchen utensils.

A unique work of an unknown Armenian master - a silver embossed binding of an ancient manuscript dated 1249-has survived from later times.

The art of the peoples of Dagestan is known for its rich artistic traditions. Since the XII century engraved copper production was famous for the villages of Kubachi, Kumukh and later - Gotsatl'. Traditional products of the highlanders were all sorts of water jugs, kitchen utensils, decorative wall dishes and trays of red copper, jewelry.

Very peculiar Kubachi pots and jugs with floral and geometric ornaments. The legend says that the first master in the village of Gotsatl was Accubak. We know the name of another ancient master - Musa.



The jug of Aquarius. Kubachi. XIX in

In the XVIII-XIX centuries. attracted the attention of chased women's belts, created in Yakutia. They consisted of 15-16 plates with a semi-geometric-semi-vegetative pattern. Two or three larger plates were decorated with scenes of hunting or horsemen, lions and birds.

Preserved Buryat jewelry of those times in the technique of embossing, engraving, notches, filigree, black, enamel, as well as dishes-bowls, jugs, dishes, incense burners, toilet sets, buttons.

Yakuts used alloys of brass and bronze.

Chasing is not only flat relief patterns on jewelry or household items. Technical kind of issue of lipovci\* - used since ancient times for squeezing shields, helmets, knight armour. Later, this method was used to create huge monumental sculptures. In the 1820s and 1830s, the monumental group "Apollo on a chariot" was made of sheet copper on the model of sculptor S. S. Pimenov for the Alexandria theater in St. Petersburg. Somewhat later (in 1863) a similar work was made for the Bolshoi theatre in Moscow.

\* ("Dif... - reception of cold processing of sheet metal made directly by blows of a hammer..."(Flerov A.V. Technology of artistic processing of metals. M., 1968, p. 147).)

From the middle of XIX century in combination with a dishing of steel to use electroforming technology to accurately reproduce the most critical parts of the shapes. Along with dishing and stamping electroplating since the mid-nineteenth century firmly entrenched in the technology of monumental art.

The dishing as the technique of the round sculpture is widely used in the Soviet monumental art. The most significant work, made in the technique of difovka in the Soviet years, is a sculptural group "worker and collective farmer", created by V. Mukhina for the USSR pavilion at the International exhibition in Paris in 1937.

The sculpture is made of light metal-thin sheets of stainless chromium-Nickel steel. Some of its parts were hammered out on wooden blocks by master tinsmiths under the leadership of Mukhina and the chief engineer of the plant "Stalmost" P. Lvov. The finished parts were welded and mounted on a powerful beam frame. Thin (0.5-1.0 mm), strong, flexible, suitable for forging, stamping and welding steel in its technological parameters was the best and most modern material for this kind of work.

The same master performed on the models of I. Efimov and A. Kartashev sculptural groups "North" and "Dolphins" for Khimki river station.

In 1952-1953, according To the project of G. Motovilov, four two-figure groups were hammered out of red copper by the difovka technique for the main pavilion of VDNH in Moscow. In this technique, in the 70-80-ies, monumental reliefs and sculptural compositions are created. For example, the monumental composition "Time, forward", created by P. Chusovitin, was transferred to the citizens of Komsomolsk-on-Amur in honor of the fiftieth anniversary of the city. In 1981, a sculpture complex based on the Kyrgyz folk epic "Manas" was opened in Frunze. Its monumental sculptures are made in the technique of forged copper. The authors of the complex-sculptor T. Sadykov, architect A. Pechenkin.

The art of metal stamping is now characteristic of the creativity of many peoples of our multinational state. Famous artists of Transcaucasia are engaged in the art of coinage. In recent years, the masters of Georgia and Armenia are particularly distinguished by their art. The first modern coinage is considered to be the work of honored artist of Georgia, sculptor Irakli Ochiauri "Portrait of sculptor Yakov Nikoladze", exhibited in 1953 at the Georgian Republican exhibition. Since then, for more than thirty years, a whole galaxy of talented masters of coinage has formed around Ochiauri: G. Gabashvili, K. Guruli, D. Kipshidze, A. Gorgadze, M. Tsalkalamanidze, etc., whose works are widely known in Georgia and abroad. At present, the stamped works are firmly incorporated into the interior design of public buildings in Georgia. The coinage for the wedding Palace in Tbilisi was executed with great skill. In the interiors of the ship "Shota Rustaveli" made panels on the theme of the famous poem.

The works of one of the modern masters of Georgia - D. Kipshidze, made on iron, are exhibited in the halls Of the Museum of Oriental art in Moscow. In the multinational art, Caucasian coinage is adequately represented by the works of contemporary artists of Armenia-beautiful decorative dishes of N. Kuyumjan, Zh. Chuloyan, monumental reliefs and plates of I. Babyan with images of mighty tigers and eagles. In Dagestan, along with traditional engraving and black on silver develops the art of coinage on copper, brass. As in the old days, the masters make vessels for storing dry products and water. Continue to exist here and old boilers of different sizes, known from the XVIII-XIX centuries. in the workshop of hereditary casters Shaitanov decided to decorate the lid large expressive pattern. Folk masters pass their art to young people, taking care of the preservation and development of the best traditions of artistic metalworking.



G. Magomedov. Decorative vase. Silver

L. Pazylov, grandson of hereditary master A. Mukhamedov, who brought the art of coinage to Kokand and Fergana valley from Bukhara about 150 years ago, glorified Uzbekistan with his unique works.

A characteristic feature of Pazylov's work is the use of modern light materials-aluminum and Nickel silver. He worked in the old traditional manner in which the best masters of the first half of the XX century - X. S. Niyazov from Khiva and F. Abdullayev from Kokand created their works.

Compositions on motives of the national Uzbek epic of V. Degtyarev are full of humour. His work is imbued with respect and love for the past of Uzbekistan.



Masters of coinage of the Baltic republics have written an interesting page in the history of metal.

Jewelry virtuosity is distinguished by the work of X. Pichelga. Artists R. Raadik and N. Raba pay all attention to expressiveness of metal forms, achieving integrity of perception. In their work, chasing the neighbor with the forging.

Masters of Estonia in recent years, along with copper mastered aluminum and steel. They carry out tests of plastic and aesthetic properties of different metals. Good results were achieved by the artist Yu. Sepp from Tallinn. He creatively combined the latest technological techniques of metal processing with ancient manual. The use of

electroerosion made it possible to achieve interesting decorative effects in working with thick (up to 10 mm) sheet steel. A thick-walled steel vase with an elegant fringe and a wide multi-figured frieze on the surface.

Estonian artists build their works as complex plastic compositions. For example, the well-known work "Pink horse" by S. Raunam is made using a variety of exquisite relief. Here the Convention of the General form is combined with careful finishing of details. Thanks to various methods of surface treatment, the artist achieves rich pictorial and textured effects on copper. Salme the Rauna - master a wide range of art in the field of artistic processing of metal. He creates works in different genres - from jewelry, characterized by a wealth of imagination and elegance of execution, to wall panels hammered. With her art, as with the art of other Master of Applied Art of the Baltic republics, the audience is regularly acquainted at various art exhibitions.



For the art of artistic metal processing of the Baltic States is characterized by a combination of ancient traditional techniques with innovative. Works of the Baltic people decorate the interiors of public buildings in various cities, exhibited in many museums.

In the contemporary art of Lithuania are widely distributed variously decorated interiors of restaurants and cafes. The artist T. Vaivadene decorated the hall of the cafe "Tartu"; in the restaurant of the hotel "Gintaras" K. Valaitis created an original decorative panel, combining sparkling geometric shapes with a matte-canfarenny background. It gives the room a sense of conviviality.

Artist F. Usinskaite and Vivadone used in children's cafe "PASAKA" stories of folk tales. In the halls of the dinava restaurant in Vilnius, L. Locheris arranged grotesque masks of musicians with instruments, and K. Valaitis created a composition based on folklore "the Sun and the month". This is not a complete list of works by Vilnius masters.

Jewelers-goldsmiths of Buryatia are famous for products made of bleached silver, made in the technique of scanning (S. Sanzhiev, M. Sanzhiev, V. Uriznichenko, etc.): pendants, bracelets, earrings. Buryat masters use traditional patterns of plant curls, dragons, lions, fish, depict Lotus buds, sparkling solar discs.

Artists of Tyumen A. Pogorely, V. Gorbatov And G. Zasekin connect the ancient history of Siberia with today's busy everyday life. In their drawing's scenes from the lives of fishermen and oilmen, polar pilots and loggers.

Plates and plaques with the image of a Loon are an indispensable part of traditional clothing of Taimyr residents; often stamped plaques decorate deer harness.

Works of talented Bashkir coiners appear at art exhibitions. The figure shows the work on the copper of Yu. Grushevsky "on the bear".



In the art of artistic processing of metal, the creativity of V. Tsigal stands out, who managed to organically combine flat relief (including openwork) embossing with bent steel strip and wire in living, full of warmth and good humor artistic images.

In the art of artistic processing of metal has long been known chasing by casting. Individual artistic metal products, made in the technique of casting, need further processing. This applies, for example, to the bronze casting of round sculptures, monumental and chamber reliefs, etc. after casting, the gateways are removed - frozen traces of the movement of molten metal, the shortcomings of casting are corrected - shells, growths, protrusions, etc. the Excess metal is cut down with chisels, sections, and a smooth cut is caulked.

With the help of chisels, individual details of the relief are refined; they are given greater clarity and clarity of form. Coinage casting was used, for example, when performing figures of Muses (authors L. Baranov, I. Savranskaya) in the design of the Krasnoyarsk Opera and ballet theater. The same technique - artistic casting with subsequent refinement of details with the help of chisels used by sculptor B. Bessarabsky when creating reliefs for Stella based on the works of I. S. Turgenev in the eagle, in sculptural images of representatives of the animal world.

Various fields of application of the art of metal stamping open great opportunities for artists to search for creativity, allow to achieve expressiveness and integrity of the artistic image by using different techniques and textures of the processed material.

The creators of metal reliefs in the technique of embossing are often students. Working with a sparkling, pliable sheet of metal, they find individual techniques and means of expression in this fascinating form of decorative and applied art. As already noted, metal stamping (metal plastics) was included among other subjects taught in the educational process of students of the faculty of art history. In the following years, the art of creating reliefs from sheet metal with varying degrees of intensity was used in extracurricular activities. At present, the geography of distribution of the art of coinage among the students of our country is huge.

Bukhara students are interested in the art of metal coinage at the lessons of copper coinage, as well as at non-fixed times.

### III. Conclusion

In the process of minting students have the opportunity to deepen their knowledge in drawing. Through the creation of expressive decorative images, students are educated poetic, artistic vision of the world. There is a mental selection of the possible for embodiment in metal, and the artistic taste is formed. In the course of classes the inner need of students in creative activity is satisfied. Among the many types of work with metal stamping on the sheet is the most acceptable in teaching students in the direction of applied art. This method compared to others is simpler

and more accessible for students in the direction of applied arts. It does not require complex devices and rare tools. However, with all the availability of the art of stamping on the sheet has a sufficient reserve of complexity, allowing the youth to work successfully.

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