

америкалик демограф Уоррен Томпсоннинг исмлари билан боғлиқ. Айнан, Ландри “демографик инкилоб” атамасини таклиф қилган.

“Демографик ўтиш” атамаси кейинроқ пайдо бўлган — бу ҳақда биринчи марта 1945 йилда америкалик демограф Фрэнк Нотштейннинг мақоласида айтиб ўтилган. Шу билан бирга, “демографик ўтиш” атамаси социолог ва демограф Кингсли Девиснинг мақоласи сарлавҳасида ҳам пайдо бўлган. Олим Нотштейн билан бир хил ғояларни ишлаб чиқган, шунингдек, “ўтиш” нинг асосий ғояси бўлган “янги демографик мувозанат”га ўтиш ғоясини аниқ шакллантирган. Бу Ландрига туюлганидек, депопуляция хавфини туғдирадиган унумдорлик ва ўлим мувозанатининг хавфли йўқолиши эмас, балки ўлим балансининг бир туридан

бошқасига ўтиши, “аввалгисига қараганда камроқ йўқотиш” демакдир.

Хулоса. Аслида, ривожланаётган мамлакатлардаги ҳозирги демографик вазият уларнинг ижтимоий-иқтисодий ривожланиш даражаси, тиббиётнинг ривожланиши туфайли ўлимнинг сезиларли даражада камайиши ва одамларнинг табиий кўпайишининг чекланмаганлиги билан боғлиқ. Демографик жараёнларни тартибга солишнинг объектив зарурати нео-Малтусчиларнинг бола туғилишини чеклаш чақириқлари доирасида эмас, балки меҳнат шароитлари ва одамлар ҳаётини ўзгартириши мумкин бўлган кенг ва прогрессив ижтимоий-иқтисодий ўзгаришлар мажмуаси орқали амалга оширилиши мумкинлигини асослаш ва уқтириш демографиядаги дунёвий муаммолигича қолмоқда.

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RELATIONSHIP BETWEEN RELIGIOUS AND MUSICAL CULTURES IN HISTORICAL DEVELOPMENT OF SOCIETY

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Аннотация: Понятия религии и искусства всегда были тесно связаны. Религия, и искусство – один из важнейших факторов развития любой цивилизации. И религия и искусство – основная регулирующая часть социальной структуры общества. В статье исследуются

соотношение религии и искусства. Исторически сложилось так, что многие мастера культуры и искусства поддерживали религию, а другие выступали против неё. И в наше время многие творческие люди обращаются к религиозным темам и создают блестящие

образцы религиозного искусства. И религия, и искусство способны просвещать людей.

Ключевые слова: религия, искусство, история культуры, цивилизация, псалмопение, мифоритуальная модель, философы, музыковеды, теологи.

Annotation: The concepts of religion and art have always been closely related. Religion and art are one of the most important factors in the development of any civilization. Both religion and art are the main regulating part of the social structure of society. The article examines the relationship between religion and art. Historically, many cultural and artistic masters supported religion, while others opposed it. And in our time, many creative people turn to religious themes and create brilliant examples of religious art. Both religion and art have the ability to enlighten people.

Key words: religion, art, cultural history, civilization, psalmody, mythoritual model, philosophers, musicologists, theologians.

Introduction. Historically, during the period of their development, religion and art not only interacted, but also penetrated each other, united with each other and formed unique phenomena in the history of culture. Religion and art are two important factors in the development of any civilization. They are very organically woven into the structure of society and are its main regulatory component. It is impossible to understand the connection between religion and art from a scientific point of view without studying the history of their origin and development. In history, the problem of the origin of religion and art has always been hotly debated, and these heated discussions continue to this day. The problem of the relationship between religion and art has not lost its relevance in our time. The history of art and religion involves a discussion of both phenomena in connection. The problem of the relationship between religion and art has been studied by both theologians and atheist thinkers. The connection between religion and art was considered by Karl Jaspers [1], Kaufmani Fritz [2], Oscar Moro Abadia [3]

and others. This connection has been a leading theme in the research of these thinkers.

Main part. The purpose of our work is to study the mutual need of religion and art for each other. The mutual need of religion and art for each other is substantiated by Vogt von Ogden (1879-1964) in his book "Art and Religion". Religion and art need each other, art - to make its concepts universal, to fill the moral content, and religion - to be expressive, to be heard, to give pleasure, to strengthen the imagination, to ignite determination (through symbols, sacraments, rituals, music) [4, p.288].

Music as a form of spiritual culture originated and developed in the direct process of the formation of humanity, absorbing the emotional and intonational manifestations of people's activity, and through them - different aspects of human existence, forming an axiological cross-section of people's consciousness.

The history of musical culture is closely connected with the history of spiritual (religious) music (cult music of ancient religions of Egypt, Babylon, India, China, Judea, Byzantium). No society has escaped the stage of complete and unconditional subordination of music to the needs of religion. Therefore, the question of the relationship between religious and musical cultures in the historical development of society has important theoretical and practical significance. These issues are still being considered by philosophers, musicologists, and theologians.

The results of the analytical review show that the cultural prerequisites for the emergence of art with its primary aesthetic function are laid during the heyday of class society and are associated with the separation of physical and spiritual activities. In this regard, the prominent Hungarian music researcher Denes Zoltai turns to the thoughtful statement of Democritus, in which the ancient Greek philosopher, as a condition, a logical prerequisite for the emergence of music as an art, sees the relatively strong domination of man over nature and the development of the spiritual and aesthetic ability to enjoy, which

presupposes the satisfaction of immediate physical needs [5, p. 88].

The division of spiritual activity into an independent type of human activity played a pivotal role in cultural and historical development, entailing the differentiation of individual forms of human consciousness and, above all, the separation of independently existing science and religion from the primary syncretic spiritual complex.

From antiquity begins the centuries-long process of comprehending the laws of nature, its demythologization, and the destruction of the canons of magical thinking. The goal of ancient musical-aesthetic systems (Damon, Pythagoras, Aristotle, Plato) is to overcome the tendencies of dominance of the religious-mythological reflection of the world, the struggle for aesthetic consciousness in a "pure" form. An important point in the development of musical aesthetics is the idea of *Musica humana*, with its harmony, the balance of opposing forces, revealing the predisposition of the human soul to musical influence (Alcmaeon).

In late antique (early Christian) philosophy, music was seen as the most important of the arts, which, through non-violent aesthetic means, provided the believer with immersion in a direct connection with the object of faith. Neoplatonic musical aesthetics with its mysticism, embodied in psalmody, became the ideological basis for ancient Christian religious music, which prepared a new understanding of it. According to religious interpretations, Christian religious music (primarily Gregorian) served as an aesthetic presentation of the ideas proclaimed by the church.

A powerful leap in the development of church music was polyphony as a type of polyphony with the simultaneous combination and development of a number of independent melodies, which enriched the intonation and emotional palette of religious music.

Johann Sebastian Bach also addressed this topic. Bach's music is always a little elevated above the world. The source of its greatness is the author's faith, his faith in the true existence of one God. And, the feelings expressed by his

music are not exactly the feelings of a Man, but rather of a "humanized" God. Musicologist Boleslaw Jaworski had every reason to call Bach's music "the sounding Gospel." Music and faith went hand in hand with him.

The composer wrote: «In religious music, God is always present with His grace». The music of J. S. Bach has such an irresistible effect on the listener, awakening in him a feeling of something incomprehensible and inevitable. In musical circles the comparisons "Wohltemperiertes" are well known Klavier («Well-tempered clavier») by J.S. Bach with «...the Gospel for every serious artist striving for the highest ideal» (A. Rubinstein), with the «musical bible» (L. Beethoven), with «daily bread» and "...my grammar..." (R. Schumann).

Revealing the essence of cult (church) music, researchers focus on its main elements - effective and verbal-musical. The process of the influence of cult music on a believer develops spontaneously, transforming over time into a theatrical performance, the basis of which was the word.

During the sound of a spiritual work, a moral generalization of emotions occurs, in which those present, on the one hand, are embraced by a single, inherently suggestive, emotional experience that unites people, a common feeling, and on the other hand, they receive aesthetic pleasure from communicating with the phenomenon of art, which for Church eating is unacceptable. This means that the subordination of sacred music to purely pragmatic goals, no matter how high and significant they may be, limits and distorts its socio-aesthetic functions as an art form that cultivates a specific sensory-figurative form of perception of the eternal essence at the level of everyday consciousness. The ability of music to speak the language of human feelings enhances its influence on a person and allows us to perceive musical works as concentrated models of the structure of the world. Apparently it is no coincidence that the church sought to limit parishioners' access to direct participation in church singing, entrusting it to professional singers (choristers), without losing hope of finding a way to dissolve

community singing in worship by using its unifying power [6, pp. 19-20].

Modern musicians are also quite passionate about religious issues, and although Jimi Hendrix noted that his religion was music [7], they also pay considerable attention to traditional teachings. Religious themes and motifs play an important role in modern music; a striking example of this is the musical “Jesus Christ Superstar,” which offered a new interpretation of the biblical story.

Modern musicians, in turn, do not leave aside religious motifs and images in their work, which indicates the importance of religious issues even in modern society.

Conclusion. So, the above allows us to state that in the structural hierarchies of

specific cultures, religion and art can occupy different positions relative to each other, and also differ in the degree of functional connection with the elements of the mythological and ritual model. Religion and art are independent subsystems of culture that have a common goal, but go towards achieving it in different ways, set by different pictures of the world. Art, like religion, arises at the earliest stages of the development of society and gradually becomes a powerful tool for understanding the world, a great means of spiritual formation of a person. In interaction with art, religion turns to the spiritual life of a person and interprets in its own way the meaning and goals of human existence.

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СУҒДИНИНГ ИЛК ЎРТА АСРЛАР ДАВРИ ХАЛҚАРО САВДО АЛОҚАЛАРИ ТАРИХИДАН

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Аннотация: мақолада Марказий Осиёнинг қадимги тарихий ва маданий ўлкаларидан бири Суғдиёнинг илк ўрта асрлар давридаги халқаро савдо алоқалари тарихий манбаларга асосланган ҳолда тадқиқ этилган.

Калит сўзлар: Суғдиёна, илк ўрта

асрлар, Буюк Ипак йўли, транзит, хунармандчилик.

Аннотация: в статье исследованы международные экономические отношения Согдианы, один из исторических и культурных областей Центральной Азии в раннем средневековье на основе