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Text and Discourse: Types and Characteristics. The Concept of Discourse in Pragmalinguistics

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Abstract: The term “discourse” nowadays represents one of the central issues in linguistics. Some even equate it with the concept of “text.” This article explores text and discourse, their similarities and differences, and the scope of their application in pragmalinguistics.

Keywords: Text, discourse, text theory, speech act, pragmasemantics, pragmastylistics

The term “text” is interpreted in various ways in scientific literature. A brief definition is as follows: Text is a written message objectified in the form of a document, composed of a series of statements connected by different lexical, grammatical, and logical relations, and expressing ethical character and pragmatic relations. Later in linguistics, it was recognized that text can be not only written but also oral.

Based on information from various sources, the following definitions of text can be provided:

- Text is a statement on a specific topic.
- It conveys the speaker's intention and main idea.
- A text of any length is a relatively autonomous (complete) statement.
- The sentences within a text are logically connected.
- A suitable title can be chosen for the content of the text.
- A complete text usually has a beginning and an end.

Text refers to any written or spoken material that forms a coherent unit, such as sentences, paragraphs, or entire documents. Text analysis examines the structure and components of these units, including grammar, syntax, and cohesion mechanisms like repetition, synonyms, and connectors. For instance, Raphael Salkie's *Text and Discourse Analysis* explores various authentic texts—news stories, advertisements, novels—and delves into cohesive devices and larger textual patterns.

Discourse, on the other hand, encompasses language use in social contexts, focusing on how meaning is constructed and communicated beyond individual texts. Discourse analysis investigates the ways language reflects and influences social norms, power

relations, and cultural practices. It involves studying conversations, media messages, and other forms of communication to understand the underlying ideologies and societal structures. As highlighted in a comprehensive overview by LinguaSphere, discourse analysis serves as a tool to delve into the nuances of communication beyond the sentence level, unraveling social norms, cultural underpinnings, and power relations embedded in spoken and written texts.

Several methodologies are employed in text and discourse analysis:

- **Content Analysis:** Systematically quantifies and analyzes the presence of certain words, themes, or concepts within texts.
- **Grounded Theory:** Develops theories based on data collected from texts, allowing patterns and themes to emerge organically.
- **Conversation Analysis:** Examines the structure and patterns of spoken interaction to understand social order.
- **Critical Discourse Analysis (CDA):** Focuses on the relationship between language and power, exploring how discourse shapes and is shaped by societal structures. Norman Fairclough's work emphasizes the importance of systematic textual analysis in social research, arguing that textual analysis needs to be based upon a multifunctional theory of language.

Understanding both text and discourse is essential for a comprehensive analysis of language, as it allows researchers to explore not only the structural aspects of communication but also the socio-cultural contexts that influence and are influenced by language use.

The introduction of text theory into Uzbek linguistics and its advancement to a new level of development was significantly influenced by the research of N.M. Turniyozov, B. Yoldoshev, A. Mamajonov, E. Qilichev, M. Hakimov, M. Yoldoshev, and S. Boymirzayeva. Consequently, text is being studied from various perspectives. The following definitions succinctly capture the essence of text:

- **E. Qilichev's Definition:** Text is a complex structure representing nominative-aesthetic information, where all elements are closely interconnected and directed towards a specific purpose from the author's perspective.

- **I. Rasulov's Definition:** A unit larger than a sentence, a complex syntactic whole, consisting of a series of interrelated sentences both in meaning and syntax. The idea expressed in a text is more complete compared to a single sentence.

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SHAVKAT RAHMONNING “O‘LIM BIRLASHTIRAR BEGONALARNI” SHE’RI TAHLILI

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Annotatsiya: Ushbu maqolada XX asr o‘zbek she‘riyatining yirik vakili Shavkat Rahmon hayoti va ijodi tahlil qilinadi. Uning she‘riyati mavzu va uslubiy jihatdan chuqur falsafiy ma‘no kasb etgani, sevgi, tabiat, insoniy his-tuyg‘ular va o‘lim mavzulari bilan boyligi yoritiladi. Ayniqsa, “O‘lim birlashtirar begonalarni” she‘rining falsafiy mohiyati tahlil qilinib, uning ijtimoiy va adabiy ahamiyati ochib beriladi.

Kalit so‘zlar: Shavkat Rahmon, o‘zbek she‘riyati, falsafiy she‘rlar, lirika, sevgi, tabiat, o‘lim, tarjima, ijodiy uslub.

Аннотация: В данной статье анализируется жизнь и творчество Шавката Рахмана-крупного представителя узбекской поэзии XX века. Его поэзия имеет глубокий философский смысл в плане темы и метода, насыщена темами любви, природы, человеческих переживаний и смерти. В частности, анализируется философская сущность стихотворения “Смерть объединяет чужих”, раскрывается его социальная и литературная сущность.

Ключевые слова: Шавкат Рахман, узбекская поэзия, философские стихи, лирика, любовь, природа, смерть, перевод, креативный стиль.

Annotation. This article analyzes the life and work of Shavkat Rahmon, a major representative of 20th-century Uzbek poetry. It highlights the deep philosophical meaning of his poetry in terms of subject matter and style, and its richness in themes of love, nature, human emotions, and death. In particular, the philosophical essence of the poem “Death brings strangers together” is analyzed, and its social and literary essence is revealed.

Keywords. Shavkat Rahmon, Uzbek poetry, philosophical poems, lyrics, love, nature, death, translation, creative style

XX asr o‘zbek she‘riyatining iste‘dodli vakili, hajm jihatdan qisqa, ammo chuqur ma‘noli she‘rlar muallifi bo‘lgan Shavkat Rahmon 1950-yil 12-sentabrda O‘sh shahrida tug‘ilgan. Shoirning ilk to‘plami 1978-yilda “Rangin lahzalar” nomi ostida

bosib chiqariladi va shu tariqa she'riyat olamiga yana bir qalami o'tkir ijodkor kelib qo'shiladi.

Shundan so'ng shoirning "Yurak qirralari", "Ochiq kunlar". "Gullayotgan tosh", "Uyg'oq tog'lar", "Hulvo" kabi she'riy to'plamlari nashr qilinadi. Shuningdek, shoir tarjima ishlari bilan ham muvaffaqiyatli faoliyat ko'rsatib, ispan shoiri Gorsia Lorkaning she'rlarini ispan va rus tillaridan o'zbek tiliga tarjima qilgan.

"Shavkat aka Lorkaning she'rlarini tarjima qilib, ixchamgina kitobcha chop ettirdi. Kitobcha ko'pchilikka yoqqan bo'lsa-da, o'zining ko'ngli to'lmadi. Ispanchani o'rgana boshladi. Haftaning muayyan kunlari allaqaysi institutdan bir muallima kelib, xonamizda Shavkat akaning stoli yonida o'tirib, sekin-sekin mashg'ulot o'tkazardi. Doim hammadan kech keladigan Shavkat aka o'sha paytlari erta kelib, xonada dars qilardi..."-deydi [Shavkat Rahmonning hamkasbi Qutlibika Rahimboyeva].¹Ushbu jumlar shoirning tarjima ishlariga naqadar chuqur kirishganining va o'z ishiga qanchalar ko'ngil qo'yganining yaqqol isboti bo'la oladi.

Yuqorida aytganidek, shoir o'tkir qalam sohibi bo'lgan. Shoir she'rlarining mavzulari, asosan, tabiat, go'zallik, sevgi, sadoqat, baxt va hijron hissiyotlari bilan yo'g'rilgan bo'lib, uning lirikasi insonlarni hayajonlantirgan, saboq bergan, o'nga solgan, quvonch va tashvishga qo'ya olgan.

Shoir ijodida, ayniqsa, tabiat haqidagi she'rlar juda mashhur bo'lib, ular o'ziga xos individual uslubda yaratilgan. Shoir ushbu she'rlarining ma'nolari zamirida ijtimoiy hayot muammolarini ko'rsatishga harakat qilgan.

Shoir faqat tabiat va sevgi, go'zallik mavzularini tarannum etmasdan, falsafiy mavlarda ham barakali ijod qilgan.

"Har bir shakllangan shoirning o'z tayanch nuqtasi bo'ladi. Shavkat Rahmonning o'sha jon joyi-iymon edi. Istagan she'rni olib qaraydigan bo'lsak, iymon sadolarini, Bilol aytgan azonlar jimirlashini, changak vijdon tomirlari qiynoqlarini, ta'qib qilinayotgan e'tiqodning yig'isini ilg'ash mumkin. Shavkat Rahmonning siri, suroni, salobati ana shunda edi!"- deydi [Iqbol Mirzo].²Darhaqiqat, shoirning she'r misralarini boshqalardan ajratib turadigan jihati-unda iymonning ustunlik qilishi edi.

Quyida Shavkat Rahmonning "O'lim birlashtirar begonalarni" she'ri bilan tanishamiz.

O'lim birlashtirar
begonalarni,

¹ Qutlibika Rahimboyeva "Qutlibika. Shavkat Rahmon haqida xotiralar" 11.09.2023.

² Iqbol Mirzo "Shavkat Rahmonning siri. Shoirni yodga olib". 13.09.2023.

odamlar bir yoqdan yig‘ila kelar,
bir ko‘zdan tikilar “jabrlangan”ga,
faqat bir yurakdan yig‘ilar kelar.
O‘lim birlashtirar
beparvolarni
kibr-u aldovlarning niqobin yirtar,
yirtqichmas,
dushmanmas odamga odam
birodar ekanin eslatib ketar.
...Mana,begonalar,
beparvolar yo‘q,
nihoyat odamlar birodar – tengdir.
O‘limga bosh egdim,
Qo‘rqqanimdanmas,
hurmat qilganimdaan boshimni egdim.

(1983)

Ushbu she‘r falsafiy - diniy mavzuda yozilgan bo‘lib, insonni chuqur mulohazaga chorlaydi. She‘rda hech qanday bo‘rttirish, mubolag‘a holatlari uchramaydi. She‘r misralarini o‘qiyotgan o‘quvchi behosdan o‘limni yodga oladi. Inson qadrini, yashab o‘tkazgan umrini xotirlaydi, o‘lim bilan yuzlashishga tayyormanmi, yo‘qmi, deya o‘ylaydi. Hayot yo‘llaridagi ezgu amallari-yu chirkin qilmishlarini xotirlaydi. Aza marosimini, mahshar hodisalarini tasavvur qilib ko‘radi. She‘rning yozilgan yiliga e‘tibor qaratsak, mustabid tuzumining davri ekanligini ko‘rsatadi. Bu davrda diniy – falsafiy mazmundagi she‘rlarni yozish shoirdan katta jasorat talab qiladi.

She‘r $6+5=11$ tarzida turoqlangan bo‘lib, o‘zbek tilida keng tarqalgan barmoq tizimining sodda vaznida yozilgan.

Avvalo, she‘rning sarlavhasiga ahamiyat beraylik, “O‘lim birlashtirar begonalarni” deyilgan. Darhaqiqat, har qanday inson ajal qarshisida bir xil mavqega ega: xoh shoh bo‘l, xoh gado, xoh olim bo‘l, xoh johil – ahamiyatli emas, o‘lim uchun buning hech qanday qiymati yo‘q. Ajaldan qochmoq, muqarrar o‘limdan qutilib qolmoq mumkin emas. Kun kelib,har bir jon o‘lim bilan yuzlashadi. Vaqti-soati yetganda har qanday mavjudod bu foniy dunyoni tark etadi va yakunida hamma insonlar bir joyga jamlanadi.

Bizning xalqimizda turli marosimlar mavjud va aza bu marosimlar ichida eng yirigi hisoblanadi. Marosim kuni vafot etgan insonning yaqinlari har tarafdin o‘lik chiqqan uyga kela boshlashadi. Marhumni oxirgi manzilga kuzatish uchun turli uduman‘analar amalga oshiriladi. Uzoq-yaqindagi qarindosh-u yaqinlardan tortib begona odamlar ham so‘nggi manzil kuzatuvchisiga aylanadi.

Shoir she‘rning ilk misralarida aynan shu holatni tasvirlaydi, ya‘ni marosimning boshlang‘ich pallasiga o‘quvchini jalb qiladi.

Keyingi misraga e‘tibor bersak,

bir ko‘zdan tikilar “jabrlangan”ga,
faqat bir yurakdan yig‘ilar kelar,-

deyiladi.

Vafot etgan insonning “jabrlangan odam” ga qiyoslanishi ham juda o‘rinli. Ushbu qiyosga sabab qilib, avvalo, u insonning endi yorug‘ olamda mavjud emasligini aytishimiz mumkin, ikkinchidan, ma‘lumki, inson o‘z – o‘zidan vafot etmaydi. Yasharkan, qandaydir kasallik bilan og‘riydi, umri davomida hayot qiyinchiliklaridan iztirob chekadi, ruhiy va jismoniy zo‘riqishlar ostida eziladi. Ushalmay qolgan orzularning armonini tashiydi, adolatsizliklarni, baxtli davrlarning quvonchini qayta-qayta xotirlaydi, xotirlarkan, yangi iztiroblar yaratadi. Shu va shularga o‘xshash ko‘plab holatlar ushbu qiyoslashga asos bo‘la oladi.

Azada butun hissiyotlar ko‘zyosh orqali ifodalanadi. Bizning aza marosimlarida marhumning yaqinlariga qo‘shilib yig‘lash, ularning iztiroblariga sherik bo‘lish, marhum bilan bog‘liq yoqimli xotiralarni eslab, ko‘zyosh qilish, uning haqiga duo qilish odati bor. Shoir bu holatlarni ham she‘r misralariga mahorat bilan joylashtira olgan.

Keyingi misralarda o‘lim beparvo, kibr-u havoli insonlarni ham jamlay olishi haqida aytiladi. Darhaqiqat, insonning tog‘day kibr-u g‘ururi ajal oldida bir chaqalik qiymatga ega emas. Shuningdek, o‘lim aldov va xiyonatga barham berib, uning niqobini yirta oladigan qudratga ega ekanligi haqida so‘z boradi. O‘lim yolg‘onchi odamlarni ham o‘zi bilan olib ketganligi uchun aldovga barham beradi, xiyonatkorlarning xiyonatini bitiradi.

Haqiqatan ham, inson bolasi qanchalik fisq-u fasodga boy bo‘lmasin, har qadamida aldov va xiyonat bilan hayot kechirmasin, o‘lim va u haqidagi xabar qarshisida hamisha ojiz bo‘lib qolaveradi. Shum xabarni eshigach, uchiga chiqqan

fasodchi insonning ham eti junjikadi, uning ham boshiga bir kun shu kun kelishini o‘ylab, titraydi.

Odamzot tug‘ilibdiki, bu dunyoni raqobat maydoni hisoblaydi. Boshqa odamlar bilan kimo‘zarga poyga o‘ynayotganday yashaydi. O‘zi bilan bir xil yoki yuqori, hatto past darajadagi insonni ham raqib sanaydi. Vaholangki, hammamizning yakunimiz bitta. U ham bo‘lsa – o‘lim.

Quyidagi misralarga e‘tibor beraylik:

yirtqichmas,

dushmanmas odamga odam

birodar ekanin eslatib ketar

Shoir bu misrada inson insonga raqib emas, birodar ekanligini, og‘ir kunda insonga faqat insongina Allohning izni ila moddiy yoki ma‘naviy ko‘mak bera olishi mumkinligi haqidagi g‘oyani ilgari suradi. Insoniy tuyg‘ularning eng yuksagi bo‘lmish birodarlik, bag‘rikenglik bilan umr kechirish lozimligi haqida o‘quvchiga uqtirmoqchi bo‘ladi. Odamlar bir-birini raqib sifatida ko‘rishi lozim emasligini aytmoqchi bo‘ladi. Ahamiyat bersak, shoir odamlar bir-biri uchun yirtqich emas deydi. Ma‘lumki, yirtqichlar hech narsadan tap tortmaydigan mavjudotlardir. Shoir ushbu so‘zni qo‘llar ekan, insonlar insonlardan qo‘rqishi yoki qochishi kerak emas, ular zulm o‘tkazmaydi yoki o‘tkazishi kerak emas demoqchi bo‘ladi.

Nihoyat, so‘nggi misralarda shoir qiyomat kunida bo‘lib o‘tadigan voqealarga murojaat qiladi, ya‘ni hamma teng ko‘riladigan, gunoh va savoblar uchun badal to‘lanadigan kun voqealarini qalamga oladi.

Shoir yozar ekan, odamlar orasida begonalar, beparvolar yo‘q ekanligini ta‘kidlaydi. O‘sha paytda odamlarning hammasi bir odamdan- Odam ato (a.s)dan tarqalgan ekanligini anglaydi. Garchi, yer yuzida ham buni aniq bilgan bo‘lsalar-da qiyomat chog‘i bunga yana bir karra amin bo‘ladilar.

Beparvolar yo‘qligining sababi esa bizga, odamzotga eng yaxshi tanish bo‘lgan tuyg‘u-manfaatdir. To‘g‘ri-da, inson umri davomida qilgan amallariga javob olar chog‘i qanday qilib beparvo bo‘la olardiki?!

Yoki jasadni so‘nggi manzilga yuborish holatlarini ham oxirgi misralar ma‘nosiga yaqinlashtirish mumkin. Ushbu daqiqada ham odamlar birgalikda harakat qilishadi, bir-birlariga begona emasliklari yodga tushadi, bir-biriga ko‘mak berishadi, marhumning yaqinlari uchun sabr tilashadi, marhumning o‘zi uchun esa duolar o‘qishadi, birgalikda janoza namozini o‘qishadi. Bu holatda ham insonlar birlashadilar, Ammo shunday bo‘lsa ham, she‘r ma‘nosi ko‘proq mahshar voqealariga yaqinroq keladi.

o‘limga bosh egdim,
qo‘rqqanimdanmas,
hurmat qilganimdan boshimni egdim,-
deydi shoir.

Ta’kidlab o‘tganidek, o‘lim hammani bir xil mavqeda ko‘radigan va hammaga teng ekanligini eslatadigan yagona hodisadir. Adolat tizimi yaxshi ishlamaydigan bu dunyoda o‘lim inson uchun eng adolatli tuzumdek tuyiladi. Aynan shuning uchun shoir o‘limning qudratiga bosh egadi, taslim bo‘ladi. Chunki shoir yashagan davr ham adolatdan yiroq, fisq-u fasodga boy davr bo‘lgan.

Mustamlakachilik davrida odamlar Sovet tuzumidan qo‘rqqani uchungina bosh egishgan, shunga majbur bo‘lishgan, ammo shoir o‘limga qo‘rqqanimdanmas, hurmat qilganimdan bosh egdim, - deydi, ya’ni o‘z xohishi bilan, hech qanday majburlashsiz o‘lim qudratiga taslim bo‘ladi. Birgina shoir emas, butun dunyo, yer yuzidagi jami mavjudod o‘limga bosh egadi. Zotan, o‘limga taslim bo‘lishdan, bosh egishdan boshqa chora ham yo‘q. Isyon qilish befoyda, hatto imkonsiz.

Shoirilar xalq dardini kuylash orqali shoir bo‘ladilar. Xalqning dardi bilan yashamagan shoir- shoir emas.

Bizningcha, Shavkat Rahmon ham bu she’ri orqali o‘sha davr ijtimoiy holatini tasvirlashga uringan. Ijtimoiy tengsizlik, adolatsizlik, aldov, xiyonat, yolg‘onchilik holatlarini yoritib bergan. Tabiiyki, ochiq-oydin gapirish mumkin emas, shu bois shoir xalq dardini she’r mazmuni orqali ifodalashni afzal ko‘rgan.

Atoqli va ardoqli shoir Shavkat Rahmonning she’rlari hamisha xalqqa manzur bo‘lib kelgan. Chunki shoir she’rlarida o‘zining, xalqning sof hissiyotlarini kuylagan. Misralaridagi har bir so‘zni yurakdan chiqarib yozgan. Yurakdan chiqqan so‘z esa, albatta, yurakning tub-tubiga borib, yetadi. Sof tuyg‘ular bilan yo‘g‘rilgan, sodda uslubda yozilgan misralar insondagi mudroq tuyg‘ularni qaytadan jonlanishiga zamin yaratadi. Shuning uchun ham shoirning she’rlari hali hamon yashamoqda, hamon hissiyotlarni uyg‘otmoqda, qayta-qayta tinglansa ham ilk bor yangrayotganday jarang sochmoqda. Shavkat Rahmonning o‘ziga xos uslubi ham, aynan, she’r misralariga yuragini to‘kishidadir. Shu sababli ham uning misralari abadiylikka yuz tutgan, desak mubolag‘a bo‘lmaydi.

Yana shuni xulosa qilishimiz mumkinki, Shavkat Rahmon o‘zbek she’riyatiga o‘ziga xos falsafiy va lirik ohanglari bilan katta hissa qo‘shgan ijodkorlardan biridir. Uning she’rlari inson ruhiyatini larzaga solib, chuqur o‘yga chorlaydi. “O‘lim birlashtirar begonalarni” she’ri orqali u hayot va o‘limning muqarrarligini, insoniy qadriyatlarining ahamiyatini yuksak badiiy ifoda bilan aks ettirgan. Shoir ijodining

o'rganilishi nafaqat adabiyotshunoslar, balki keng kitobxonlar uchun ham muhim ahamiyat kasb etadi.

Foydalanilgan adabiyotlar:

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KICHIK MAKTAB YOSHIDAGI O‘QUVCHILAR MULOQOTIDAGI ASOSIY MUAMMOLARNING O‘ZIGA XOSLIGI

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Annotatsiya: Ushbu maqolada kichik maktab yoshidagi o‘quvchilarning muloqotida namoyon bo‘ladigan muammolar va ularning sabablari keltirilgan. Albatta bunga olib keluvchi muammolar turli xil bo‘lib bu fiziologik, emotsional muammolar, talaffuz va fonetik muammolar telefon va internet bilan bog‘liq muammolar deb aytishimiz mumkin.

Kalit so‘zlar: Muloqot, kichik maktab yoshi, muammolar, nutq, emotsional, talaffuz, fonetik, sinonim, antonim, tinglash, javob berishdagi qiyinchiliklar.

Kichik maktab yoshidagi o‘quvchilarning muloqotida uchraydigan asosiy muammolar o‘ziga xos bo‘lib bular bir qator muammolar tashkil etadi

1. Nutq va lug‘at boyligi bilan bog‘liq muammolar

Kichik maktab yoshida bolalarning lug‘at boyligi hali to‘liq shakllanmagan bo‘lib, fikrlarini aniq va izchil ifodalashda qiyinchiliklarga duch keladilar. So‘zlarni noto‘g‘ri ishlatish, sinonim va antonimlarni bilmaslik muloqot samaradorligini pasaytiradi. Ba‘zi bolalar murakkab gaplar tuzishda qiynaladi, faqat sodda gaplardan foydalanadi.

2. Talaffuz va fonetik muammolar

Ayrim tovushlarni noto‘g‘ri talaffuz qilish (masalan, "r" harfini "l" deb aytish). So‘zlarning ba‘zi qismlarini tushirib qoldirish yoki chalkashtirib yuborish. Sekin yoki juda tez gapirish natijasida muloqotdagi tushunmovchiliklar yuzaga kelishi.

3. Tinglash va javob berishdagi qiyinchiliklar

O‘quvchilar suhbatdoshi bilan faol tinglash qobiliyatiga ega emasligi sababli, ularning fikrlarini to‘g‘ri tushunmaydi. Suhbatda kerakli joyda javob bermaslik yoki mavzudan chetga chiqish holatlari kuzatiladi. Sabrsizlik natijasida suhbatdoshining gapini bo‘lib, o‘z fikrlarini oldin aytishga urinish.

4. Ijtimoiy muloqotdagi muammolar

Ayrim bolalar notanish insonlar yoki katta yoshdagilar bilan suhbatlashishda tortinishi mumkin. Guruhda muloqot qilishda qiyinchiliklarga duch kelish, masalan, boshqalar bilan kelishib ishlay olmaslik. Ba‘zi bolalar suhbatda faqat o‘z fikrini ilgari surib, boshqalarning fikrini inobatga olmasliklari mumkin.

5. Hissiy va psixologik omillar ta'siri

Qo'rquv yoki xavotir sababli bola o'z fikrlarini ochiq bayon qilishdan tortinishi mumkin. Agressiv yoki tajovuzkor muloqot – ba'zi bolalar muammolarni muhokama qilish o'rniga jahllanishga moyil bo'ladilar. O'ziga ishonchsizlik natijasida bola xato gapirishdan yoki kulgiga qolishdan qo'rqishi mumkin.

6. Verbal va neverbal muloqotdagi muammolar

Ayrim bolalar qo'l harakatlari, yuz ifodalari kabi neverbal signallarni tushunish va ishlatishda qiynaladilar. Ko'z bilan aloqa o'rnatmaslik yoki noqulay his qilish. Jismoniy masofani noto'g'ri saqlash – juda yaqin turish yoki aksincha, suhbatdoshdan uzoqroq bo'lish.

7. Texnologiyalar ta'siri

Telefon va kompyuter o'yinlariga qaramlik natijasida jonli muloqot qobiliyatlari sustlashib borishi. Emotsional ifodalarga boy muloqot o'rniga qisqa jumlar va emoji ishlatish tendensiyasi. Kichik maktab yoshidagi o'quvchilar muloqotida uchraydigan asosiy muammolar quyidagi xususiyatlarga ega: Til va lug'at cheklanganligi – Bolalar hali to'liq shakllangan lug'at boyligiga ega emas, shu sababli fikrlarini aniq ifodalashda qiynalishi mumkin. Emotsional ifodalash muammolari – Bolalar o'z hissiyotlarini so'z bilan aniq ifodalay olmasligi sababli, muloqotda tajovuzkorlik, yig'lash yoki jismoniy harakatlar bilan javob berish holatlari kuzatilishi mumkin.

Eshitish va tushunish qiyinchiliklari – Ular ko'pincha suhbatdoshining gapini oxirigacha tinglamay, o'z fikrini aytishga shoshiladi yoki noto'g'ri tushunib olishi mumkin. Muloqot strategiyalarining shakllanmaganligi – Muayyan ijtimoiy vaziyatlarda qanday munosabat bildirishni bilmasligi, bahs yoki murosaga kelish jarayonlarini tushunmasligi mumkin.

O'ziga ishonchsizlik yoki ortiqcha ishonch – Ba'zi bolalar o'z fikrlarini bildirishdan tortinadi, boshqalari esa o'z nuqtai nazarini haddan tashqari agressiv tarzda himoya qiladi.

O'yin va muloqot o'rtasidagi muvozanatning buzilishi – Bolalar o'yin jarayoniga berilib ketib, muloqotni unutishi yoki noto'g'ri yo'nalishda olib borishi mumkin. Bu muammolarni hal qilish uchun o'quvchilarning kommunikativ ko'nikmalarini rivojlantirish, ijtimoiy o'yinlar va muhokamalar orqali to'g'ri muloqot qilishni o'rgatish muhimdir. O'z fikrini batafsil bayon qilish ko'nikmasining pasayishi.

Xulosa o'rnida shuni aytishimiz mumkinki, kichik maktab yoshidagi bolalar muloqotda turli psixologik, lingvistik va ijtimoiy muammolarga duch kelishadi. Ularning o'ziga xosligi shundaki, bolalar hali tilni va muloqot qoidalarini to'liq egallamagan bo'lib, ularga qo'shimcha yordam va to'g'ri yo'naltirish kerak bo'ladi. Shu sababli, ularga o'z fikrlarini ifodalash, boshqa insonlarni tinglash va hissiyotlarini

nazorat qilish ko‘nikmalarini rivojlantirishga yo‘naltirilgan mashg‘ulotlar olib borish muhim.

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THE CONCEPTUAL FIELD OF LINGUISTIC UNITS THAT EMBODY THE CONCEPTS OF PROFESSION, POSITION, AND ACTION IN ENGLISH

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Abstract: This article analyzes the conceptual space of linguistic units expressing the concepts of profession, position, and action in the English language. It studies how professional names are realized in society as an integral part of language and culture, their semantic properties, and their structural structure. It also highlights the metaphorical and metonymic interdependence of these units, how they are formed under the influence of various social and cultural factors. The results of the study contribute to the understanding of professional terms based on linguoculturological and cognitive approaches.

Keywords: professional names, position, action, conceptual space, linguistic units, linguoculturology, cognitive analysis, English language, semantics, metaphor, metonymy.

INTRODUCTION

Language is one of the important means of expression of human thought and culture, reflecting the social structure, values, and worldview of society. In each language, linguistic units expressing the concepts of profession, position, and action have certain social and cultural characteristics, which play an important role in various aspects of human activity. These units are not limited to expressing concepts related to professional activity, but are also closely related to social factors such as position, authority, and responsibility in society.

The names of professions and positions in the English language are semantically rich and diverse, and their formation and development occur under the influence of linguistic and cultural factors. These names undergo various metaphorical and metonymic changes, forming new meaning and conceptual spaces. Also, the linguocultural characteristics of the names of professions allow for a deeper understanding of their meaning and an analysis of their social significance.

This article analyzes the conceptual space of linguistic units expressing the concepts of profession, position, and action in English. Also, the semantic properties, structural structure, and process of occurrence of these units are studied based on linguoculturological and cognitive approaches. The results of the study contribute to

understanding how these units are formed in English and what semantic networks they have.

The linguistic nature of the concepts of professions, positions and actions

Language is a product of human thought and expresses social structure through the names of professions and positions. In English, these concepts are expressed through various linguistic units, including:

- Common profession names (doctor, teacher, engineer)
- Specialized profession names (neurosurgeon, software developer, forensic analyst)
- Position and position names (CEO, manager, supervisor, president)
- Military and civil service names (general, lieutenant, ambassador, minister).

These names are semantically diverse, and their structural structure also has its own characteristics. For example, some profession names consist of simple words (chef, judge), while others consist of compound structures (high school teacher, project manager).

The conceptual space of professions and job titles

Professions and job titles have a certain conceptual space, which is formed by the following factors:

- Functional aspect – The main task of the holder of the profession (doctor – treatment, teacher – education).
- Social status – The position or place of the holder of the profession in society (CEO – high position, clerk – ordinary employee).
- Historical development – Profession names can change or expand over time (scribe → journalist, blacksmith → metalworker).

To determine the conceptual space, the names of professions and positions in English can be divided into semantic networks:

- Medical field: doctor, nurse, surgeon, therapist;
- Educational field: teacher, professor, lecturer, tutor;
- Law and politics: lawyer, judge, senator, governor;
- Technological field: developer, engineer, data scientist.

Formation of professional names through metaphor and metonymy

Many professional names are formed through metaphorical and metonymic transformations. Metaphor is the process of transferring concepts from one field to another, while metonymy is the meaning of a part or feature of an object by naming it. Metaphorical formation:

- brain (mind → intellectual specialist: brain surgeon)
- captain (ship captain → leader: team captain, industry captain)
- architect (building designer → idea creator: software architect)

Metonymic formation:

- the White House (used for representatives of the US government)
- the bench (used for the profession of a judge)
- the press (a team of journalists)

The influence of socio-cultural factors on professional names

Professional and position names are influenced by socio-cultural processes. For example, some professional names have changed due to the trend of gender neutrality:

- fireman → firefighter
- stewardess → flight attendant
- policeman → police officer

Also, new professional names have appeared as a result of technological progress: data scientist, social media manager, blockchain developer.

Comparative analysis of professional names in English and other languages

Professional names have different conceptual areas in different languages. For example, the English word teacher has variants such as қутырық, муаллим, устоз in Uzbek, which are used in different contexts. Similarly, the English word lawyer is found in French as avocat, in German as Rechtsanwalt, and there are semantic differences between them.

Conclusion

This study analyzed the conceptual area of linguistic units expressing the concepts of profession, position and action in English. The results showed that professional names are not only semantic units, but also elements reflecting the cultural, social and historical development of society. Also, linguistic phenomena such as metaphor and metonymy play an important role in the formation of these units. The results of the study allow for a deeper understanding of professional terms based on linguoculturological and cognitive approaches.

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**MAQSUD SHAYXZODA MUMTOZ ADABIYOT TADQIQOTCHISI
SIFATIDA**

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Annotasiya: *Maqolada o‘zbek va ozar xalqining sevimli adibi Maqsud Shayxzodaning san‘at, adabiyot tarix va falsafaga asos solgan ko‘p qirrali istedodi ochib berilgan. Adibning keng qamrovli faoliyatida yaratgan asarlari manaviy merosimiz va boyligimiz sifatidagi faoliyati haqida so‘z boradi.*

Kalit so‘zlar: *dramatik asarlar, publisistik ruh, adabiy - tanqidiy qarashlar, haqiqat himoyachisi.*

Аннотация: *В данной статье рассказывается об обширном творчестве писателя. Мақсуд Шейхзаде, любимый писатель узбекского и азарского народа, был разносторонним талантом, интересовался искусством, литературой, историей и философией. Его произведения – наше духовное наследие и богатство.*

Ключевые слова: *драматические произведения, публицистический дух, литературно-критические взгляды, защитник правды.*

Annotation: *Maqsud Sheikhzade, the favorite writer of the Uzbek and Azar people, was a versatile talent who was interested in art, literature, history and philosophy. His works are our spiritual heritage and wealth. This article talks about the extensive work of the writer.*

Key words: *dramatic works, journalistic spirit, literary-critical views, defender of truth.*

Maqsud Shayxzoda qondosh ozarbayjon naslidan bo‘lib, keyinchalik o‘zbek xalqining chinakam sevimli shoiri, yozuvchisi, dramaturgi, zabardast olimi sifatida dong taratgan shoir bo‘lib, u 1908 yili Ozarbayjonning Ganja viloyatiga qarashli Oqtosh shahrida tavallud topgan. Otasi Ma‘sumbek elu-yurtda katta obro‘ga ega shifokor edi. U san‘at va adabiyotni sevar, tarix va falsafaga qiziqardi, Oqtosh ziyolilari bilan turli masalalarda suhbatlashardi. Yosh Maqsud Nizomiy va Firdavsiy, Navoiy va Fuzuliy, Pushkin va Shekspir kabi buyuklar nomini ilk marotaba ana shu guruhlarda eshitadi

va bu muhit unga adabiyotga bo‘lgan qiziqishini uyg‘otadi. Maqsud Shayxzoda Oqtoshda ibtidoiy maktabni bitirgach, 1921 yili Boku dorilmualliminiga o‘qishga kiradi va uni tugatgach Dog‘istonning Darband, Bo‘ynoq shaharlarida muallimlik qilgan. U 1926 yili Adhem Fayziy tashkilotiga a‘zo etilgan «Milliy firqa» tashkilotiga a‘zo bo‘lib, musovotchilar harakatida faol qatnashgani uchun 1928 yili hibsga olinib, Toshkentga surgun qilingan. Umrining oxiriga qadar shu yerda yashab, ijod qilgan. Albatta, sho‘ro hukumati Shayxzodani O‘zbekistonda ham ta‘qiblar va tahqirlardan benasib qoldirgani yo‘q. Muhimi shundaki, Shayxzoda «tole doim erkalamaganiga» qaramay, umrining oxiriga qadar o‘zbek xalqining sadoqatli farzandi sifatida faoliyat ko‘rsatdi va O‘zbekiston uning ikkinchi vatani bo‘lib qoldi. Ozarbayjon naslidan bo‘lib, keyinchalik o‘zbek xalqining chinakam sevimli shoiri, yozuvchisi, dramaturgi, zabardast olimi sifatida dong taratgan Maqsud Shayxzoda 1908 yili Ozarbayjonning Ganja viloyatiga qarashli Oqtosh shahrida tug‘ilgan. Otasi Ma‘sumbek elu-yurtda katta obro‘ga ega shifokor edi. Maqsud Shayxzoda san‘at va adabiyotni sevar, tarix va falsafaga qiziqgan. Maqsud Shayxzoda Oqtoshdagi ibtidoiy maktabni bitirgach, 1921 yili Boku dorilmuallikka o‘qishga kiradi va uni tugatgach Dog‘istonning Darband, Bo‘ynoq shaharlarida muallimlik qilgan. U 1926 yili Adhem Fayziy tashkilotiga a‘zo etilgan «Milliy firqa» tashkilotiga a‘zo bo‘lib, musovotchilar harakatida faol qatnashgani uchun 1928 yili hibsga olinib, Toshkentga surgun qilingan. Umrining oxiriga qadar shu yerda yashab, ijod qilgan. Albatta, sho‘ro hukumati Shayxzodani O‘zbekistonda ham ta‘qiblar va tahqirlardan benasib qoldirgani yo‘q. Shayxzoda Toshkentga kelgach, avval Narimonov nomidagi texnikumda dars beradi, keyin “Sharq haqiqati”, “Qizil O‘zbekiston”, “Yosh leninchi” gazetalarida ishlaydi. 1929 yili yosh shoirning o‘zbek tilidagi dastlabki she‘ri “Sharq haqiqati” gazetasi sahifalarida bosilib chiqadi. Oradan ko‘p o‘tmay, Shayxzodaning birinchi to‘plami “O‘n she‘r”, keyinroq “Undoshlarim” (1933), “Uchinchi kitob” (1934), “Jumhuriyat” (1935) kabi to‘plamlari nashr etiladi. “Qo‘llar” she‘rida qo‘llarda insonning borlig‘ini, uning ichki olamining muhrini ko‘radi. Uningcha, “g‘oyat shafqatli, hayotbaxsh qo‘llar” ham “ayovsiz, yovuz, go‘r kabi sovuq, tanbal” qo‘llar ham bor, qisqasi, har bir qo‘l “yurakning navkarlaridir”, yurak neni buyursa, qo‘l shuni ijro etadi deb ta‘riflaydi. Maqsud Shayxzodaning butun ijodi chuqur siyosiy publitsistik ruh bilan to‘la. Uning she‘riy, dramatik asarlari qaysi mavzuga bag‘ishlangan bo‘lmasin, zamona bilan hamohangdir. Shuning uchun ham shu tipdagi ijodkorning bevosita publitsistika janrida xizmat qilishi tasodifiy hol emas. Uning zo‘r badiiy janrga ega bo‘lgan publitsistik maqolalari va nutqlari bu iste‘dodli adib ijodining mazmundorligi va rang-barangligidan yorqin nishonadir. Iste‘dodli shoir mohir tarjimon ham edi. U jahon adabiyoti mumtoz shoirlarining asarlarini o‘zbek tiliga tarjima qilishda katta xizmat

qildi. Jumladan, Shekspirning “Hamlet” va “Romeo va Juletta” asarlari o‘zbek drama teatrlari sahnasida Shayxzoda tarjimasida sahnalashtirildi. Pushkin, Lermontov, Bayron she‘rlarini o‘zbek o‘quvchisiga ilk bor taqdim etgan shoirlar avlodi ichida Shayxzoda ham bor. Shoir mahoratining o‘shishiga, uning jahon adabiyoti klassiklarining asarlarini g‘oyat sevib o‘rgangani, ularning boy badiiy tajribasini ustalik bilan o‘zlashtirgani ham sabab bo‘ldi. U G‘arbiy Yevropa va rus adabiyotini mukammal bilgani holda o‘zining Vatan adabiyotini - Sharq she‘riyati merosini ham to‘la o‘rgangan edi.

Maqsud Shayxzodani 50-yillar boshida mutlaqo asossiz ravishda qamoqqa oladilar va 25 yilga surgun qiladilar. Stalin vafot etgach, tuhmat bilan nohaq qamalgnlarning ishi qayta ko‘rildi. Shu tariqa 1955 yili ko‘pgina fidoyi ziyolilarimiz qatori Shayxzoda ham oqlanib chiqdi. Lekin 5 yillik qamoqxona azoblari natijasida shoirning sog‘ligi juda yomonlashib qolgan edi. Shunga qaramay, umrining oxirigacha 10 yil davomida baland uyning eng yuqori qavatida yashashga majbur bo‘ldi. Ana shunday og‘ir sharoit va xastalikda ham hayotidan sira nolimay umrining oxirigacha ijod qilishdan to‘xtamadi. Maqsud Shayxzoda ijodiy balog‘atidan dalolat beruvchi asarlaridan biri “Toshkentnoma” dostonidir. Adabiy jamoatchilik o‘z vaqtida bu dostonni shoirning adabiyotimizning yirik ijodiy muvaffaqiyati sifatida baholadi. Chindan ham, “Toshkentnoma” Shayxzoda dostonlari ichida eng barkamoli bo‘lib, unda shoir shaxsiyatining o‘ziga xos qirralari ancha yorqin namoyon bo‘lgan. Dostondagi o‘ziga xoslik shundaki, asar yaxlit voqea asosiga qurilgan emas. Shayxzoda ko‘p qirrali iste‘dod sohibi bo‘lgan. U she‘rlar va dostonlar bilan birga, juda yuksak badiiy quvvatga ega bo‘lgan drammlar ham yaratadi. Shayxzoda umrining so‘ngida yozishga kirishgan, lekin tugatib ulgurmagan “Beruniy” dramasi hisobga olmaganda, uning “Jaloliddin Manguberdi” va “Mirzo Ulug‘bek” dramalari allaqachon xalqimizning badiiy mulkiga aylanib qoldi. Shayxzodaning ikkinchi jahon urushi yillarida yozgan “Jaloliddin Manguberdi” (1944) tragediyasida o‘z yurtining ozodligi va mustaqilligi uchun mo‘g‘ul istilochilariga qarshi kurashgan so‘nggi Xorazm shohining jangovar jasoratini tarixan aniq va haqqoniy tasvirlagan. Oybek bilan G‘afur G‘ulom o‘sha vaqtda asarga yuqori baho berib: “Asardagi tarixiy jarayonning haqiqiy mazmuni va uning ichki ma‘nosini” hayotiy tarzda ochib bergan deydi. 1946 yilgacha “Jaloliddin Manguberdi” dramasi dan ayrim parchalar “Armug‘on” to‘plamida bosilgan edi. Shundan keyin 43 yil davomida uning bu asari tilga olinmadi va dunyo yuzini ko‘rmadi. Asar sahnadan olingandan keyin ko‘p o‘tmay Shayxzoda qamaladi. Bu asarga o‘tmish ideallashtirilgan degan siyosiy ayb qo‘yiladi. Musodara etilgan buyumlar ichida dramaning qo‘lyozmasi ham bor edi. Muallif oqlanib, qaytib kelganidan keyin muayyan tashkilotlar “yo‘qoldi” degan bahonalar bilan qo‘lyozmani

qaytarib bermadilar. Shayxzoda uni bir necha yil qidirishga majbur bo‘ldi va nihoyat, teatrning sobiq suflyorlaridan uning bir nusxasini topishga muvaffaq bo‘ladi. Lekin shunda ham asarning matni e‘lon qilinmay qolaveradi. Taqdirning o‘yinini qarangki, muallif bu asarning chop etilganini ko‘rmay olamdan ko‘z yumdi. “Jaloliddin Manguberdi”ning to‘la matni birinchi marta Bokuda ozarbayjon tilida Shayxzodaning ikki jildlik saylanmasida bosilib chiqarildi. Faqatgina 1988 yildagina Jaloliddin Manguberdi” birinchi marta o‘zbek tilida yozuvchining “Boqiy dunyo” degan kitobida to‘la bosilib chiqarildi. Shayxzodaning yozuvchilik va ijodkorlik zehning o‘tkirliги yana bir bor isbotlanadi.

Maqsud Shayxzodaning o‘zbek adabiyotiga qo‘shgan yana bir ulkan hissasi “Mirzo Ulug‘bek” tragediyasidir. Tragediya 1964 yili yoziladi, o‘sha yili bu asar Hamza teatri sahnasida qo‘yiladi, keyinchalik uning asosida kinofilm yaratiladi. Shayxzoda adabiyotshunos va tanqidchi sifatida ham samarali qalam tebratib, o‘zbek xalq og‘zaki ijodining Fozil shoir singari namoyandalari, „Alpomish“, „Shirin bilan Shakar“ kabi asarlari, o‘zbek mumtoz va zamonaviy adabiyotining Bobur, Muqimiy, Furqat, Oybek, G‘afur G‘ulom, Hamid Olimjon, jahon adabiyotining Nizomiy Ganjaviy, Sh.Rustaveli, A.S.Pushkin, N.A.Nekrasov, A.N.Ostrovskiy, T.G.Shevchenko, A.P.Chexov singari namoyandalariga bag‘ishlangan asarlar yozadi. Pedagog olim va shoir sifatida esa talaygina shoir, adabiyotshunos va tanqidchilar avlodining yetishib chiqishiga munosib hissa qo‘shadi.

Maqsud Shayxzoda yuksak ilm egasi edi. Ayniqsa, u o‘zbek mumtoz adabiyotini chuqur bilar edi. 1941 yilda Toshkentda nashr etilgan “Genial shoir” to‘plami adabiyotshunos olim Shayxzodaning Navoiy ijodiga oid ilmiy maqolalaridan tashkil topgandir. Navoiy she‘riyatining bu chuqur ilmiy tadqiqi navoiyshunoslikda hamisha alohida o‘rin egallab qoladi. Maqsud Shayxzodaning butun ijodi chuqur siyosiy publitsistik ruh bilan to‘la. Uning she‘riy, dramatik asarlari qaysi mavzuga bag‘ishlangan bo‘lmasin, zamona bilan hamohangdir. Shuning uchun ham ijodkorning shu tipdagi bevosita publitsistika janrida xizmat qilishi tasodifiy hol emas. Uning zo‘r badiiy janrga ega bo‘lgan publitsistik maqolalari va nutqlari ushbu iste‘dodli adib ijodining mazmundorligi va rang-barangligidan yorqin nishonadir. Iste‘dodli shoir mohir tarjimon ham edi. U jahon adabiyoti mumtoz shoirlarining asarlarini o‘zbek tiliga tarjima qilishda katta xizmat qiladi. Jumladan, Shekspirning “Hamlet” hamda “Romeo va Juletta” asarlari o‘zbek drama teatrlari sahnasida Shayxzoda tarjimasida sahnalashtiriladi. Shoir mahoratining o‘shiga, uning jahon adabiyotining klassik asarlarini g‘oyat sevib o‘rgangani, ularning boy badiiy tajribasini ustalik bilan o‘zlashtirgani ham sabab bo‘ldi. U G‘arbiy Yevropa va rus adabiyotini mukammal

bilgani holda o‘zining Vatan adabiyotini - Sharq she‘riyati merosini ham to‘la o‘rgangan edi.

Maqsud Shayxzodani 50-yillar boshida mutlaqo asossiz ravishda qamoqqa oladilar va 25 yilga surgun qiladilar. Stalin vafot etgach, tuhmat bilan nohaq qamalganlarning ishi qayta ko‘rildi. Shu tariqa 1955 yili ko‘pgina fidoyi ziyolilarimiz qatori Shayxzoda ham oqlanib chiqdi. Lekin 5 yillik qamoqxona azoblari natijasida shoirning sog‘ligi juda yomonlashib qolgan edi. Shunga qaramay, umrining oxirigacha 10 yil davomida baland uyning eng yuqori qavatida yashashga majbur bo‘ldi. Ana shunday og‘ir sharoit va xastalikda ham hayotidan sira nolimay umrining oxirigacha ijod qilishdan to‘xtamadi. Boshidan qanchadan-qancha musibatli kunlar o‘tgan bo‘lmasin, u hech zorlanmagan. Uning iymon-e‘tiqodi, dunyoqarashi, yuqoridagi misralarda teran bayon qilingan. U hech qachon alamzadalik bilan yashamadi. Aksincha, unga xiyonat qilgan, uni azob uqubatlarga, jiddiy xastaliklarga duchor qilganlar haqida hech qayerda, hech narsa demagan. Chunki uning chinakam, sodiq do‘stlari: Oybek, G‘afur G‘ulom, Hamid Olimjon, Komil Yashin, Mirtemir, Shukur Burxon hamjihatligida Shayxzoda o‘zining insoniy fazilatlariga sodiq qolib, doimo xayrixohlik va **joshqinlik** xislatlari bilan yuksalib yashadi. Shayxzodaning adabiy bilim doirasining kengayishi, ijodini mumtoz jahon yozuvchilarining badiiy tajribasi bilan boyishida tarjimonlik qobiliyati muhim rol o‘ynadi. U Sh.Rustavelining „Yo‘lbars terisini yopingan pahlavon“ (hamkorlikda) eposi, U.Shekspirning sonetlari, A.S.Pushkinning she‘rlari, „Mis chavandoz“ dostoni, „Motsart va Salyeri“ tragediyasi, M.Yu.Lermontovning she‘rlari va „Kavkaz asiri“ dostonini, shuningdek, Nizomiy, Fuzuliy, Mirza Fatali Oxundov, Ezop, Esxil, Gyote, Bayron, Mayakovskiy, Nozim Hikmat va boshqa yozuvchilarning ayrim asarlarini o‘zbek tiliga katta mahorat bilan tarjima qildi. Maqsud Shayxzoda Toshkent Davlat universiteti (hozirgi O‘zbekiston Milliy universiteti)da, Toshkent Davlat pedagogika instituti (hozirgi Toshkent Davlat pedagogika universiteti)da uzoq yillar davomida o‘zbek adabiyoti tarixidan o‘qigan ma‘ruzalari, maxsus kurslari o‘zbek adabiyoti tarixi bo‘yicha eng qimmatli darslar edi. Yozuvchi, adabiy dramaturg, tarjima ustasi, buyuk pedagog, tilshunos va adabiyotshunos Maqsud Shayxzoda nomidagi o‘quv zali va ekspozitsiya g‘oyat nozik did va mohiyatan uyg‘unlikda tashkil etilganini Shukur Burxonovdek ulkan san‘at darg‘asiyu, Jaloliddin Manguberdidek buyuk tarixiy shaxslar siymolari ham aytib turibdi.

Maqsud Shayxzodaning xalqimiz tarixiga, jumladan, Jaloliddin Manguberdi taqdiri va kurashiga odilona yondoshganligi, haqiqatni himoya qilganligi Prezidentimiz Islom Karimov imzosi bilan e‘lon qilingan O‘zbekiston Respublikasi Vazirlar Mahkamasining 1998 yil 24 sentyabrdagi “Jaloliddin Manguberdi tavalludining 800 yilligini nishonlash to‘g‘risida”gi qarori ham yana bir bor tasdiqlaydi. Shoir 1967-

yilning 19-fevralida xastalikdan vafot etadi. Uning vafotidan so‘ng olti jildlik «Asarlar»i nashr etiladi. Mustaqillik yillarida marhum Maqsud Shayxzoda ijodi va qilgan xizmatlari haqiqiy qadr topdi.

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SOCIAL BURDEN AND GENETICS OF PELVIC ORGAN PROLAPSE

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Summary. Pelvic organ prolapse (POP) is a common disease affecting women. Despite the high prevalence of this disease very little is known about its etiology and pathogenesis. We speculated that *NAT2*, *GST T1* and *GST M1* polymorphisms might be a predisposing factor in the development of POP. Objective: To determine the correlation between *NAT2*, *GST T1* and *GST M* polymorphisms and POP.

Key words: pelvic organ prolapse, failure of the pelvic floor muscles.

Relevance. Pelvic organ prolapse (POP) is one of the most common pelvic floor pathologies [1,2,3,4,5,6]. There are a number of theories for the development of POP, but none of them fully explains the pathogenesis of the disease [2, 7,8,9,10,11,12]. Epidemiological data demonstrate the predominance of patients with POP among urban residents, which may indicate the influence of unfavorable environmental factors on the development of the disease [5,13,14]. It is known that a person's susceptibility to various diseases is determined by the so-called "predisposition" genes [1, 15,16,17], which include genes for detoxification system enzymes. Polymorphism of these genes, which is widespread in populations and changes the functional activity of the corresponding enzymes, determines the pathogenesis, course and effectiveness of therapy for various diseases, including gynecological ones [3, 18, 19,20,21].

N-acetyltransferase 2 (NAT2), being a phase II enzyme of the detoxification system, catalyzes the metabolic conversion of substances containing primary amino groups (NH₂-) [4,22]. At the same time, NAT2 is involved in the metabolism of connective tissue, performing N-acetylation of carbohydrate components of the intercellular matrix of connective tissue (D-galactosamine and D-glucosamine) [8, 23,24,25]. The activity of the enzyme is determined by the polymorphism of the N-acetyltransferase 2 (NAT2) gene, which changes the functional activity of the protein [17]. Under conditions of low enzyme activity, the composition and spatial structure of protein-polysaccharide complexes, as well as their relationship with connective tissue fibers, change. On the other hand, non-metabolized NAT2 substrates are able to reduce the activity of copper-dependent lysyl oxidase, an enzyme that stabilizes the structure of collagen and elastin in the intercellular matrix of connective tissue [2, 26, 27, 28].

Since it is known that the smoking factor is recognized as independent in the development of POP [29], the study of the genetic characteristics of the enzyme systems involved in the detoxification of tobacco smoke components, namely, enzymes of the glutathione-S-transferase (GSTs) family, is of particular interest.

Enzymes of the glutathione-S-transferase family catalyze the addition of glutathione, the main cellular antioxidant, to the electrophilic center of a number of organic substances, leading to the formation of less toxic compounds [1,30].

The activity of enzymes of the GSTs family is genetically determined [1, 2]. The result of the deletion of both homologous genes of the GSTs family is the absence of the corresponding protein products, which may result in increased sensitivity of cells to pathological peroxidation of membrane lipids under hypoxic conditions.

The purpose. To determine the distribution pattern of polymorphic variants of the GST T1 and GST M1 genes in patients with PTO.

Material and methods. The study was carried out on the basis of the gynecology department of the perinatal center and in the Carmen and Lorastom clinics of the Bukhara region from September 2017 to July 2023. According to the purpose of the study, 66 patients from 25 to 82 years old with a history of 1 to 7 births suffering from various forms of prolapse. There were no isolated forms of anterior PTO in the studied cohort. All patients were examined by general clinical methods, with special attention paid to studying the condition of the pelvic floor. All patients were assessed for general and gynecological status using bimanual, manometric (perineometry), sonographic examination and vaginal palpation with determination of perineal muscle strength according to the Oxford scale.

The pelvic organ prolapse quantification (POPQ) system was used to determine the condition of the women's pelvic floor [1]. Molecular genetic analysis of DNA samples obtained by the standard method from peripheral blood lymphocytes was performed using the polymerase chain reaction (PCR).

Results. The average age of the patients was 51.7 ± 9.8 years. The distribution of genotypes for the GSTs and NAT2 genes was analyzed in two groups: mild (I–II) and severe (III–IV) POP severity. No significant differences were found in the frequencies of genotypes for the GST T1 and GST M1 genes in the clinical group and in the comparison group. Similar results were obtained when analyzing the distribution of GSTs genotype frequencies in POP subgroups of different stages. The “+”/“null” genotype ratio for the GST T1 gene varied depending on the stage of the disease from 2: 1 to 9.5: 1, while for GST M1 this ratio remained the same in all subgroups. No significant differences were found when comparing the frequencies of GSTs genotypes in the mild and severe POP groups. Results of the analysis of the frequency of genotype

combinations for the GST T1 and GST M1 genes in the clinical group and in the PTO group, no significant differences were found between the groups.

In severe PTO, a significantly higher frequency of combined "null" genotypes of GSTs was found than in the mild stage of the disease ($\chi^2 = 6.3$, $p = 0.01$).

When analyzing the NAT2 gene in the clinical group, a significant predominance of the genotype determining the slow type of N-acetylation was found ($\chi^2 = 4.1$, $p = 0.04$) compared to the population sample. Thus, in the PTO group, the genotype of "fast" N-acetylation was found in 36.4% ($n = 24$) of cases, "slow" — in 63.6% ($n = 42$), while in the population sample these values were 52.8% ($n = 47$) and 47.2% ($n = 42$), respectively. The ratio of "slow/fast acetylators" in the study group was 2:1, in the comparison group — 1:1. According to the calculated odds ratio, the presence of the genotype determining the slow acetylation type increases the probability of developing PTO by approximately 2 times (OR = 1.96 CI: 1.02–3.76). No reliable difference in the frequency of occurrence of "fast" and "slow" acetylators in the PTO group depending on the severity of the disease was found. In this case, the prevalence of "slow acetylators" was noted in the subgroup of stage I POP. The ratio of "slow acetylators" to "fast acetylators" in this subgroup was 4:1, while in the subgroups of stages II–IV POP this ratio was approximately 1:1. The data obtained in our study on the frequencies of genotypes for the GST T1 and GST M1 genes, as well as on the combinations of genotypes in patients with POP, corresponded to the indicators for the population sample and did not differ from the results of other studies [3]. At the same time, in the subgroup of severe POP, compared with mild disease, a high frequency of combined "null" genotypes of GSTs was revealed.

As is known, genetically determined pathologically low activity of enzymes of the GSTs family determines the susceptibility of cells to pathological peroxidation of membrane lipids under hypoxic conditions. We believe that damage to connective tissue cells, in particular, can lead to disruption of cell-matrix interactions and, accordingly, to decompensation of the mechanical properties of connective tissue, contributing to the development of pelvic organ prolapse.

The defect of the genes of the detoxification system in patients with POP that we noted suggests the role of exogenous factors, including environmental ones, in the pathogenesis of the disease. These data are confirmed by the results of studies demonstrating the predominance of patients with POP among urban residents [2].

The data obtained demonstrate a certain pathogenetic relationship between functionally weakened alleles of the genes of the GSTs and NAT2 detoxification system and clinical failure of connective tissue. In this case, the genotype of "slow" N-acetylation can be considered as an independent risk factor for the development of POP, while the double

“null” genotype for the genes of the GST family can be considered as an additional factor that aggravates the severity of the disease in “slow acetylators”.

Conclusion. The genotype of "slow" acetylation is important for the formation of POP. In this case, the most unfavorable prognostic factor for the clinical course of POP is a combination of the "slow" genotype of NAT2 with a combined "null" genotype of GSTs.

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CHALLENGES AND EFFECTIVE PRACTICES IN CULTIVATING LINGUOCULTURAL COMPETENCE AMONG KOREAN LANGUAGE LEARNERS

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Annotation. This article explores the challenges and effective practices in fostering linguocultural competence among Korean language learners. Linguocultural competence involves understanding both the language and cultural context, a skill that is crucial for students aiming to communicate authentically in Korean. The article highlights common obstacles, such as difficulties in grasping cultural nuances, limited access to authentic cultural materials, and lack of intercultural interaction opportunities. To address these challenges, it examines practical strategies that enhance learning outcomes, including the use of multimedia resources, role-playing activities, and collaborative projects with native speakers. Emphasis is placed on the role of educators in creating a culturally inclusive environment that encourages critical thinking and empathy. By combining traditional and modern pedagogical approaches, this study provides educators with insights to effectively support Korean language learners in their journey toward linguocultural competence.

Keywords: linguocultural competence, Korean language, language learners, cultural understanding, challenges, effective practices, intercultural communication, inclusive learning, pedagogy.

Introduction. In recent years, the importance of cultivating linguocultural competence in language education has grown, particularly for Korean language learners who face unique challenges in bridging linguistic and cultural gaps. Linguocultural competence, the ability to understand and effectively interpret both language and cultural context, is crucial for learners seeking to communicate meaningfully and authentically. Korean, with its complex system of honorifics, deeply rooted Confucian social norms, and a distinctive cultural heritage, requires learners to go beyond vocabulary and grammar to fully grasp the cultural nuances that shape communication. However, achieving linguocultural competence is often challenging. Many learners struggle to understand cultural subtleties, such as the hierarchy reflected in speech levels, the significance of collective values, and the implicit meaning behind specific expressions¹.

¹ Brown H. D. (2014). Principles of Language Learning and Teaching (pp. 211–215).

Additionally, limited exposure to authentic materials, along with a lack of interaction with native speakers, hinders learners from fully immersing themselves in the cultural aspects of the language. These challenges highlight the need for effective teaching practices that can bridge the gap between classroom instruction and real-world cultural experience. This article examines these challenges and explores effective practices for developing linguocultural competence in Korean language education. Key strategies include the use of multimedia resources, role-playing exercises, and collaboration with native speakers, which allow students to engage with cultural elements directly and apply their learning in context. By focusing on practical, interactive methods, educators can help learners navigate cultural intricacies and improve their overall language skills. The insights presented here aim to support educators in creating a well-rounded, culturally inclusive learning environment, ultimately equipping students with the tools to communicate confidently and respectfully in Korean society.

Developing linguocultural competence among Korean language learners is a multifaceted process that requires overcoming distinct challenges and employing effective practices. This section explores the primary challenges faced by Korean language students and outlines practical strategies to support them in cultivating an understanding of both linguistic and cultural nuances². By addressing the complex interactions between language and culture, educators can create an environment where students learn not just how to communicate, but also how to interpret and adapt to Korean cultural contexts effectively. Korean language learners face unique challenges that go beyond vocabulary acquisition and grammatical accuracy. First, Korean's complex honorific system, which reflects Confucian values of respect and hierarchy, requires learners to use different forms of speech based on factors like age, social status, and familiarity. This system is difficult to grasp without understanding the cultural underpinnings, as it reflects deeply ingrained social norms. Additionally, learners may struggle with indirect forms of communication, such as the tendency to prioritize group harmony (or "jeong") over individual expression, which can be unfamiliar to students from more individualistic cultures³.

Another key challenge is the limited access to authentic cultural resources. While textbooks can provide a foundation, they often lack the depth and context needed for students to understand real-world cultural applications. Limited exposure to genuine Korean interactions or settings whether through media or real-life exchanges—can prevent learners from grasping subtleties like humor, idiomatic expressions, and nonverbal cues that are prevalent in Korean communication. Lastly, without frequent

² Byram M. (1997). Teaching and Assessing Intercultural Communicative Competence (pp. 73–78).

³ Lee, J. (2012). Korean Language Education and Cultural Contexts (pp. 56–62).

opportunities to interact with native speakers, learners may find it difficult to bridge the gap between theoretical knowledge and practical application. Intercultural communication requires active engagement with Korean speakers to experience firsthand the nuances of culture-bound expressions and gestures. Without such interactions, students risk developing a surface-level understanding of the language that lacks depth and contextual awareness. To address these challenges, educators can employ a range of effective practices that make the Korean language learning experience more holistic and culturally relevant.

Some of these methods include the use of multimedia resources, role-playing activities, collaborative projects, and reflective practices that enable students to immerse themselves in Korean language and culture. Incorporating multimedia resources, such as Korean dramas, films, music, and social media content, is an excellent way to expose students to authentic language use and cultural contexts⁴. Korean media is filled with colloquial expressions, slang, and cultural references that help students understand how the language operates in real life. For example, Korean dramas often depict family dynamics, workplace interactions, and social hierarchies, providing valuable insights into the honorific system and other cultural norms. By watching a Korean film or listening to K-pop lyrics, learners can observe the nuances of language in its natural setting, such as how expressions of affection or deference vary based on social roles⁵. Additionally, using social media posts from Korean influencers allows students to engage with contemporary language trends and see the language used in informal, conversational contexts.

These resources are especially useful for introducing students to modern slang and idioms, which are not typically covered in textbooks but are vital for real-life communication. Role-playing exercises immerse students in scenarios that mirror real-life cultural and social situations. For instance, students can practice ordering food at a Korean restaurant, participating in a business meeting, or greeting elders in a culturally appropriate way. These simulations help learners develop both language skills and cultural etiquette, as they practice using appropriate honorifics, maintaining respectful body language, and applying culturally appropriate gestures. In a role-playing exercise, students might act out meeting a superior for the first time, practicing bowing, exchanging pleasantries, and choosing the correct speech level. By doing so, they learn the unwritten rules of Korean social interactions, which helps them build confidence in navigating Korean settings⁶.

⁴ Kumaravadivelu B. (2006). *Understanding Language Teaching: From Method to Postmethod* (pp. 165–170).

⁵ Kim Y., & Baek S. (2015). *Innovative Approaches in Korean Language Education* (pp. 115–120).

⁶ Choi S. (2018). *Cross-Cultural Communication in Korean Language Learning* (pp. 61–66).

Through these scenarios, students also gain insight into the implicit meanings behind certain expressions, making them more culturally attuned and respectful communicators. Project-based learning (PBL) allows students to dive deeper into Korean culture by conducting research, collaborating on presentations, and working on cultural projects. Projects related to traditional festivals, historical events, or popular cultural trends help students connect language learning with cultural knowledge, enhancing their ability to communicate effectively. For example, students might create a presentation on Chuseok (Korean Thanksgiving) or Seollal (Lunar New Year), exploring the customs, vocabulary, and social practices associated with these holidays. Collaboration with native speakers is invaluable for developing linguocultural competence. Educators can organize virtual exchanges, pen-pal programs, or collaborative online projects that allow students to interact with Koreans directly.

Through these interactions, students experience authentic language and cultural expressions, while native speakers can provide insights and corrections in real-time⁷. Working alongside native speakers also offers students opportunities to practice interpreting cultural nuances, adjusting language use, and responding appropriately in different social contexts. Reflective practices help students internalize their cultural learning experiences, enabling them to apply insights to future interactions. Journaling, group discussions, and self-assessment exercises can help learners analyze cultural challenges they encounter, as well as their own responses and growth. For instance, students might keep a journal documenting new cultural insights or difficulties they face in understanding Korean social norms⁸.

This reflective approach fosters a deeper connection with the language and encourages students to view their learning process as a transformative journey. By reflecting on their experiences, students become more conscious of their biases, assumptions, and cultural misunderstandings, which helps them adapt more effectively in Korean-speaking environments. Reflection also reinforces cultural empathy, making students more aware of the diverse ways people express themselves across different cultural backgrounds.

CONCLUSION

The challenges of cultivating linguocultural competence in Korean language learners are significant but surmountable. By utilizing authentic resources, engaging students in role-playing and cultural projects, and encouraging reflective practices, educators can bridge the gap between language learning and cultural understanding. These practices enable learners to not only communicate in Korean but also to appreciate and

⁷ Park H. (2020). Linguocultural Competence in Language Education (pp. 225–230).

⁸ Han M. (2021). Challenges in Teaching Korean Culture and Language (pp. 92–97).

navigate the rich cultural landscape that the language embodies. Ultimately, by fostering linguocultural competence, educators equip students with the skills needed for meaningful and respectful communication in Korean society, transforming their language journey into a more profound cultural experience.

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Tarjima adabiyoti o'zbek xalqining milliy ma'naviy boyligining ajralmas qismiga aylandi

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Annotatsiya: Maqsud Shayxzoda ko'plab tarjimalar yuqori badiiy sifat bilan ajralib turadi. U o'zbek o'quvchilarini ellikdan ortiq mualliflarning Durдона asarlari bilan tanishtirdi. Badiiy tarjima mamlakatimiz madaniyati va adabiyoti rivojida hamda ijtimoiy kommunistik ongni xalqarolashtirishda katta rol o'ynaydi.

Kalit so'zlar: shoir, asar, tarjimon, Maqsud Shayxzod, kitob, she'r, janr, she'rlar.

Badiiy tarjima mamlakatimiz madaniyati va adabiyoti rivojida hamda ijtimoiy kommunistik ongni xalqarolashtirishda katta rol o'ynaydi. Uning milliy madaniyatlarni o'zaro boyitishdagi ahamiyati bebahodir. Madaniyatlarni o'zaro boyitishni yanada samarali qilish, barcha odamlarga har bir xalqimiz madaniyati beradigan barcha yaxshi narsalarga yanada kengroq kirish imkoniyatini ochish uchun bugungi talablarga javob beradigan yangi ish usullari va shakllarini izlash o'jarlik bilan". Ushbu olijanob ishda iste'dodli Musa vazirlarining tarjima faoliyati katta foyda keltiradi.

Bunday ishning ahamiyatini chuqur anglagan o'zbek yozuvchilari qardosh xalqlar adabiyotining yutuqlari, jahon klassikasi asarlari bilan doimo tanishadilar va eng muhim, g'oyaviy va she'riy jihatdan qimmatli bo'lgan barcha narsalarni o'z ona tillariga tarjima qiladilar. Tarjima adabiyoti o'zbek xalqining milliy ma'naviy boyligining ajralmas qismiga aylandi, u o'quvchilarning ongi va qalbiga faol va ijobiy ta'sir ko'rsatmoqda. O'zbekistonda tarjima ishining shakllanishi va rivojlanishiga katta hissa qo'shganlar orasida xizmat ko'rsatgan san'at arbobi Maks Shayxzodaning ismini aytish kerak. Rus va Ozarbayjondan ona tiliga tarjima qilingan ko'plab yuqori badiiy asarlar uning qalamiga tegishli; u juda muvaffaqiyatli

Uning ko'plab tarjimalari yuqori badiiy sifat bilan ajralib turadi. M. Shayxzade o'zbek o'quvchilarini ellikdan ortiq mualliflarning Durдона asarlari bilan tanishtirdi. O'zbekiston Respublikasi davlat arxitektura va qurilish vazirligi X. Sulaymonova ona tilidan rus tiliga tarjima qilingan ko'plab she'rlarni topdi. Shunday qilib, tarjima ishlari Sharq xalqlari tarixini mukammal nomlagan, jahon badiiy adabiyotining mutaxassisi bo'lgan, mahalliy va xorijiy klassiklar vakillarining qiziqarli adabiy portretlarini yaratgan Shayxzoda ijodining muhim qismini egallagan. Uning adabiy qarashlari bir qator maxsus asarlarda o'rganilgan*.

Shayxzoda qalamida o'zbek, rus va Ozarbayjon tillarida yigirmadan ortiq to'plamlar, bir qator balladalar va she'rlar mavjud. Uning she'riy ijodining qirralari ko'plab tadqiqotchilar tomonidan o'rganilgan.

Maqsud Shayxzodani qiziqtirgan shoirlar doirasi ikki guruhdan iborat:

1) u butun hayoti davomida chuqur ijod qilgan yoki ularga ko'p marta murojaat qilgan shoirlar (V. Shekspir, Sh.Rustaveli, A. S. Pushkin, M. yu. Lermontov, V. V. Mayakovskiy, N. Hikmet, E. cha-rents, A. A. surkov, M. F. Axundov, ya. Kolas, S. Rustam);

2) U vaqti-vaqti bilan murojaat qilgan shoirlar (D. Bayron, R. Tagor, Vallathal, Muhammad Kamol, Adam Mitskevich, R. I. Beher, S. Shchipachev, M. Rylskiy, A. Isaakyan, I. Chavchavadze, N. A. Nekrasov, T. G. Shevchenko, N. Gilyen, Abulkasim Lahuti, Rasul Rza, Eduard Bagritskiy, Yanka Kupala va boshqalar). Bu V. Shekspir asarlariga o'zining ijodiy kuchlarining katta qismini bergan Maks Shayxzadaning tarjima ishining ko'lami. Va bu tasodif emas. Mashhur ingliz rassomi jon Drayden Shekspirning adabiyot tarixidagi xizmatlarini belgilab, "Shekspir bizning dramatik shoirlarimizning Gomer yoki otasi edi"*deb ta'kidladi. U M. Shayxzoda uchun ham shunday edi. Uning asarlari tarjimoni "o'zining gumanistik yo'llari, dunyoda hukm surayotgan yovuzlikni ehtiros bilan fosh qilish, eng buyuk davr tomonidan ilgari surilgan yuksak axloqiy tamoyillarni himoya qilish" bilan zabt etdi

Maqsud Shayxzoda-taniqli o'zbek shoiri va dramaturgi, publitsist va pedagog. U haqiqatan ham eng katta va iste'dodli tarjimon. Uning ko'p qirrali ijodini o'rganishga ko'plab kapital va xususiy ishlar bag'ishlangan. Uning tarjima faoliyatining ba'zi jihatlari bo'yicha tadqiqotlar mavjud . Biroq, hozirgi kunga qadar uning ijodining bu muhim tomoni ilm-fan diqqat markazida bo'lmagan. Maxud Shayxzade ijodini maxsus o'rganish hali mavjud emas, bu esa dissertantni bu bo'shliqni to'ldirishga undadi.

Shayxzod tarjimalariga bag'ishlangan asarlarni qisqacha ko'rib chiqing: ushbu dissertatsiyada ochib berilgan va hal qilingan mavzular va muammolar hali keng qamrovli tadqiqot topilmagan.

Badiiy tarjima muammosini qiyosiy stilistika jihatidan ilmiy umumlashirish tajribasi (ingliz va Amerika adabiyotlarining O'zbekcha tarjimalari misolida). Toshkent, 1981 yil. chulpaning suvlari (Abdulhamid Sulaymonov) 1 va Maksuda Shayxzade2, ikkala tarjimaning omadlari va muvaffaqiyatsizliklarini ochib beradi, lekin bosh qahramonlarning tasvirlarini hisobga olmaydi. Hamlet, Romeo, Julietta va boshqa fojia qahramonlarini o'zbek tilida qayta tiklash muammosiga alohida e'tibor qaratamiz.

E. S. Aznaurova Gamletning mashhur monologini tahlil qildi., Maksud Shayxzadaning ikkita tarjimasini (1948 va i960 yilgi nashrlar) ularning ingliz va rus tarjimalari bilan taqqoslagan. Asar muallifi Gafur G'ulom tomonidan qilingan "Qirol Lir" tarjimasiga,

ayniqsa Hazilkashning nutqiga, uning hazillariga, so'z o'yinlariga, so'z o'yinlariga e'tibor qaratadi; tarjimaning ba'zi xususiyatlariga (ko'proq lingvistik) munosabatini bildiradi. Tabiiyki, maqola doirasida u Hamletning xarakterini etkazish bilan bog'liq masalalarga ham murojaat qila olmadi.

M. Shayxzade Shekspir merosini o'zlashtirishda sharaflı o'rinlardan biri bo'lib, fanda birinchi marta Shekspirning ba'zi sonetlarining Shayx-Zade tarjimalarini tahlil qiladi, ularning sifatini baholaydi. So'nggi yillarda O'zbekistonda tarjimonlarning badiiy mahoratini o'rganishga bag'ishlangan bir qator ilmiy ishlar paydo bo'ldi.

"Romeo va Julietta" tragediyasining tarjimasiga kelsak, u tanqidda sezilarli aks ettirilmagan va maxsus tadqiqotga sazovor bo'lmagan. Biroq, bu uning alohida va batafsil o'rganishga loyiq emasligini anglatmaydi. Aksincha, fojia va uning tarjiması shunchalik ahamiyatliki, ularga kam e'tibor hayratlanarli. Bosh qahramonlarning xarakterlari, tarjimada ularni qayta yaratish muammosi. Bu tanlov tabiiy emas. Agar uning obrazlari xarakterlari chuqur ko'rib chiqilmagan bo'lsa, har qanday asarnı o'rganishni to'liq deb hisoblash mumkin emas, chunki g'oyaviy-tematik tarkib, kompozitsiya, syujet, syujet, holatlar, qahramonlar o'rtasidagi munosabatlar, asarning obrazli tuzilishi - "hayot shakli" ni tashkil etadigan har qanday narsa, qahramonlarning xarakterlari bilan sementlangan, rassomning ularning to'liq va rostgo'yiligiga intilishi bilan bog'liq. oshkor qilish. Belgilarning haqiqiy rekreatsiyasi tarjimaning "hayot shakli" va "Gamlet" va "Romeo va Juliet" tarjimalarida xarakterning rekreatsiyasi"ning etarligini belgilaydi. Ushbu asosiy muammo ushbu fojialarning badiiy xususiyatlarini o'rganish bilan bir qatorda hal qilinadi; arizachi tarjimon frazeologik birliklarni, so'z o'yinlarini, so'zlarni, "gapiradigan ismlarni" saqlab qolish masalasini qanday hal qilishi, ona tilida qayta yaratib bo'lmaydigan tasviriy vositalarga qanday ekvivalentlarni topishi bilan qiziqadi.

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INCLUSIVE EDUCATION: SPECIAL PEDAGOGY

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Annotation

Inclusive education is a modern educational approach that ensures equal learning opportunities for all students, regardless of their physical, intellectual, social, or linguistic differences. It promotes diversity and equity in education by integrating students with special needs into mainstream classrooms. Special pedagogy plays a crucial role in developing effective educational strategies that address the diverse needs of students with disabilities, ensuring they receive tailored support to maximize their potential.

This thesis explores the scientific foundations of inclusive education, the methods used in special pedagogy, and the outcomes of their implementation. It highlights the importance of inclusivity in education systems, the legal frameworks supporting it, and the challenges faced by educators and policymakers. The research also presents case studies and best practices from different countries, demonstrating the effectiveness of inclusive education in fostering academic, social, and emotional development.

Keywords: Inclusive education, special pedagogy, disabilities, learning strategies, accessibility, equal opportunities, integration, individualized education, special needs support, universal design for learning (UDL).

Introduction

Education is a fundamental human right and a key factor in social and economic development. However, traditional education systems often fail to accommodate students with disabilities, limiting their opportunities for academic and personal growth. Inclusive education is an educational approach that ensures all students, regardless of their abilities or disabilities, have access to high-quality education in mainstream settings.

The importance of inclusive education has been recognized globally, with international organizations such as the United Nations (UN), UNESCO, and the World Bank advocating for policies that promote equal educational opportunities. The United Nations Convention on the Rights of Persons with Disabilities (CRPD) and the

UNESCO Salamanca Statement (1994) emphasize that inclusive education should be the preferred model for educating students with special needs.

This thesis aims to:

Explore the scientific foundations of inclusive education and special pedagogy.

Analyze different teaching methods and approaches used in inclusive classrooms.

Evaluate the benefits and challenges of implementing inclusive education.

Provide recommendations for improving inclusivity in education systems.

As societies become more diverse, inclusive education is becoming increasingly relevant. It not only benefits students with disabilities but also fosters a culture of acceptance and cooperation among all learners.

Scientific Basis of Inclusive Education and Special Pedagogy

Inclusive education is based on various psychological, educational, and sociological theories that support the integration of students with special needs into mainstream learning environments.

1. Theoretical Foundations

Several key theories support the principles of inclusive education:

Vygotsky's Sociocultural Theory: This theory emphasizes the importance of social interaction in learning. It suggests that students with disabilities benefit significantly from collaborative learning environments where they interact with their peers and receive support.

Piaget's Theory of Cognitive Development: Piaget's work highlights the need for differentiated instruction based on students' cognitive abilities. Special pedagogy applies this principle to create tailored learning experiences for students with disabilities.

Constructivist Learning Theory: This theory suggests that students learn best when they actively participate in their education. Inclusive education promotes active learning by allowing students to engage in hands-on activities, discussions, and group work.

Universal Design for Learning (UDL): UDL is an educational framework that provides flexible learning environments to accommodate individual learning differences. It ensures that teaching methods, materials, and assessments are accessible to all students.

2. Legal and Policy Frameworks

Inclusive education is supported by international laws and policies that promote equal educational opportunities:

The Salamanca Statement (1994): This UNESCO declaration advocates for the full integration of students with disabilities into mainstream education.

The United Nations Convention on the Rights of Persons with Disabilities (2006): This treaty legally binds countries to provide inclusive education systems.

The Sustainable Development Goals (SDG 4): This goal emphasizes inclusive and equitable quality education for all.

National Education Policies: Many countries have adopted inclusive education policies, requiring schools to provide special support for students with disabilities. These frameworks guide the implementation of inclusive education and ensure that students with special needs receive the necessary support.

Materials and methods

This study utilizes a mixed-methods approach to analyze the effectiveness of inclusive education and special pedagogy. The research methods include:

1. Literature Review

Analysis of academic papers, books, and policy documents related to inclusive education.

Review of case studies from countries that have successfully implemented inclusive education.

2. Quantitative Analysis

Statistical data on enrollment rates, academic performance, and social outcomes of students in inclusive settings.

Surveys conducted among teachers, parents, and students to assess their experiences with inclusive education.

3. Qualitative Research

Interviews with educators, special education professionals, and policymakers.

Observations of inclusive classrooms to examine teaching strategies and student engagement.

4. Comparative Analysis

Comparison of inclusive education models in different countries.

Evaluation of policies, teacher training programs, and resource allocation in inclusive schools.

By using these methods, this study provides a comprehensive analysis of inclusive education and its impact on students with disabilities.

Results and Discussion

1. Benefits of Inclusive Education

Inclusive education offers numerous advantages for students, educators, and society:

Academic Benefits

Higher achievement levels for students with disabilities due to individualized instruction.

Improved problem-solving and critical-thinking skills among all students.

Increased engagement and motivation in learning.

Social and Emotional Benefits

Enhanced self-esteem and confidence in students with disabilities.

Development of empathy and cooperation among all students.

Greater acceptance and reduced stigma associated with disabilities.

Long-Term Societal Benefits

Increased employment opportunities for individuals with disabilities.

Promotion of inclusive workplaces and communities.

Reduction of social and economic inequalities.

2. Challenges in Implementing Inclusive Education

Despite its benefits, inclusive education faces several challenges:

Lack of Trained Teachers: Many educators do not receive sufficient training in special pedagogy.

Insufficient Resources: Schools often lack the necessary infrastructure, teaching materials, and support staff.

Negative Attitudes and Bias: Some teachers, parents, and students resist inclusive education due to misconceptions about disabilities.

Curriculum Rigidities: Traditional curricula are not always flexible enough to accommodate diverse learning needs.

To overcome these challenges, governments and educational institutions must invest in teacher training, policy development, and inclusive classroom design.

Conclusion

Inclusive education is a powerful approach that ensures equal learning opportunities for all students. Special pedagogy plays a critical role in making this possible by providing specialized teaching methods and individualized learning plans. While inclusive education has significant benefits, its successful implementation requires addressing challenges such as resource limitations, teacher training, and societal attitudes.

To create truly inclusive education systems, collaboration between policymakers, educators, parents, and communities is essential. Governments must prioritize investments in teacher training, infrastructure, and curriculum adaptation to ensure that all students, regardless of their abilities, have access to quality education.

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ONE OF THE FOUNDERS OF THE SCIENCE OF NAVOISM

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Annotation: in the 10-year period when Shaykhzoda began to live in Tashkent, she not only mastered the Uzbek language, but also lovingly studied Navoi's creativity, including writing poems and articles in the same language, translating Pushkin's works, researching Chulpan creativity

Keywords: Maqsud Shaykhzadeh, Tashkent, Aybek, Navoi, articles, Scientist, Scientist Sharafiddinov, poet, Tesha Salimov.

One of the contemporaries about Maqsud Shaikhzoda writes: in his memoirs "the spring season of 1938. A new, very knowledgeable teacher came to the Department of literature, The Voice of which suddenly spread to the Institute. Soon I had the honor of directly getting to know the cause of the voice over the work..." "These lines belong to the pen of the famous linguistic scientist Tesha Salimov, who worked for many years at the Tashkent Pedagogical Institute. Although khovaravis garchand said that " the time of the arrival of a new, very educated teacher at the Pedagogical Institute was 1938, this event, in our opinion, took place in the spring of 1939. At that time, the Department of Uzbek literature of the Institute, among other creative institutions and higher educational institutions, was hesitating for the 500-year anniversary of the Navoi. In this regard, on the same day, an expanded meeting of the department was held, at which the head of the Department, scientist Sharafiddinov, gave a lecture on the study of the literary heritage of Navoi. The lecture was addressed to everyone, including the new teacher. Then there was a discussion on the lecture. Among the participants in the discussion, the speech of the boyagi young scientist attracted the attention of the people of the Assembly. His passionate speech, expressed by the expression of Tesha Salimov, was characterized by "theoretical justification, a thoughtful scientific interpretation of rich factual materials, the ability to express thought clearly and clearly." This young scientist was the new member of the Department of Uzbek literature Maqsud Shaykhzoda. "Today's meeting," continues Tesha Salimov, " has gained special importance for me. Everyone was surprised by the great thoughts of shaykhzoda about Navoi, in particular, that wave someone about the poetics of Navoi poetry. But on the example of the lyrics of Shaykhzadeh Navoi opened a whole world of sophistication for me. So it happened that I became a faithful admirer

of the Sheikhs. For many years we worked together at the Institute. Even in the process of pedagogical work, the Shaykhzoda remained a bright example for me."

When Kamina studied at the philological Faculty of the Central Asian state university (now the National University of Uzbekistan) in the early 50s, for some time I heard the lectures of dosent Tesha Salimov on linguistic issues. Knowing his field thoroughly, domla was a very modest, cultured, wonderful person. It is such a person that at that time he admired the knowledge of the "Young Scientist" about Navoi, which means that in the 10-year period when Shaykhzoda began to live in Tashkent, he not only mastered the Uzbek language, but also lovingly studied Navoi creativity, writing poems and articles in this language, translating Pushkin's works, researching Chulpan creativity. Even when he studied, the author of the first treatise on ulughshoir was able to argue with the scientist Sharafiddinov, to the extent that he could charm the members of the Uzbek language and literature department with his knowledge of Navoi and fresh views.

If in those years the work of studying Navoi's creativity has just begun to be entered, and considering that there were only a few literary scholars in this field, such as the scientist Sharafiddinov, Oybek, it will be known that Shaykhzoda began to discover Navoi at about the same time as them. So, who or who did he begin to study the life and creativity of Navoi on the basis of influences and what sources? We know perfectly well that Shaykhzoda met Oybek and Ghafur Ghulam in his travels, serving in the newspaper "Eastern truth", and with their help he learned the Uzbek language. We are aware that shaykhzadeh studied at the Postgraduate School of the Institute of language and literature of the Science Committee, and then during his short tenure at the same institute he was close to Fitrat, Otajan Hoshim and Oybek.

It is known that since 1928 Oybek was interested in the Personality of Navoi and began to study the sources of Abundance about him. It can be assumed that Oybek made new and strange information from each other, which he received from these sources, during his dialogues with the Shaykhzoda, and in it ulukobek gave impetus to the firing of feelings of affection towards his poet. In addition, Shaykhzoda, who began to study his creativity, in connection with which he communicated many times, Chulpan had bong hit as early as 1924, when the 500th anniversary of Navoi's birth was approaching, and put the issue of serious study of ulughshoir's work on the agenda. Perhaps Chulpan's contribution to the "pollination" of Shaykhzoda with Navoi's work is not small. In any case, when he came to work at the Pedagogical Institute, he was recognized as one of the connoisseurs of Navoi's creativity. When we talk about the rich knowledge of the shaykhzoda about Navoi and the reasons for finding the content of this knowledge, it is permissible to turn to Tesha Salimov again. "The secret of Shaikh's erudition," he

wrote, "was in the intensity, breadth, and depth of his mind". The main of these three factors, which are the secret of sheikhzoda's erudition, is the "excellence of Mutola". Shaykhzoda, like all scientists of the past, achieved the wealth of knowledge through mutolaa.

He also studied the life and work of Navoi through private mutolaa. Shaykhzoda published in 1938 the articles "glorification of our classical literature" in the "teachers' newspaper", and in the "young leninchi" "the love problem in the "khamasa", revealing that he entered the world of Navoi as early as these years. He was the son of William Shakespeare, Nizami Ganjavi, Zahiriddin Muhammad Babur, Muhammad Aminhaja Muqimi, A. in 1938-1941. N. Radishchev, M. Yu. Lermontov, N. G. Chernyshevsky, A. P. Chekhov, A. M. Gorky, V. V. Mayakovsky, M. F. Writers like Akhundov, Henri Barbus did not forget about the great Uzbek poet, as well as writing dozens of articles about writers. On the contrary, Navoi Sheikhzoda stood at the center of his literary work. In addition to his two above-mentioned articles, he wrote "the image of a woman in Navoi" (1939), "Navoi – the most civilized man of his time", "Navoi-Patriot", "Navoi creativity and socialistic culture", "the vibrant singer of ilmu enlightenment", "Navoi and Babur" (1940), "Navoi and youth", "ulugmaorifchi", "Navoi adlu question of Dishon", "folklore motives in Navoi creativity", "great poet", and published the pamphlet "the genial poet" (1941). Shaykhzoda made an important contribution to the science of navoiology, which began to be born in this period with these literary-critical articles and scientific treatises, and became one of the founders of this science, to say, there will be no mistake.

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**MAQSUD SHAYKHZODA, A TRULY BELOVED POET OF THE UZBEK
PEOPLE, WRITER, PLAYWRIGHT, SCHOLAR OF ZABARDAST, WHO
HAS SPREAD DONG**

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Annotation: the entire work of Maqsud Shaykhzoda is full of a deep political publicistic spirit. His poetic, dramatic works are in harmony with the times, no matter what theme they are devoted to. That is why it is not accidental that a creator of this type serves directly in the genre of journalism. His publicistic articles and speeches, which have an excellent artistic genre, are a bright badge from the content and colorfulness of this talented adib creativity.

Keywords: in poetic creativity, creativity, courage, fairness, thoughtful thinking, popularism, literary critic

In his poetic work, shaykhzoda shook a pen, mainly on modern topics, and in his dramaturgy, he gave a fresh artistic life to the siymos and events that help to shed light on the modern problems in it, giving a thoughtful look at the historical past. In the last years of his life, he wrote his last stage play about Berunius.

Shaykhzoda not only wrote works in all types and genres of artistic creation, but also effectively created as a literary critic and critic. Until the last days of his life, Shaykhzadeh, who published the monograph "the Genial poet" as early as 1941, was constantly engaged in the life and work of Navoi.

Maqsud Shaikhzoda, who was originally of noble Azerbaijani descent and later spread dong as a truly beloved poet, writer, playwright, zabardast scholar of the Uzbek people, was born in 1908 in the city of Oqtosh, which belongs to the Ganja region of Azerbaijan. His father Ma'sumbek was a doctor with a great reputation in elu yurt.

After the article "on the lyrical hero of Navoi" (1948), which he wrote on the occasion of the 500th anniversary of Navoi, he created major scientific studies "on some poetic methods of Navoi lyricism" (1959), "in the Art Room of the Master" (3-part article, 1965-66), "the Sultan of the ghazal estate" (1966), "from the history of Representatives of Uzbek folk oral creativity like a poet, works like "Alpomish", "sugar with sweet", Babur of Uzbek classical and modern literature, Muqimi, Furqat, Oybek, Ghafur Ghulam, Hamid Olimjon, Nizami Ganjavi of world literature, Sh. Rustaveli, A.S. Pushkin, N.A. Nekrasov, A.N. Ostrovsky, T.G. Shevchenko, A.P. Like Chekhov, he wrote works dedicated to his manifestations. And as an pedagogical scientist and poet,

talaygina made a worthy contribution to the maturation of the generation of poets, literary scholars and critics.

The shaykhzadeh played the translation Mukhim rol in the expansion of the circle of literary knowledge, the enrichment of his work with the artistic experience of classical world writers.

It Is Located At. Rustaveli's epic "The paxlavon with the tiger skin covered", U. Shakespeare's sonnets, a.S. Poems by Pushkin, epic "The Copper rider", tragedy "Mozart and Salieri", M. Yu. Lermontov's poems and the epic "prisoner of the Caucasus" also translated with great skill into Uzbek The Works of Nizami, Fuzuli, Mirza Fatali, Okhundov, Ezop, Aeschylus, Goethe, Byron, Mayakovsky, Nozim Hikmat and some other writers.

He loved art and literature, was interested in history and philosophy, talked with white intellectuals on various issues. The young Maqsud hears the name of such greats as Nizami and Pharaoh, Navoi and Fuzuli, Pushkin and Shakespeare in one of these conversations for the first time, and this atmosphere arouses her interest in literature.

After graduating from a primitive school in Aktosh, Maqsud Shaykhzoda entered the Baku dorilmuallimini in 1921, and after graduating he worked as a teacher in Darband, Boynok, Dagestan. He was a member of the National faction, which joined the Adhem Fayziy organization in 1926, and was arrested and exiled to Tashkent in 1928 for his active participation in the musavotchi movement. He lived and worked there for the rest of his life. Of course, the government of shaura has not spared the Sheikhzadeh from persecution and humiliation in Uzbekistan either.

Importantly, Shaikhzoda acted as a devoted child of the Uzbek people until the end of his life, despite the fact that "tole has not always been pampered", and Uzbekistan remained his second homeland.

Upon arrival in Tashkent, shaykhzoda first teaches at the narimonov technical school, then works for the newspapers "eastern truth", "Red Uzbekistan", "young Lenin".

In 1929, the first poem of the young poet in Uzbek appeared on the pages of the newspaper "Eastern truth". Soon after, the first collection of poems, "ten poems", was published, followed by such collections as "my consonants" (1933), "the third book" (1934), "the Republic" (1935).

Maqsud Shaikhzoda stated that "the heroism of our people's work, struggle and battle, freedom and friendship, happiness and trouble, the beautiful landscapes of the land and the spiritual totality of man came to my pen as oshno, meaning in my heart".

These qualities of the poet were manifested, above all, in New, unique images capable of expressing changes, States in life, reality and the spiritual world of our people. These are images of history – Road – Journey –ship-caravan, map (Earth and

Homeland), address, number, pace and time. These are inextricably linked with each other, the history of mankind is intact and always moves forward, it is impossible to stop the caravan of mankind – the ship, it moves towards the destination of the human dream – happiness.

This can also be known from the fact that the Shaykhzoda places a title in his books as “the book of fifteen years” or “the Lord of the quarter century”. The poet himself says that “a respite notebook with a limited human life”, which means that this notebook should be filled with useful, noble deeds – “notes”. And in the poem “numbers” there are such lines: “I am neither an astrologer nor an accountant, and but I see Heavenly meanings in the heart of numbers, a land abode”...

In the poem “hands”, the hands see the existence of a person, the seal of his inner world. In his case, “sympathetic, life-giving hands” are also “impudent, evil, cold like a cave, lazy” hands, in short, each hand is “the navars of the heart”, when the heart commands the NE, the hand plays that.

One of the works that testifies to the creative maturity of Maqsud Shaykhzadeh is the epic “Tashkent”. The literary community in its time rated this epic as a major creative success of the poet's literature. Indeed, the “Tashkent” is the most harmonious of the Shaykhzadeh epics, in which the specific facets of the poet's personality are manifested much more vividly. The peculiarity in the saga is that the work is not built on the basis of a holistic event.

Shaikhzoda was a versatile talent. In addition to poems and epics, he also created dramas with a very high artistic capacity. Not counting the drama “Beruniy”, which shaykhzoda entered into writing at the end of his life, but did not finish, his dramas “Jaloliddin Mangubardi” and “Mirzo Ulugbek” have already become the artistic property of our people.

In his tragedy “Jaloliddin Manguberdi” (1944), which he wrote during the years of World War II, shaykhzoda historically accurately and honestly described the martial courage of the last Khwarezmian King, who fought against the Mongol conquerors for the freedom and independence of his land. Oybek and Ghafur Ghulam gave the work a high assessment at the time: “revealing the true meaning of the historical process, its inner meaning”, “the composition is a work rich in pungent, dramatic conflicts.

Until 1946, some excerpts from the drama “Jaloliddin Manguberdi” “were printed in the “Armughan” collection. For 43 years after that, the work was not mentioned and did not see the face of the world. After the work was taken from the stage, many utmay were imprisoned in the Shaikhzah. The work was politically charged that the past was idealized.

The confiscated items included a manuscript of the drama. After the author was acquitted and returned, certain organizations did not return the manuscript on the pretext that it was “lost”.

The sheikhzoda was forced to search for him for several years, and finally managed to find a copy of him from the former soufflés of the theater. But even then the text of the work could not be published.

Look at the play of fate, the author turned a blind eye from the universe, not seeing that this work was published. The full text of "Jaloliddin Manguberdi" was first printed and released in Baku in the two-volume election of Shaykhzoda in Azerbaijani.

It was not until 1988 that Jaloliddin Manguberdi was” first published in full print by an Uzbek-language writer in his book “The Immortal World”.

The decision of the Cabinet of Ministers of the Republic of Uzbekistan on September 24, 1998 “on the celebration of the 800th anniversary of the birth of Jalaliddin Manguberdi”, announced by the signature of our President Islam Karimov, was once again confirmed by Maqsud Shaykhzoda's righteous approach to the history of our people, including the fate and struggle of Jalaliddin Manguberdi.

The sharpness of shaikhzoda's writing mind and creativity were once again proven. Another great contribution of Maqsud Shaikhzoda to Uzbek literature is the tragedy “Mirzo Ulugbek”. The tragedy was written in 1964, the same year the work was put on the stage of the Hamza theater, later a motion picture was created on its basis.

Maqsud Shaykhzadeh was the owner of high knowledge. In particular, he knew Uzbek classical literature deeply. The collection “the Genial poet”, published in Tashkent in 1941, was created from the scientific articles of the literary scholar Shaykhzoda on the work of Navoi. This in-depth scientific study of Navoi poetry always occupies a special place in navoiology.

Shaikhzoda was an acute researcher who pioneered the study of Navoi's skills, his artistry, by teran. Candidate of philological Sciences, Associate Professor Maqsud Shaykhzoda at Tashkent State University (now National University of Uzbekistan), Tashkent State Pedagogical Institute (now Tashkent State Pedagogical University)for many years, his lectures on the history of Uzbek literature, special courses were the most valuable lessons on the history of Uzbek literature.

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TALABALARDA EKOLOGIK MADANIYATNI OSHIRISH METODIKASINI TAKOMILLASHTIRISH (UMUMIY PEDAGOGIKA FANI MISOLIDA)

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Annotatsiya: Ushbu maqolada talabalarning ekologik madaniyatini rivojlantirish imkoniyatlari mavzusida atrof-muhitni muhofaza qilish masalalari tahlil qilinadi. Unda aholining ekologik madaniyatini yuksaltirish va ularda tabiatga muhabbat, sog‘lom turmush tarzi, yoshlarni unga yo‘naltirish, ijtimoiy hayotga, jamiyatga, tabiatga, insonlar o‘rtasidagi munosabatlarga moslashtirish, oliy o‘quv yurtlari talabalarining ekologik madaniyatini oshirish asosida adabiy manbalarning ahamiyati masalalari, sport musobaqalarini takomillashtirish, tabiat uchun mas‘uliyatni oshirish, tabiiy resurslardan foydalanish ko‘nikmasini yuksaltirish, hududning ekologik muammolarini hal etishda xalqaro tashkilotlarning asosiy ustuvor yo‘nalishlariga e‘tibor qaratilgan.

Kalit so‘zlar: Sog‘lom turmush tarzi, ifloslanish, ichimlik suvi taqchilligi, ekologik madaniyati, ekologik xavf.

Abstract: The article analyzes the issues of environmental cleaning on the topic of developing the ecological culture of students. The main directions of the work are: improving the ecological culture of students and instilling in them a love for nature, a healthy lifestyle, connecting young people with nature, adapting them to social life, society, nature, and relationships between people, improving the ecological culture of students of higher educational institutions, developing sports competitions, developing sports competitions, improving social resources.

Key words: Healthy lifestyle, pollution, drinking water shortage, ecological culture, environmental hazards.

Dunyoda fan-texnika taraqqiyoti sog‘lom turmush tarzini, tabiatni muhofaza qilishga mas‘ul bo‘lishni taqozo etadi. Sayyoramizda ozon qatlamining buzilishi, kutilmagan iqlim o‘zgarishlarining salbiy oqibatlari, havoning haddan tashqari ifloslanishi, unumdor tuproqlarning tanazzulga uchrashi, hayvonot va o‘simlik dunyosining keskin qisqarishi natijasida bioxilma-xillikning kamayishi jahon hamjamiyatidan atrof-muhitga nisbatan hushyorlikni talab etadi. Toza ichimlik suvi taqchilligi dolzarb muammolardan biriga aylandi. Agar vaziyat shunday davom etsa, kelajakda dunyo katta ekologik xavflarga duch kelishi bashorat qilinmoqda.

Atrof-muhitni muhofaza qilish, aholining ekologik madaniyatini yuksaltirish, tabiatga muhabbat tuyg‘usini yuksaltirish masalalariga alohida e‘tibor qaratilayotgani xalqaro

tashkilotlar faoliyatining asosiy ustuvor yo‘nalishlaridan biriga aylandi. Dunyoning yetakchi ilmiy markazlari va oliy o‘quv yurtlari, jumladan Stenford universiteti (AQSh), Oksford universiteti (Buyuk Britaniya), Florensiya universiteti (Italiya), Toxoku universiteti (Yaponiya), Moskva davlat pedagogika universiteti, A.I. nomidagi Rossiya davlat pedagogika universiteti. Gersen, M.V nomidagi Moskva davlat universiteti. Lomonosov (Rossiya Federatsiyasi) inkor etib bo‘lmaydigan ekologik muammolar va ularni hal qilish, sohada ishlaydigan mutaxassislarni tayyorlash masalasi bilan bog‘liq vazifalarni bajarmoqda. O‘quvchilarning ekologik bilimini, ekologiya va atrof-muhitni muhofaza qilish bo‘yicha ongi va madaniyatini yuksaltirish, uni nazorat qilish majburiyatini yuksaltirish, ekologik ta‘lim tizimini takomillashtirish, “ekologiya va atrof-muhitni muhofaza qilish, shahar va tumanlarda ekologik vaziyatni yaxshilash, “Yashil makon” umummilliy loyihasini amalga oshirish (O‘zbekiston Respublikasi Prezidentining “O‘zbekiston Respublikasi Prezidentining “O‘zbekiston Respublikasini rivojlantirish strategiyasi to‘g‘risida”gi 02-2022-sonli qarori. -T.: 2022 yil 28 yanvar). Sport mashg‘ulotlari o‘quvchilarni ma‘naviy-axloqiy tarbiyalashda, sog‘lom turmush tarziga amal qilishda, yetuk avlodni voyaga yetkazishda, ma‘naviy-axloqiy kamolotni tarbiyalashda hal qiluvchi kuchga aylanishi kerak.

O‘zbekiston Respublikasi Prezidentining 2017-yil 21-apreldagi “Ekologiya va atrof-muhitni muhofaza qilish sohasida davlat boshqaruvi tizimini takomillashtirish to‘g‘risida”gi PF-5024-sonli qarori, 2018-yil 5-martdagi “Jismoniy tarbiya va sport sohasidagi davlat”, 2019-yil 30-oktabrdagi PF-5368-sonli “O‘zbekiston Respublikasining atrof-muhitni muhofaza qilish tizimini tubdan takomillashtirish chora-tadbirlari to‘g‘risida”gi qarori. “O‘zbekiston Respublikasida jismoniy tarbiya va sportni yanada takomillashtirish va ommaviylashtirish chora-tadbirlari to‘g‘risida” 2020-yil 24-yanvardagi PQ-5863-son, 2020-yil 30-oktabrdagi “Sog‘lom turmush tarzini targ‘ib qilish to‘g‘risida”gi DP-5924-son “Ommaviy sportni amalga oshirish va rivojlantirish chora-tadbirlari to‘g‘risida”gi DP-6099-son qarorlari [1;8].

Ekologik muammolarni bartaraf etish ekologik madaniyat va ekologik ongni oshirish, odamlarning atrof-muhitga ta'sirini, tabiatni muhofaza qilishning vazifa va majburiyatlarini tushunish zarurligini belgilaydi. O‘quvchilarning ekologik madaniyatini sport mashg‘ulotlari asosida rivojlantirish bo‘yicha ko‘plab ilmiy ishlar olib borildi. O‘quvchining ichki dunyosi, ma‘naviy dunyoqarashini tarbiyalashda ilmiy-adabiy manbalar muhim ahamiyatga ega. Dastlab sport mashg‘ulotlari ovchilik, chorvachilik, dehqonchilik, hunarmandchilik bilan bog‘liq turli tadbirlar mazmunida bo‘lib, tabiatga murojaat qilishga, yashash uchun mehnat qilishga, tabiatdan unumli foydalanishga o‘rgatgan. Keyinchalik bunday vazifalar birinchi sport turlari (xalq

o'yinlari) yaratilishiga turtki bo'ldi. Xalq o'yinlari odamlarga tabiat bilan kurashishga va turli kasalliklarni engishga yordam berdi. O'yinlarda atrofda sodir bo'layotgan voqealar syujeti jonlantirildi. Syujetlar bevosita odamlar hayoti bilan bog'liq holda shakllanadi. O'yinlar insonni ma'noda, axloqiy, estetik, ekologik jihatdan tarbiyalaydi. Chunki o'yinlar jamiyat hayotida ishdan keyingi hodisadir [3;14].

Odamlarning xarakter va temperament xususiyatlarining shakllanishini ular iste'mol qiladigan ovqat bilan bog'liq holda tushuntirishga urinishlar ham bo'lgan. Pifagor (miloddan avvalgi 570-500 yillar) fikricha, hayvonlarning go'shti va yog'ini ko'p iste'mol qilish qattiqlik va dag'allikni keltirib chiqaradi. Aksincha, meva va sabzavotlarni muntazam iste'mol qilish tananing faoliyatini sekinlashtiradi va odamlarning tabiatini yumshatadi. Aristotel (miloddan avvalgi 384-322) haddan tashqari issiq va sovuq iqlimda yashovchilarni shafqatsiz deb hisoblagan. Qadimgi yunonlar madaniyatida inson demiurj, ijodkor sub'ekt, qadriyat sifatida ulug'langan, xususan, qadimgi yunon quruvchilari yo'lni kesib o'tish chog'ida tog'ga duch kelganlarida, uni aylanib o'tmasdan, Sharq quruvchilari kabi buzib, o'tib ketishga harakat qilganlar. Sharqda tabiatga ekologik munosabat mavjud edi. Sharqda tabiatga tirik organizm sifatida qaralgan.

Ekologik madaniyatni rivojlantirish jarayonlarining mohiyati, ularning tuzilishi va o'zaro bog'liqligi masalasi nazariy, uslubiy, ilmiy-pedagogik nuqtai nazardan to'liq va tizimli o'rganilmagan. Insonning o'ziga, o'zga odamlarga, atrof-muhitga munosabati ekologik ong va madaniyat nuqtai nazaridan tahlil qilinsa, ta'lim jarayonida ekologik madaniyatni qayta ko'rib chiqish zarurati tug'iladi. Tabiiyki, o'quvchilarning ekologik madaniyatini yuksaltirishda samarali ekologik ta'lim tizimi katta ahamiyatga ega. Endilikda ekologik ta'limga o'tgan yillardagidek rasmiy emas, amaliy tarzda murojaat qilinmoqda. Sababi, zamonaviy ta'lim paradigmalari doirasida o'quvchilarda ekologik madaniyat va ekologik kompetensiyalarni shakllantirish ustuvor vazifalardan biri hisoblanadi. Oliy ta'lim muassasalarida ekologik ta'lim ekologik madaniyatni rivojlantirish jarayoni bo'lib, u ekologik bilim, ko'nikma, malaka va malakalarni egallashni nazarda tutadi:

Bugungi kunda ekologik madaniyatni rivojlantirishda aniqlangan kamchiliklarni bartaraf etish uchun metodik tizim tarkibiga quyidagilar kiradi: yondashuvlar, qoidalar, metodik tizimning tarkibiy qismlari, jumladan, ta'lim mazmuni, o'qitish vositalari, metod va shakllari, tayyorgarlik va tushunish darajalari, bilim, ko'nikma va malakalarni nazorat qilish va baholash. O'quvchilarni sportga tayyorlashning ekologik madaniyatini rivojlantirish, tabiatga mehr uyg'otish, uni izchil rivojlantirish, tabiatni muhofaza qilish, asrash mas'uliyatini tarbiyalash, sport va jismoniy tarbiya fanlari asosida uzluksiz ekologik tarbiya berishning shakl va usullari ilmiy-metodikdir. "Sport

– sogʻlom turmush garovi” koʻplab yoʻnalishlar va fakultativ kurslarni tashkil etish, oʻquvchilarning ekologik madaniyatini yuksaltirish maqsadga muvofiqdir.

Buning natijasida kasbiy tayyorgarlik, yuksak kasbiy madaniyat, ijodiy-ijtimoiy faollikka ega yangi avlod pedagog kadrlarni yetishtirish, ularning jamiyatimizdagi yangilanish jarayonlaridagi ahamiyati, rivojlangan demokratik davlat taraqqiyoti, oʻquvchilarni maʼnaviy-madaniy tarbiyalashning samarali shakl va usullarini ishlab chiqish va amaliyotga joriy etishga erishiladi. Sport mashgʻulotlari jarayonida oʻquvchilarda ekologik madaniyatni yuksaltirishda oʻquv-tarbiya jarayonini hayotga tatbiq etish, ilm-fanning soʻnggi yutuqlarini amaliyotga tatbiq etish, shu orqali yoshlarni ijtimoiy faol, maʼnaviyatli, milliy qadriyatlar ruhida tarbiyalash, ekologik madaniyatni rivojlantirish, mustaqil fikrlash qobiliyatini shakllantirish asosiy vazifalardan hisoblanadi. Bu vazifalarni amalga oshirishda sport mashgʻulotlari jarayonida oʻquvchilarning ekologik bilimlarni, tabiat va jamiyatning oʻzaro taʼsiri haqidagi maʼlumotlarni oʻzlashtirish mazmuni, tarbiyaviy, tarbiyaviy va rivojlantiruvchi maqsadlari uslubiy jihatdan ishlab chiqilgan. Maqolada talabalar sport fanlarini qoʻllash, ularning vazifalari, usullari, asosiy boʻlimlari va asosiy ekologik madaniyatni rivojlantirishga yordam beradigan jihatlari koʻrsatilgan. Darslar yangi pedagogik texnologiyalar asosida olib boriladi. Talabalar muammoli vaziyatlarni idrok etish, yechimlarni izlash, tahlil qilish, taxminlarni ilgari surish, ularni ilmiy va mantiqiy nuqtai nazardan asoslash, tekshirish va xulosa chiqarish, darslarda ekologik bilimlarni ijodiy oʻrgatish kabi koʻnikmalarga ega boʻladilar. Oʻzlashtirish va amaliy qoʻllash koʻnikmalari shakllanadi.

Talabalarda ekologik madaniyatni shakllantirish maqsadida amaliyot, laboratoriya mashgʻulotlari, sport meʼyorlarini bajarish usullari ishlab chiqildi. Amaliyot davomida talabalar tabiiy sharoitdagi oʻsimlik va hayvonot dunyosining turli turlarini oʻrganib, ular boʻyicha kuzatishlar olib bordilar. Amaliyot jarayonida oʻquvchilar hayvon va oʻsimliklarni yigʻish, ularni saqlash qoidalari, turlarini aniqlash, kolleksiyalar tayyorlash koʻnikmalarini egallaydilar. Amaliyot davomida tabiatni muhofaza qilishning dolzarb muammolari: atrof-muhit, atmosfera havosi va ichimlik suvi ifloslanishining oldini olish, yoʻqolib borayotgan oʻsimlik va hayvon turlarini asrab-avaylashning dolzarbligi talabalar ongiga singdirildi. Oʻquv amaliyoti nafaqat oʻquvchilar bilimni oshirish, balki ekologik madaniyatni yuksaltirishning asosiy omillaridan biridir. Chunki bu amaliyot natijasida oʻquvchilarda atrof-muhitga oid bilimlar, umuminsoniy, mintaqaviy va mahalliy ekologik muammolarni bilish, tabiatdagi narsa va hodisalarni solishtirish qobiliyati, aql-zakovati, chuqur fikrlash qobiliyati, vatanparvarlik, tabiatga muhabbat, tabiatga ehtiyotkorona munosabatda boʻlish, ekologik qadriyatlarni bilish kabi fazilatlar shakllanadi. tashabbuskorlik,

mehnatsevarlik, asrab-avaylash, o'zini o'zi himoya qilish, tabiatni muhofaza qilishda tirishqoqlik, tabiiy resurslardan foydalanishda tejamkorlik, ozodalik va ozodalik, ekologik madaniyat fazilatlarini belgilovchi onglilik, mas'uliyat, irodalilik kamol topdi. Tajriba ishlari natijasida biologiya fanlari o'quvchilarning ekologik madaniyatini yuksaltirishda muhim rol o'ynashi ma'lum bo'ldi. Bu fanlarni o'rganish o'quvchilarning shaxsiy tajribasini boyitadi, atrofimizdagi tirik va jonsiz tabiatda sodir bo'layotgan hodisa va jarayonlar haqida bilim to'plashga yordam beradi [4;17].

Talabalarda ekologik madaniyatni rivojlantirish belgilab berilgan. Bular: ekologik madaniyat, o'z-o'ziga va atrof-muhitga, tabiatga faol munosabatni rivojlantirish, ijtimoiy va ekologik ta'limga ega bo'lgan shaxsni tarbiyalash. Ularning mazmuni va mohiyati professor-o'qituvchilarga tavsiya etiladi. O'quvchilarda ekologik madaniyatni yuksaltirish bo'yicha tavsiya etilgan usullar aniq maqsad sari interfaol bo'lib, pedagogik va ilmiy asoslangan bo'lib, tabiiy resurslarni muhofaza qilish yo'lida yoshlarning faolligini yuqori bosqichga ko'tarishga xizmat qilishi isbotlangan. O'quvchilarda ekologik madaniyatni rivojlantirish usullari ularning ijtimoiy-ma'naviy xususiyatlarini, tabiat, atrof-muhit, yer osti boyliklari haqidagi bilimlarini rivojlantirdi hamda ekologik tarbiya vazifalarini bajardi.

Talaba shaxsi, ekologik madaniyatning ma'lum fazilatlarini rivojlantirishda muhim rol o'ynadi. Ma'ruza, seminar, amaliy mashg'ulotlar, laboratoriya, fakultet sohasi, o'quv amaliyotida tabiatni kuzatish va o'rganish, innovatsion texnologiyalardan foydalanish, ekskursiyalar, suhbatlar, test sinovlari, o'quv dasturlari va ko'rsatmalari, mustaqil qo'llanmalar, darsliklar yozish, o'quv qo'llanmalari bilan ishlash jarayonlarida individual va differensial yondashuv kabi o'qitish shakllarini qo'llashda pedagogik kuzatish va tahlil qilish. asarlar, bahs-munozaralar, muammolarni hal qilish. Natijada, ekologik madaniyatni shakllantirishning asosiy tizimi, tabiat va atrof-muhitga hurmat va uni saqlashga talablarni belgilash, ijtimoiy va ekologik muammolarni hal qilish uchun talaba mas'uliyatini shakllantirish tamoyillari ishlab chiqildi. Tajriba jarayonida o'quvchilarda ekologik madaniyatni shakllantirishda maqsadning aniqligi va uning samaradorligiga e'tibor qaratildi. Bu jarayon ilmiylik, tizimlilik, uzluksizlik, ko'rgazmalilik, ijodkorlik va mustaqillik, nazariyani amaliyot bilan bog'lash, innovatsionlik tamoyillari asosida bosqichma-bosqich amalga oshirildi.

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The Use of Technology in English Language Teaching: Benefits and Challenges

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Abstract

In the digital age, technology plays a pivotal role in shaping educational practices. This thesis explores the integration of technology in English Language Teaching (ELT), particularly in secondary education. It examines how tools like digital platforms, online resources, multimedia, and mobile applications are revolutionizing language instruction. While technological integration in ELT offers numerous advantages such as increased engagement, personalized learning, and access to authentic materials, it also presents challenges including digital divide, teacher preparedness, and technical limitations. A case study of a vocational school in Uzbekistan further illustrates practical implementation and outcomes. This thesis aims to provide a balanced analysis and offer pedagogical implications for language educators and policymakers seeking to optimize the use of educational technology in English classrooms.

Keywords: educational technology, ELT, digital learning, teaching challenges, secondary education

Introduction

The use of technology in education has transformed the way languages are taught and learned around the world. In the field of English Language Teaching (ELT), digital tools have introduced innovative ways to support student-centered, communicative, and interactive approaches. From traditional computer-assisted language learning (CALL) environments to modern mobile applications, technology now allows learners to access English beyond the walls of the classroom and beyond the limits of textbooks. Especially in secondary schools, where students are digital natives, the integration of technology aligns well with their interests and learning habits. However, the implementation of technology is not without its drawbacks. Teachers must be trained not only in language pedagogy but also in digital literacy. Moreover, the effectiveness of technological tools depends on contextual factors such as infrastructure, curriculum, and student access to devices. This thesis seeks to explore both the benefits and challenges of using technology in English language classrooms, drawing upon research findings and real-life examples. The goal is to offer comprehensive insights into how

educators can maximize the potential of technology to enhance English proficiency among secondary school students.

Benefits of Using Technology in ELT

1. Increased Engagement and Motivation

Technology brings variety and excitement to language lessons, motivating students to participate more actively. Through videos, animations, podcasts, and online games, students engage in English learning in a way that feels natural and enjoyable. Platforms such as YouTube and TED Talks expose learners to diverse accents and real-world contexts.

2. Access to Authentic Materials

One of the most significant benefits is the accessibility of authentic language materials. Learners can read blogs, listen to real interviews, watch films, and follow international news — all in English. This helps them understand how language is used in various cultural and social settings, improving both comprehension and fluency.

3. Personalized and Self-Paced Learning

Digital tools support differentiated instruction. For example, apps like Duolingo or Quizlet allow learners to practice vocabulary and grammar at their own pace. Learning management systems (LMS) such as Google Classroom or Moodle let teachers assign tasks based on student levels and track their individual progress.

4. Immediate Feedback and Assessment

Online quizzes and language learning apps offer instant feedback, helping students identify their mistakes in real-time. This is particularly useful for grammar, vocabulary, and pronunciation practice. Teachers also benefit by being able to monitor progress quickly and accurately.

5. Collaborative Learning Opportunities

Technology encourages collaboration through digital forums, discussion boards, and group projects. Students can work together using tools like Padlet or Google Docs, enhancing both language and teamwork skills. Furthermore, virtual exchange programs connect students with peers worldwide to practice real communication.

Challenges of Using Technology in ELT

1. Digital Divide and Inequality

In many regions, including parts of Uzbekistan, students face limited access to high-speed internet or digital devices. This digital divide creates inequality and restricts the consistent use of technology across different schools and demographics.

2. Teacher Training and Confidence

Not all teachers are prepared to use technology effectively. Some may lack training in digital tools, while others may resist change due to unfamiliarity or fear of failure.

Ongoing professional development is necessary to ensure that technology is used meaningfully, not just as a gimmick.

3. Technical Issues and Infrastructure

Classroom technology relies heavily on stable electricity, internet access, and functioning equipment. Technical disruptions — such as slow internet, software crashes, or hardware problems — can frustrate both teachers and students, disrupting the learning process.

4. Distraction and Misuse

With access to the internet, students may become distracted by social media or unrelated content during lessons. Moreover, improper or excessive screen time may lead to decreased attention span or lack of focus on language learning goals.

5. Curriculum Constraints and Overreliance

Technology is not always fully integrated into the national curriculum, which may limit its use to supplementary roles. Overreliance on digital tools without balancing traditional pedagogy can also hinder deep learning and reduce student–teacher interaction.

Case Study: A Vocational School in Syrdarya, Uzbekistan

Context and Objectives

A vocational school in Syrdarya, where English is taught as a second language to students aged 16–18, launched a project to integrate technology into its ELT curriculum. The goals were to improve speaking fluency, vocabulary retention, and student engagement by incorporating mobile apps, video-based learning, and online quizzes.

Methodology

Teachers were trained for two weeks on how to use apps like Kahoot!, YouTube, and Google Classroom. Classrooms were equipped with smartboards and Wi-Fi. Students were given weekly online tasks, listening exercises through podcasts, and collaborative projects via Google Docs.

Findings

After three months, students showed improved speaking confidence and active participation. Vocabulary test scores increased by 15%, and attendance improved by 10%. However, challenges included initial resistance from older teachers, occasional technical issues, and students using smartphones for non-educational purposes during class.

Conclusion from the Case Study

The case illustrates how thoughtful implementation of technology, combined with teacher support and curriculum alignment, can lead to improved learning outcomes. Nevertheless, success depends on infrastructure, teacher attitude, and digital literacy.

Conclusion

Technology, when used strategically, holds immense potential to transform English language education. It fosters engagement, encourages autonomy, and enables access to real-world content. However, challenges such as digital inequality, lack of teacher training, and infrastructure limitations must be addressed to harness its full benefits. Educators must adopt a balanced approach that integrates technology with proven pedagogical practices. Policymakers and school leaders should invest in infrastructure, training, and inclusive policies to ensure equitable access for all learners. The future of ELT lies in the thoughtful fusion of technology and human-centered teaching.

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АДАБИЙ МУХИТДА БОЛА ОБРАЗЛАРИ ОРҚАЛИ ИЛГАРИ СУРИЛГАН ҒОЯ ВА ТАРБИЯВИЙ НУҚТАЛАР

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***Аннотация:** Мазкур мақолада ўзбек ва рус насрий адабиётида бола образлари орқали ифодаланган ижтимоий танқид, тарбиявий ғоялар ҳамда фалсафий қарашлар қиёсий таҳлил этилади. Фафур Гулом, Абдулла Қаҳҳор, Лев Толстой ва Антон Чехов асарлари мисолида бола қаҳрамонларнинг характери, руҳий кечинмалари ва уларни ўраб турган ижтимоий муҳитнинг таъсири ёритилади. Мақолада эстетик воситалар орқали берилган ғоялар, болаликнинг инсон камолотидаги роли ва жамиятдаги ночор қатламлар ҳаётида бола тасвири қандай тарзда намоён бўлиши таҳлил қилинади. Қиёсий ёндашув орқали ҳар икки адабиётда бола образининг умуминсоний ва миллий хусусиятлари, реалистик ва тарбиявий вазифаси очиқ берилади.*

***Калит сўзлар:** бола образи, ўзбек адабиёти, рус адабиёти, ижтимоий танқид, тарбиявий ғоялар, Фафур Гулом, Абдулла Қаҳҳор, Чехов, Толстой, реализм, эстетик таҳлил, маърифат, фалсафий концепт, адабий қиёс.*

Ҳар иккала адабиётда бола образлари орқали ижтимоий ва тарбиявий ғоялар илгари сурилган бўлиб, улар кўп жиҳатдан ўхшаш маҳиятга эга. Аввало, ижтимоий танқид вазифасига эътибор қаратамиз. Фафур Гуломнинг “Шум бола”сида етим Қоровойнинг саргардон ҳаёти орқали жамиятдаги адолатсизлик ва мухтожлик танқид қилинади. Қаҳрамоннинг бозор ва маҳаллаларда дуч келган ҳолатлари (оч-қорхол болалар, ёлғиз қолган ёшлар, ўғрилари кўп муҳит) орқали ўша давр ҳукуматсиз, тартибсиз жамиятининг манфур жиҳатлари очиқ берилади. Масалан, асарда Қоровой ва унинг дўсти Омон Кўктерак деган бозорда ҳазил-ҳангома қилишади, шу ерда қалтабон Султонали ва унинг ёрдамчилари билан ҳам дастурхон атрофида суҳбатлашаётгани тасвирланади— бу ҳолатлар бола онгига ночор муҳит қандай тасир этишини кўрсатувчи эпизодлардир. Асар хонанданинг дард-у қувончини болаларча ҳазиломуз услубда берган бўлса-да, унинг замирида ўта жиддий ғоя – болалар ҳаётини яхшилаш, уларга нисбатан

инсофли бўлиш чақириғи мужассам. Абдулла Қаҳҳорнинг “Ўтмишдан эртаклар”ида ижтимоий танқид янада кескинроқ: бола кўзи билан қараганда жамиятдаги жаҳолат, саводсизлик ва зулм манзараси гавдаланади.

Қаҳҳор болалик хотираларида ўша давр миллат болаларининг жуда машаққатли ҳаёт кечирганини очик тасвирлайди, катталарнинг ўқимаганлиги, илм-маърифатдан орқада экани қандай фожиаларга олиб келганини кўрсатади, Бу орқали ёзувчи катта тарбиявий хулоса узатади: жаҳолатдан қутулиш, маориф ва маърифат орқали болалар тақдирини яхшилаш зарурлиги. Дарҳақиқат, асарда Қаҳҳорнинг ўзи ўқиган мактаб ва муаллимлар ҳақида ҳам сўз боради – у қадим усулдор қозидан Қуръон дарслари олишдан тортиб, жадид мактаблари ва кейинчалик совет интернатигача таълим олганини эслайди. Ёзувчи бола пайтида учраган Муҳаммаджон қори каби илғор ғояли устозларнинг шахсига катта эътибор қаратади, уларнинг таъсирини яхшиликка йўйиб тасвирлайди. Шу тариқа, асарда маорифатпарварлик ғояси – болани тарбиялашда замонавий таълим ва маърифат нақадар муҳим экани – очик билдирилган. Рус адабиётида ҳам бола образлари орқали ўша давр ижтимоий муаммолари танқид қилинади ва тарбиявий хулосалар чиқилади. Чеховнинг бир қанча асарлари (масалан, “Ванька”, “Уйқучи” (“Спать хочется”) ва бошқалар) орқали болалар меҳнати, етим болаларнинг йиғлайдиган тақдири тасвирланиб, ўқувчини жамиятдаги бефарқликни танқидий баҳолашга чорлайди. “Ванька” ҳикоясидаги тўқима ноҳолислик – боланинг бобосига йўллаган хати манзилга етмаслиги аниқлигини билмаган ҳолда умид қилиб ухлаб қолиши – ўқувчида катталар дунёсининг шафқатсизлигини қоралашга хизмат қилади. Чехов бу асар орқали болалар меҳнатига нисбатан шафқатсиз муносабатни фош этиб, шафқат ва меҳр ғоясини илгари суради. Шунингдек, тарбия масаласида ҳам Чехов асарлари муайян нуқталарни тарғиб қилади: “Уйда” ҳикоясида отанинг болага нисбатан меҳр билан ёндашиб, уни ҳикоя орқали тарбиялаши – жазо эмас, суҳбат ва тушунтириш самаралироқ экани ғоясини тақдим этади. Лев Толстойнинг болалар ҳақидаги асарлари эса тўғридан-тўғри тарбиявий ва ахлоқий ғояларни узатиши билан аҳамиятли. У ўзининг яшрин маъносига эга ҳикояларида, масал ва эртакларида болаларга одоб-ахлоқ сабоқларини беришни кўзлаган. Масалан, Толстой болалар учун ёзган қисқа ҳикоялари орқали садоқат, меҳнатсеварлик, инсонпарварлик каби фазилатларни тарғиб қилган. “Болалик” повестида эса асосий хулоса этиб инсоннинг болаликда олган тарбияси унинг бутун ҳаёти давомида ўзини такомиллаштиришига асос бўлади деган ғояни илгари суради,

Николенка образи орқали у ўқувчи ёшларга ўз руҳиятини тарбиялаш ва хулқини назорат қилиш кераклигини уқтиради. Шу боис Толстойнинг бола образлари

орқали берилган ғоялари, аввало, ўзини тарбиялаш, ахлоқий камолотга эришиш атрофида тўпланади. Тарбиявий аҳамият масаласида, айтиш мумкинки, ҳар икки адабиётда бола қаҳрамонлар орқали ўқувчига маълум сабоқ берилган. Масалан, “Шум бола”нинг ўқувчига таъсирчан жиҳати шундаки, у ўтмиш ва бугунни таққослашга чорлайди. Мақолаларда таъкидланганидек, Ғафур Ғулом асари тарбиявий аҳамиятга ҳам эга: “чунки 100 йиллар бурун болалар оч-наҳор, ўғрилиқ оддий иш, шумлик ҳам шунга яраша, юрт эгасиз, киссавур кўп, бойларда инсоф йўқ бир кунлар ўтган. Бугуннинг болалари шум тақдир эмас – улар хуш тақдир болалар” дейилади.

Яъни, асар ўқувчи ёшларга “қаранг, аввал болалар қандай қийналган, ҳозир сизлар бахтлироқсиз, шукр қилишингиз лозим” маъносини уқтиради. Шу тарзда “Шум бола” орқали тарихий сабоқ ва шукроналик ҳисси талқин этилган. “Ўтмишдан эртақлар”да эса бола образи орқали маърифатпарварлик ғояси берилганлигини юқорида қайд этдик – асар ўқувчини жаҳолат балосини англашга ва илм-маърифатга чақиради. Чехов ва Толстойда ҳам бола қаҳрамонлар ўқувчида худди шу каби хулосаларни уйғотади: меҳр-шафқат, адолат, меҳнатсеварлик, ҳалоллик каби қадриятлар болалар образи орқали ёрқин намоён бўлади.

Асарларда бола характери, руҳий олами ва ижтимоий муҳит

Танланган ўзбек ва рус насрий асарларида бола қаҳрамонларнинг характер хусусиятлари, руҳий кечинмалари ва уларни ўраб турган ижтимоий муҳит билан муносабатлари ҳар бирига хос тарзда талқин этилган. “Шум бола” асарини оладиган бўлсак, Қоровойнинг характери чакқонлик, топқирлик ва шўхликда намоён бўлади. У етим қолганига қарамай, ҳаётга ташна ва кучли ирода эгасидир. Боланинг ҳазиломуз ишлари ортида унинг яшаш учун курашаётгани сезилади – у бирде кулгили ҳолатларга тушса (масалан, оғрилар билан ҳангома қилиш, ёки хунук кечада эски уйда руҳдан қўрқиб қолиш каби саҳнабор лавҳалар бор), бирде очликдан азият чеккан ҳолда нон топиш қами билан сарсон юради. Қоровойнинг ички дунёсини ёзувчи ортиқча таҳлилларсиз, унинг ҳаракат ва диалоглари орқали очиб беради. Масалан, Қоровой бозорда қуруқ қолиб, аччиқдан йиғлаб юборган жойи ёки дўсти Омонни йўқотиб қўйганда туйган ҳафагарчилиги каби эпизодлар унинг юрагидаги ягона орзу – бир парча нон ва бир оғиз меҳрибонлик эканини кўрсатади (бунда асардаги контекстан шу маъно англашилади). Шунингдек, Қоровойнинг болалиққа хос ишонувчанлиги ва ҳалоллиги ҳам характерини белгилайди: у айёрлик қила олса-да, ёмонлик қиладиган бола эмас. У ўғирликни кўраётганда ҳайрон бўлади, бойларнинг раҳмсизлигини сезиб, хафа бўлади. Демак, “Шум бола”да боланинг шахси ўз муҳити таъсирида шаклланиб

бораётгани – яхши билан ёмонни ажрата бошлаётгани тасвирланган. Асарнинг ижтимоий муҳити – бойлар ва камбағаллар, тўй-маъракалар ва бозорлар, қишлоқ ва шаҳар иқтисоди – бола нигоҳида кўрсатилади. Қоровой атрофидаги катталар олами беинсоф ва қасоскор кўрингани учун у ўзига хос “болача философия” ишлаб чиқади: ўзини ҳимоя қилиш учун чаққон бўлиш ва ҳеч кимга ишонмасликка ўрганади. Лекин барибир болалик шаффофлиги уни тарк этмайди – у меҳр излайди, дўстона мулоқотга муҳтож. Шу жиҳатдан Қоровой образи жуда жонли ва ҳаётий чиққани боис ўқувчида илиқ туйғулар уйғотади. “Ўтмишдан эртақлар” даги бола – ёш Абдулла (ёзувчининг ўзи) – характери жиҳатдан босабос, ҳалим ва тингловчи бола. У “индмас” лақаби билан аталиб, кўпроқ кузатар, кам гапирар экани мақолада қайд этилган. Бу боланинг руҳий олами ўта нозик: у атрофидаги ҳар бир воқеани юрагига жойлайди, катталарнинг оғир ҳаётини кўриб, эрта улғаяди. Қиссада боланинг ҳиссиётлари бевосита тасвирланмасдан, у гувоҳ бўлган фожеалар орқали англашилади. Масалан, бола ўз оиласидаги сил касали, қаҳатчилик, турли хунук воқеаларни кўради (асарда ҳар бир боб бир фожеавий ҳикоя тарзида битилгани маълум). У шуларни кўриб хўнғраб йиғламоқчи бўлса-да, “индмас”лиги туфайли буні ичига ютиб юраверади. Аммо бу кузатувчан бола қалбида адолатсизликка нисбатан нафрат ва қаршилик ундайди – у жоҳилликка ич-ичидан кўзғолон кўтарган халос. Абдулланинг ижтимоий муҳити – XIX аср охири – XX аср бошларидаги Туркистон қишлоқ ҳаёти: камбағал деҳқонлар, хотин-қизлар ҳақ-ҳуқуқининг поймоллиги, эски ўқув тизими, шу билан бирга Янгича таълим уруғлари эндиликда пайдо бўлаётган давр. Бола ёшида Қаҳҳор ўзи босиб ўтган таълим йўли шунчаки биографик факт эмас – унинг болалигида жаҳид мактабларида ўқиши туфайли у эзгуликка умид бағлайди. Асарда келтирилишича, Абдулла аввал эски усулда Қуръон ёд олса-да, кейинчалик замонавий билимлар билан танишади, илғор адабиётлар ўқийди. Бу тафсилот бола характери шаклланишида маорифат нақадар аҳамиятли бўлганини кўрсатади. Шунинг учун “Ўтмишдан эртақлар”да боланинг ижтимоий муҳит билан муносабати икки қутбли: бир томонда – зулмат ва оғир ҳаёт, иккинчи томонда – маърифат ва ёруғлик умиди. Бола қалбида иккинчисининг уруғи борлиги туфайли у найрангларга берилиб кетмайди; аксинча, қалбида эртанги кунга ишонч сақлаб қолади. Рус асарларида ҳам бола қаҳрамонларнинг ички дунёси ва муҳит муносабати чуқур талқин этилган. Чеховнинг Ванька образи ночорлик ва соддаликни ўзида мужассам этади. Ванька – оними турган етим бола – шунчалик азобдаки, унинг бутун орзу-умиди қишлоққа қочиб кетиш. Унинг хат ёзиш жараёнидаги кечинмалари (соғинчи, кўрқуви ва умиди) Чехов томонидан майда деталларда берилган. Масалан, Ванька мактубида ўз хожалари

томонидан қандай хафа қилинаётганини, қанчалик ач айдини батафсил ёзади: “тойчоғини силтаб жазолашди, хўжайин бегона болани бўғча қилиб берди” мазмунида (мазмуни шундай; аслида Чехов юқоридаги синопсиста уни қандай қийналганини баён этган). Шу орқали боланинг қалбидаги кўрқув ва изтироб оқ кўйлақда намоён бўлади. Бироқ Ванька умидни йўқотмайди – бобосини меҳрини эслаб, хат ёзади. У ухларкан, тушидаи бобоси печ олдида унинг хати ўқиб ўтирганини кўради– бу боланинг ичк олами ҳали ҳам ёруғ тасаввур ва орзулар билан тўла эканини кўрсатади. Лекин реал муҳит бу орзуларни пучга чиқариши мумкин – ўқувчи бундан хабардор. Чехов шу йўсин боланинг бегубор дунёсини қаттиқ ҳаёт ҳақиқатлари билан тўқнаштириб, кучли психологиялық таъсирга эришади. Толстойнинг Николенка ("Болалик" повестидаги қаҳрамон) образи эса бироз бошқачароқ: у бой оила фарзанди бўлса-да, кўнгли нозик ва ўта ҳисчан бола. У атрофидаги хизматкорлар, камбағал қишлоқ болалари ҳаётини кузатар экан, баъзан ўзининг бойлиги учун уялиб кетади, баъзан эса уларга дилгира бўлади (бу ҳол Толстойнинг асарида Николенканинг ички монологларида билдирилган). Масалан, Николенка бир бор ўз хизматкор тарбиячи акам “Карл Иванич”нинг йиғлаётганини кўриб, биринчи марта катталарнинг ҳам дарду алами борлигини ҳис этади – бу пайтда унинг қалбида катта бир қайғу аломати пайдо бўлади (Толстой матнида бундай лирик эпизодлар бисёр). Николенканинг ижтимоий муҳити – дворянлар оиласи атмосфераси, унга бўлган меҳр ва талаблар – унинг характерини шакллантиради. У яхши тарбия кўрган бола сифатида ҳалигача оқсувоқ ва самимий; бироқ ёш ўтган сари у ўз оиласи имтиёзларини ҳис қила бошлайди ва ички қарама-қаршилиқларга дуч келади. Толстой бу образ орқали боланинг ўз-ўзини англаш жараёнини, болалиқдан ўсмирликка ўтиш даври психологиясини пухта тадқиқ этади. Натижада, Николенка ҳақиқий инсон сифатида – камчилик ва фазилатлари билан – кўринади. У катталар дунёсини тушунишга, улар каби бўлишга интилади, бироқ ҳали болалик туйғулари унда устун. Яна айрим рус асарларида бола образлари орқали ижтимоий муҳит билан тўқнашув ўта кескин берилган. Масалан, Чеховнинг “Уйқучи” ("Спать хочется") ҳикоясида кичик ёшли хизматчи қизча Катя чақалоқни тириб ухлатишга мажбур, бўлмаса хўжайиндан жазо егай. Қизча ухлаб қолмаслик учун ҳаракат қилади, аммо чарчоқ уни енгади ва беихтиёр чақалоқни бўғиб ўлдиради – бу даҳшатли кульминация боланинг муҳит қурбонига айланишини кўрсатувчи ўта трагик мисолдир. Чехов бу орқали болалар меҳнати ва оғир ҳаёт шароитига нисбатан қаттиқ ижтимоий танқидни олдинга суради, бола фожеаси орқали жамиятга савол қўяди: “бундай бўлиши мумкинми, кечириб бўладими?”. Кўриниб турибдики, ҳар бир асарда бола характери у

ўраланган ижтимоий муҳит таъсирида намоён бўлади. Ўзбек асарларида болалар бироқ яхши инсон қолибида қолишади: Қоровой озорли муҳитда бўлса-да, инсонийликни йўқотмайди; Абдулла бола чарчаса-да, руҳан синмайди. Рус асарларида эса баъзан болалар муҳитга мослашолмай синади (Катя мисоли), ёки азоб чекса-да, ички оламини соф сақлайди (Ванька мисоли). Бу тафовутлар, албатта, ҳар бир ёзувчининг мақсад ва услубидан келиб чиққан ҳолатдир.

Эстетик ва фалсафий ғоялар

Бола образлари орқали берилган эстетик ва фалсафий ғоялар ҳам таҳлилимизда алоҳида эътиборга молик. Аввало, эстетик ёндашувни кўриб чиқсак, ўзбек ва рус ёзувчилари бола нуқтаи назарини танлаш орқали янги бадиий ифодага эришганлар. Ўзбек насрида Ғафур Ғулом “Шум бола”да юмор ва сатирани эстетик усул сифатида қўллади. Болача шўхликлари, ҳазиллари орқали асар мазмуни оғир бўлса-да, ўқувчи асарни табассум билан ўқийди. Бу ҳажвий услуб орқали ёзувчи нафақат ўқувчини мафтун этишга, балки уни ўйга солишга ҳам эришади. Чунки кулги ортида йиғи бор – боланинг кулгили саргузаштлари ортида унинг муҳтож ва бахтсизлиги кўринур эди. Бола қаҳрамонларига нафис ҳазил омилларини жо қилган Ғафур Ғулом эстетик жиҳатдан асарни жонли ва қизиқарли қилган. Абдулла Қаҳҳор эса аксинча, “Ўтмишдан эртақлар”да лаконизм ва фожеавий реализм эстетикасини танлади. Қиссани ўқир экансиз, ҳар бир боб бир мусаввирдек сизилган мустақил ҳикоя – фожеавий картиналар галересе каби туюлади. Бу бадиий услуб (йиғма новеллалар шакли) асарни ўқувчига кучли таъсир этадиган қилиб чиққан – гўё ҳар бир новелла охирида ўқувчига зарба бўлади, кейинги қиссага ўтишда яна илгари умид пайдо бўлади. Бу тарзда Қаҳҳор болалик ҳақиқатларини эстетик жиҳатдан ўзгача усул – минимализм ва сукунат эстетикаси – орқали баён этади. Рус адабиётида Толстой бола образлари орқали лирик-реалистик эстетикани намоён этди. Унинг “Болалик” повести ва қолган ёшликка оид қисмларида табиат манзаралари, оила муҳити шу қадар батафсил ва гўзал тасвирланадики, ўқувчи боланинг ҳис-туйғуларини ўз кўзи билан кўргандек бўлади. Толстойнинг бадиий маҳорати – боланинг ички кечинмаларини атроф муҳит тавсифи орқали уйғунлаштиришда кўринади. Масалан, Николенканинг онасига бўлган муҳаббатини тасвирлар экан, Толстой онанинг табассум ва меҳрини “нурли бир ҳукм” деб тасвирлайди (бу сўзлар Толстой асарида келтирилганлиги юқорида қайд этилган). Бундай лирик эҳсослар асар эстетикасини юксак даражага кўтаради, болалик даврига хос орзу ва хотираларни нафис ифодалайди. Чеховда эса эстетик услуб анча импрессионистик ва реализмидир: у кичик деталлар, таъсирчан штрихлар орқали боланинг ҳолатини чизиб беради. Масалан, Ваньканинг шам ёнида тиз чўкиб

хат ёзган ҳолати (бу ҳолат Т.Шишмарёва талқинидаги расмда ҳам акс этган) – ўзи кичик эпизод, аммо шу манзара боланинг ёлғизлик ва умидини бутунлай эстетик ҳис эттиради. Чехов асарларида охирида аниқ хулоса айтилиб кетилмаслиги ҳам эстетик ўзига хосликдир – у ўқувчини хулоса чиқаришга маънли сукут ила чорлайди. Масалан, “Ванька” ҳикояси охирида хатнинг тақдири очик қолади, боланинг туши билан ҳикоя тугайди. Бу очик охир оқибат ҳақиқатда нима бўлишини ўқувчи ўз қалбида ҳис этишига имкон беради. Мана шу – Чеховнинг бетакрор эстетик маҳоратидир. Эндиликда фалсафий ғояларга назар солсак, бола образлари ҳар икки адабиётда ҳам бир қатор чуқур маънавий ва фалсафий мавзуларни кун тартибига кўяди. Биринчи навбатда, бегуборлик ва ҳаёт ҳақиқатларининг қарама-қаршилиги. Бола – бегуборлик рамзи, унинг дунёси пок ва самимий. Атрофдаги тубанлик, адолатсизлик эса бу покликни хиралатувчи куч сифатида тасвирланади. Қоровойнинг ҳазиллари ортида жамият ҳирси, Ваньканинг орзулари ортида катталар бепарқлиги турганидек, ёзувчилар бола ва жамият қаршилиги орқали инсон ва олам муаммосини кўндаланг кўядилар. Бу фалсафий ёндашув ўқувчини ўйлантиради: нега ҳаёт шунчалик ноҳақки, бегуноҳ бола азоб чекмоқда? Жавоб сифатида ёзувчилар бевосита хулоса чиқармасаларда, асарлар руҳидан “жаҳолат, ёвузлик туфайли” деган маъно англашилади. Масалан, Қаҳҳор асарида бола гувоҳлик қилган ҳар бир воқеа ортда жаҳолат балоси ётганини кўрсатади ва асарнинг умумий пафоси жаҳолатга қарши исён шаклида янграйди. Бу албатта ёзувчининг ўз мурожаати – тарих сабоқларидан огоҳ этиш – эди. Иккинчи муҳим фалсафий ғоя – болалик инсон камолотининг бошланғич нуқтаси эканидир. Бу ғоя Толстойда очик баён қилинган: болаликда тарбия топган хусусиятлар бутун умр давом этади. Қолган ёзувчиларда ҳам айни мақсад турли шаклда сезилади. Чехов болаларнинг таълим-тарбиясини жуда муҳим деб билган: у асарларида нотўғри тарбия ва эътиборсизлик қандай оқибатларга олиб келишини кўрсатиб беради. Бу орқали у замонаси педагогларига, ота-оналарига яхшигина фалсафий сабақ беради – ҳар бир боланинг қалби нафис ва меҳрга зор, уни пойдевордай маҳкам тарбиялаш зарур. Ўзбек ёзувчилари ҳам бола қандай муҳитда улғайса, шундай инсон бўлишига ишора қилдилар: Қоровой эски муҳитда етишиб чиқиб, янги давр порлог‘ига умид қилади; Абдулла бола жадид мактаби таъсирида эзгуликни кўзлаб улғаяди. Бу ҳикоялар ортидаги фалсафий хулоса – маърифатли бола келажакда маърифатли жамият пойдеворидир, жаҳолат чангалидаги бола эса улғайгач жамиятга наф беролмаслиги ҳақидадир. Шу маънода, болалик ҳақида ёзилган ҳар бир асар келажакни ўйлашга қаратилган фалсафий мулоҳазадир. Учинчи жиҳат – инсонпарварлик ва шафқат ғояси. Болалар тақдири ҳақида ўқиган ҳар бир киши

бундай асарлар орқали инсонпарварлик туйғусини янада кучайтириши тайин. Чеховнинг Ванькаси бизга етти қават улар орасидан ёрдам сўраётгандек туюлса, Толстойнинг Николенкаси гўё қалбимиздан гапираётгандек таъсир этади. Қоровой ва Абдуллани ўқир эканмиз, кўнглимизда уларга нисбатан меҳр ва ҳимоя туйғуси уйғонади. Адабиёт айнан шу туйғуларни уйғотиш орқали инсониятни яхшиликка даъват этади. Демак, бола образлари орқали ўзбек ва рус адабиётида берилган энг улкан фалсафий ғоя – инсоннинг инсонийлик бурчи болаларга қандай муносабатда эканлиги билан ўлчанади деган тушунчадир. Бу тушунчани турли асарларда турлича топиш мумкин: бирида болага меҳр қилганлиги билан қаҳрамон улуғланади, бошқасида болага зулм қилингани учун жамият қораланади, яна бошқасида бола бахти учун кураш эътироф этилади. Лекин барибир уларнинг барчасида бола – инсониятнинг маънавий мезони сифатида талқин этилади.

Қиёсий таҳлил: ўхшаш ва фарқли жиҳатлар

Ўзбек ва рус насрий адабиётида бола образлари талқинида кўплаб ўхшаш жиҳатлар мавжуд бўлиб, шу билан бирга, ҳар бир адабиётга хос ўзгача фарқлар ҳам бор. Охирги қисм сифатида бу ўхшаш ва фарқли томонларни қисқача солиштирамиз. Ўхшаш жиҳатлардан аввало шуни таъкидлаш жоизки, ҳар икки адабиёт вакиллари бола образини реалистик ва таъсирчан шаклда яратганлар. Улар бола қалбининг самимийлигидан фойдаланиб, жамият муаммоларини ёритганлар. Масалан, ҳам “Шум бола”, ҳам “Ванька” асарларида боланинг етим ва ночор экани кўрсатилиб, ўқувчини ўша болаларга ҳамдард бўлишга чорлайди. Иккала адабиётда ҳам бола қаҳрамон орқали ижтимоий танқид олиб борилган: ўзбек ёзувчилари мустамлака давридаги ёки эски урф-одатлар давридаги камчиликларни очган бўлса, рус ёзувчилари крепостнойлик ёки капиталистик жамиятдаги адолатсизликларни кўрсатган. Масалан, Қаҳҳор бола кузатувлари орқали жаҳолат ва саводсизлик балосини фош этгани каби, Чехов ҳам бола азоби орқали ижтимоий ноҳақликни фош этади. Шунингдек, ҳар икки адабиёт бола образларига тарбиявий-ахлоқий вазифа юклайди. Толстой асарлари рус ўқувчисини ахлоққа чорлагани каби, Абдулла Авлоний, Абдулла Қаҳҳор кабилар ўзбек ўқувчиларига болалар орқали сабоқ беришган. Масалан, Қаҳҳор асарида “ҳаёт — аччиқ ҳақиқат, аммо уни билмоғинг лозим” деган ғоя борлиги каби, Толстой “характер болаликда шаклланади” деган фикрни илгари суради. Болалар образи иккала адабиётда ҳам катталарга оина тутади – катталарнинг хатолари болалар тақдирида намоён бўлади. Бу орқали асарлар ҳушдорлик таъсирини кўрсатади. Бола қаҳрамонларнинг руҳий оламининг талқини ҳам ўхшаш: ёзувчилар болаларнинг орзу-ҳавасларини, қўрқинч ва қайғуларини жуда нозик

тасвирлайдилар. Уларнинг кичик юрагидаги улкан туйғулар ўқувчини ларзага солади – бу бадиий эффект ҳам ўзбек, ҳам рус ёзувчиларига хосдир. Масалан, Қоровойнинг еттимаслиги, Ваньканинг нолаеси, Николенканинг мулоҳазалари – буларнинг барчаси ўқувчига таъсир ўтказувчи кучли психологизм намунаси дир. Бирок, фарқли жиҳатлар ҳам талайгина. Аввало, маданий ва тарихий контекст фарқи. Ўзбек адабиётида бола образлари кўпроқ Шарқ анъаналари ва мустамлака даври воқелиги фонида берилган. Масалан, “Шум бола”да маҳалла, бозор, дехқончилик ҳаёти борасидаги этнографик деталлар кўп учрайди, “Ўтмишдан эртақлар”да эса жаид маорифининг илк қадамлари тасвирланади. Рус адабиётида эса бола қаҳрамонлар муҳити – помещиклар усрули ёки шаҳрдаги саноат устахоналари, крестьянлар турмуши ва ҳ.к. – бошқачароқ. Масалан, Ванька Москвадаги этикдўз устахонасида азобланади, Николенка дворян усрулида тарбия топади – булар ўзбек болалари дуч келмаган турмуш тарзидир. Шундай экан, болалар образлари орқали берилган муаммолар ҳар икки адабиётда умуминсоний бўлса-да, уларнинг кўриниш шакли маданий шароитга кўра фарқ қилади. Иккинчи фарқ – бадиий тон ва услубда. Ўзбек болалар образлари акс этган асарларда кўп ҳолда умид ва оптимизм учрайди. Масалан, “Шум бола”нинг финалида Қоровойнинг келажакка ишонч сезилади (асарда бевосита айтилмаган бўлса-да, умумий кайфият шу). “Ўтмишдан эртақлар” ҳар қанча фожеали бўлмасин, у ерда жаид устознинг мавжудлиги, боланинг ўқиши каби лавҳалар ёруғлик учқунини саклайди. Рус адабиётида Чехов айни “яшашдан умидни узмаган” руҳда тугатса-да баъзи ҳикояларни, шу билан бирга кўплаб асарларида пессимистик ёки очиқ эндинг бор. Масалан, “Ванька” умид билан тугайди-ю, лекин ёзилмаган давоми ҳақида ўқувчи ғамгин фикрлайди (хат манзилсиз кетди, боланинг аҳволи ўзгармайди). Толстойда эса тон умуман илиқ, лекин баъзан сентиментал ҳолат ҳам кўринади (масалан, Николенканинг онасига соғинчли хитоби ўта сезимий тусда). Ўзбек ёзувчилари юмор ва лиризмни аралаш ҳам қўллаган (Ғафур Ғуломда), русларда эса юмордан кўра драматизм кўпроқ (Чеховда киндикдор, Толстойда фалсафий лиризм ҳукмрон). Шунингдек, боланинг функцияси фарқли: Қоровой каби қаҳрамонлар асарда фаол ҳаракат қилувчи, воқеаларни олға сурадиган персонаж бўлса, Чехов ёки Қаҳҳор болалари кўпроқ пассив кузатувчи, башорат қилувчи рольда. Бундан ташқари, рус адабиётида баъзи болалар образлари идеаллаштирилган ҳолда (масалан, Толстойнинг бола қаҳрамонлари ахлоқий нуқсонлардан холи бир тарзда), ўзбек адабиётида эса болалар қизиғарли реал характерда, камчиликлари билан бирга тасвирланади. Қоровой шўх ва чаққон, баъзан тентаклик қилиб қўяди, лекин шу билан жозибадор; Толстойнинг Николенкаси эса худди катта одамнинг кичик

кўринишдаги версиясидай етилгандир – унда катта ақланиш аломатлари бор. Бу ҳам ёзувчилар услуби туфайли бўлган фарқ, албатта. Бир фарқни яна таъкидлаш мумкин: асарлар яратилиш мақсади. Албатта, ҳар бир асарнинг кўп мақсади бўлади, аммо умумий қилиб айтсак, совет даври ўзбек ёзувчилари бола образлари орқали ҳам тарбиявий-маърифий вазифани кўпроқ кўзладилар. Масалан, “Шум бола”нинг чиқарилиш вақтида (1936) совет жамиятида болалар ҳақидаги адабиётга талаб катта эди, ёзувчи ҳам боланинг ўтмишдаги қийин аҳволини кўрсатиб, янги давр кадр-қимматини оширишга хизмат қилди. Чехов каби ёзувчилар эса бевосита тарғиботдан кўра, бадиий ҳақиқатни биринчи ўринга кўйишган – у болалар образларини яратиш, ўқувчига хулосани ўзи чиқариш имконини беради, юзма-юз насиҳат қилмайди. Шунга кўра, ўзбек асарлари баъзан тўғридан-тўғри муаллиф томонидан хулоса ёки сабоқ бериш билан яқунланиши мумкин (масалан, Қаҳҳорнинг айрим ҳикоялари ва ҳикоятлари шунақа), рус классикларида бу камроқ учрайди.

Хулоса ўрнида таъкидлаш жоизки, бола образининг насрий адабиётдаги талқини – бу нафақат адабий усул, балки катта маънавий-тарбиявий вазифага эга бўлган явлашдир. Ўзбек ва рус адабиётларида болалар образлари орқали ҳар икки халқнинг ўзига хос оғриқлари ва орзулари тасвирланган. Болаларнинг кулгуси ортида йиғиси, йиғиси ортида эса умиди бор. Шу боис ўқувчи исталган миллат вакили бўлсин, бу асарлардаги болалар тақдирига бефарқ қарай олмайди. Ғафур Ғулوم, Абдулла Қаҳҳор, Антон Чехов, Лев Толстой каби адабиёт намояндalари бола образларини яратиш орқали ўз даврлари ҳақиқатини адолат билан акс эттирдилар ва келажак авлодга муайян сабақ қолдирдилар. Улар тасвирлаган болалар – етим Қоровой, индамас Абдулла, содда Ванька, ҳисчан Николенка ва бошқалар – адабиёт томошасида абадий яшайдиган қаҳрамонлардир. Бу қаҳрамонлар орқали берилган инсонпарварлик, адолат ва маърифат ғоялари эса ҳозирги кунда ҳам ўз кадр-қимматини йўқотмаган, балки янада долзарбдир.

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“BERUNIY” YOZIB TUGALLANGANMI?

Boyxurozov Diyorbek Sherzod o‘g‘li

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Annotatsiya: Maqsud Shayxzodaning Hindiston safarida Bobur va uning avlodi qurgan davlatni ko‘rib lol qolsada, Beruniyning “Hindiston” asarida tasvirlagan manzaralar, urf-odatlar o‘zgarmasdan saqlanganligini uni ko‘proq taajjubga soladi va Beruniy haqida drama yozishni maqsad qiladi.

Abstract: While Maqsud Shaikhzadeh was amazed to see the state built by Babur and his descendants during his trip to India, he was even more surprised to see that the landscapes and customs described in Biruni's work "India" had been preserved unchanged, and he set out to write a drama about Biruni.

Аннотация: Хотя Мақсуд Шейхзада был удивлен, увидев государство, построенное Бабуром и его потомками во время его поездки в Индию, он был еще больше удивлен тем, что сцены и обычаи, описанные в произведении Беруни «Индия», остались неизменными, и он задался целью написать драму о Беруни.

Kalit so‘zlar: Maqsud Shayxzoda, Hindiston, Abu Rayhon Beruniy, Hindiston, Bobur.

Keywords: Maksud Shaykhzoda, Hindiston, Abu Raikhon Beruni, Hindiston, Bobur.

Ключевые слова: Мақсуд Шейхзада, Индия, Абу Райхан Беруни, Индия, Бабур.

1960 yili Shayxzoda rafiqasi bilan Karlovi Variga borib, picha davolanganidan keyin, 1961 yilning mart oyida Hindistonga safar qilgan edi. Har ikki xorijiy mamlakatga qilgan safari, garchand “Osiyo devoni” she‘rlar kitobi yakunlanmay qolgan bo‘lsa-da, shoirning shu yillarga oid she‘rlarida o‘z ifodasini topgan. Hindiston – Bobur va boburiylar tomonidan uch yuz yil davomida idora qilingan mamlakat. Shuning uchun ham Sovet davlatining “temir darvoza”lari ochilgan bir davrda bu mamlakat o‘zbek shoirining e’tiborini tortgan va unda Hindistonga sayyoh sifatida borish istagi uyg‘ongan edi. Ammo oddiy sayyoh emas, balki shoir sayyoh Hindistonga borib, Bobur singari vatandoshlarimiz qadamjolarini ziyorat qilgan ekan, demak, unda biror ijodiy niyatning tug‘ilgan bo‘lishi tabiiy edi. Shubhasiz, “Hindiston” deganda shoirning ko‘z oldiga dastavval Bobur kelgan bo‘lishi shubhasiz. Ammo o‘sha yillarda Bobur nomini tilga olish va u haqda yirik asar yozib nashr etish ilojisiz edi. Shuning uchun u Bombay ko‘chalari bo‘ylab kezinganida boshqa bir jahongashta o‘zbek shoirini eslaydi:

Nimalarni o‘yladim, bilsangiz u dam, Esladimki, yetmish yil bundan muqaddam – Bu yerda jag‘ongashta bitta sargardon Xo‘qandlik bir musofir yurgan ekan-ku! Guvohday u yo‘lchini ko‘rgan ekan-ku!..... Uni yurtdan quvgandi “falakning charxi”, U faqirdi. She’rning ma’lumdir narxi. Shoir edi, shu uchun balki noiloj – Chaynar edi vijdonni dunyoning dardi. “Mayda pul”ga, afsuski, doimo muhtoj, Ko‘z yoshin siyoh qilib g‘azal bitardi. Bombayda uni eslab men bo‘ldim diqqat, O‘zim mehmon bo‘lsam-da esimni faqat – Mehmon bo‘lib band etdi Zokirjon Furqat. Shayxzoda 50-yillarning ikkinchi yarmida Furqat hayoti va ijodini qunt bilan o‘rganishga kirishgan edi. Hindistonga qilgan safari chog‘ida esa jahongashta shoirning fojiali taqdiri uning ijodiy xayollarini zabt eta boshladi. Ammo 1960 yilda Turob To‘la va Mixail Melkumov ssenariysi asosida suratga olingan “Furqat” fil’mining ekranga chiqarilgani, Izzat Sulton qalamiga mansub “Shoir qalbi” opera librettosi va “Rossiya nuri” kinossenariysining yozilganligi uning ijodiy rejalariga ma’lum darajada rahna soldi. Biroq u 1963 yili “Mirzo Ulug‘bek” tragediyasi ustida ishlashda davom etar ekan, ilmiy doiralarda, yana o‘n yildan keyin Abu Rayhon Beruniy tug‘ilgan kunga 1000 yil to‘lishi va shu munosabat bilan buyuk o‘zbek olimi yubileyini nishonlash masalasi ko‘tariladi. Bundan voqif bo‘lgan Shayxzoda “Mirzo Ulug‘bek”ni tugatar-tugatmas, Beruniy va u yashagan tarixiy davrni o‘rganishga kirishadi. O‘sha yillarda “O‘zbekiston madaniyati” (hozirgi “O‘zbekiston adabiyoti va san’ati”) gazetasining mas’ul kotibi bo‘lib ishlagan Miad Hakimov 1964 yilda “Go‘zallik navkari” degan reportaj-maqolasini yozish uchun Shayxzoda bilan uchrashib, unga: “Shayx aka, teatr shinavdalariga yana nimalar tortiq qilmoqchisiz?” - degan savol bilan murojaat etgan. Mana, Shayx akaning bu savolga bergan javobi: “Dastlab shuni aytishim kerakki, biz tarixni tarix uchun emas, balki zamonamiz uchun o‘rganamiz. O‘tmishda yuz bergan voqealardan xulosa chiqarish, ijtimoiy taraqqiyot qonuniyatlarini o‘rganish, adolat va adolatsizlik, yaxshilik va yomonlik o‘rtasidagi kurashni ochib berish bizning vazifamizdir. Shu vajdan ham o‘tmishda yashagan va ma’lum darajada davrning ziddiyatlarini o‘zida aks ettirgan monumental insonlar, ulkan xarakterlar hamda dahshatli fojialar hamisha meni qiziqtirib kelgan. Shu vaqtgacha yozgan ikki asarimning mavzusi ham shu bilan izohlanadi. Hozir men ulug‘ olim va mutafakkir Beruniy haqida bir nima yozish niyatida yuribman, shunga materiallar to‘playapman”. Shayxzodaning Beruniy to‘g‘risida asar yozmoqchi bo‘lganligi haqidagi ilk bosma ma’lumot - mana shu. Shu yillarda shoir bilan yaqin aloqada bo‘lgan, uning vafotidan so‘ng adabiy merosini o‘rganish va targ‘ib etish bilan mashg‘ul bo‘lgan Muhsin Zokirovning ma’lumot berishicha, Shayxzoda Beruniy hayotini o‘rganishga katta ishtiyoq bilan kirishib, arab, fors, turk va rus tillaridagi mavjud manbalarni o‘rganibgina qolmay, xalq o‘rtasida

tarqalgan rivoyatlar bilan ham astoydil qiziqqan. Uning Beruniy davri va hayotiga oid manbalardan olgan nusxalari o‘ndan ziyod mikrofil’ni, ko‘chi

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MAKTAB ZO'RAVONLIGINING MADANIY TAHLILI: YAPONIYADA VA O'ZBEKISTONDA YOSHLAR ORASIDAGI SHAKL, SABAB VA OQIBATLAR

Amirova Yulduz Qodirjon qizi

Ilmiy darajasi: magistr

Unvoni: yo'q

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Annotatsiya: Yaponiyada va O'zbekistonda yoshlar orasida uchraydigan bullying shakllari, sabablari va oqibatlari solishtiriladi. Har ikki jamiyatda bullying o'quvchilarning o'zini qadrlash tuyg'usini salbiy yo'llar bilan oshirish istagidan kelib chiqadi. Yaponiyada bu ko'proq o'z joniga qasd qilish bilan yakunlansa, O'zbekistonda ruhiy beqarorlik va ijtimoiy faollikning pasayishi bilan ifodalanadi.

Kalit so'zlar: Maktab zo'ravonligi, yoshlar, hikikomori, psixologik bosim, ijtimoiy ajratish, ruhiy salomatlik, o'zini qadrlash, ta'lim muammolari

Maktab zo'ravonligi yoshlar orasida global muammo bo'lib, har bir jamiyatda u o'ziga xos shaklda namoyon bo'ladi. Ushbu tezisda biz Yaponiyada va O'zbekistonda maktab zo'ravonligi qanday ko'rinishda yuzaga chiqishini, uning sabablari va oqibatlarini solishtirgan holda tahlil qilamiz.

Yaponiya: shakl, sabab va oqibatlar

Yaponiyada maktab zo'ravonligining keng tarqalgan shakli — ijtimoiy chetlatish va psixologik bosim. Bu holat, ayniqsa, maktab muhitida yaqqol namoyon bo'ladi. O'quvchilar ko'pincha sinfdagi kuchsizroq, o'z fikrini aytmaydigan yoki jismoniy jihatdan zaifroq bo'lgan bir kishini "nishonga" olishadi. Ularga nisbatan:

- **Shaxsiy narsalariga zarar yetkazish** (sumkasini yirtib yuborish, narsalarini yo'qotish),
- **Tahqirlovchi yozuvlar** ("o'lib ket", "o'lsang yaxshi")ni daftar va partasiga yozish,
- Va hatto **psixologik terror** qilish holatlari kuzatiladi.

Bu holatlarning asosida nafaqat **ta'lim tizimining haddan ziyod raqobatga asoslangani** va **"yagona bo'lishga intilish" madaniyati**, balki ayrim o'quvchilarning o'zini qadrlash tuyg'usini boshqalarni kamsitish orqali "mustahkamlash" istagi yotadi.

Oqibatlar:

Bunday muhit yoshlarning ruhiy holatiga chuqur ta'sir ko'rsatadi. Bu esa faqat

"**hikikomori**" — **jamiyatdan butunlay ajralish** holatlari bilan emas, balki ko'proq o'z joniga qasd qilish kabi og'ir oqibatlar bilan ham yakunlanadi. Yaponiya o'smirlar orasida o'z joniga qasd qilish bo'yicha dunyodagi eng yuqori ko'rsatkichlardan biriga ega.

O'zbekiston: shakl, sabab va oqibatlar

O'zbekistonda esa maktab zo'ravonligi ko'proq jismoniy tahdid, hajv qilish, masxara qilish, guruhdan chetlatish kabi shakllarda namoyon bo'ladi. O'quvchilar sinfdoshlari orasida o'zini ko'rsatish yoki boshqalar ustidan ustunlik qilish maqsadida kimnidir:

- **Laqab qo'yish, tashqi ko'rinishini hajv qilish,**
- **Guruh o'yinlariga yoki suhbatlarga qo'shmaslik,**
- **Yoki o'qituvchiga doimiy arz qilish** kabi usullarga murojaat qilishadi.

Maktab zo'ravonligi sabablari orasida:

- **Jamiyatda tarqalgan "kuchli bo'lish", "ko'zni pishitish" kabi stereotiplar,**
- **Ota-onalarning "o'zingni yo'qotma", "erkak bola yig'lasa bo'lmaydi" degan yondashuvlari,**
- **Va xuddi yaponiyadagidek, o'z qadrini boshqalarni kamsitish orqali ko'tarishga bo'lgan ehtiyoj bor.**

Oqibatlar:

O'zbekistonda maktab zo'ravonligi kamdan-kam hollarda "o'lsang yaxshi" kabi to'g'ridan-to'g'ri ruhiy bosim shaklida bo'ladi. Bu, ehtimol, **islomiy e'tiqodda joy olgan "yomon tilak o'zingga qaytadi", "jon Allohnikini"** degan tushunchalar bilan bog'liq bo'lishi mumkin. Shuning uchun, o'z joniga qasd qilish holatlari **qiyin va og'ir psixologik sharoitlarda** yuzaga chiqadi, ammo umumiy statistikada **ancha kam uchraydi.**

Maktab zo'ravonligining o'zbek kontekstidagi oqibatlari ko'proq:

- **Past o'zini baholash,**
- **Darslarga bo'lgan befarqlik,**
- **Ichki tajovuzni bosish yoki atrofdagilarga chiqazish** ko'rinishida namoyon bo'ladi.

Xulosa:

Har ikki mamlakatda maktab zo'ravonligi madaniy kontekstga ko'ra turlicha shaklga ega bo'lsa-da, uning ortida bir xil ijtimoiy ildizlar — **bosim, stereotiplar, va "qadrni boshqalar hisobiga oshirish" mentaliteti** yotadi.

Bu holatlarni o'rganish:

- Har bir jamiyatda **madaniy kontekstga mos yondashuvlar** ishlab chiqish,
- **Psixologik yordam tizimlarini rivojlantirish,**
- **Va eng asosiysi, o'quvchilarning o'zini qadrlash hissini sog'lom yo'llar bilan shakllantirishga yo'l ochadi.**

USING THE COMMUNICATIVE APPROACH IN TEACHING ENGLISH AS A FOREIGN LANGUAGE (EFL)

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Abstract: This article explores the use of the Communicative Approach in teaching English as a foreign language (EFL). It highlights the key principles of the method, discusses various classroom strategies such as pair and group work, and evaluates the benefits and challenges of applying this approach in different learning environments. The article argues that by focusing on meaningful communication and real-life context, students develop greater fluency and confidence. However, the Communicative Approach also presents challenges, such as unequal student participation and teacher preparedness. The study provides practical recommendations to overcome such difficulties and optimize language learning outcomes.

Key words: communicative approach, EFL, interaction, group work, fluency, speaking, real-life context, student-centered learning.

The Communicative Approach is a method of teaching language that emphasizes interaction and real-life communication as the primary goal of learning. Unlike traditional grammar-based methods, it encourages students to use the target language for meaningful exchanges rather than memorizing isolated rules. One of the central principles is that language learning should be student-centered and driven by communicative needs. This means that learners are given opportunities to speak, listen, read, and write in English within authentic or semi-authentic contexts. For example, instead of repeating a sentence like “This is a pen” several times, students may role-play a classroom situation where they have to ask for and offer stationery items. Another key idea is the focus on fluency over accuracy in the early stages. Errors are seen as a natural part of the learning process, and the teacher’s role is to facilitate rather than control the communication. Additionally, the approach supports task-based activities, which involve real-life situations such as planning a trip or interviewing a classmate. These elements all aim to make language learning more relevant and engaging for students.

One of the most effective strategies in this approach is pair work, where two students collaborate on a task that requires communication. For instance, students might be given different parts of a story and must ask questions to complete the narrative together. This not only promotes speaking but also active listening and information

exchange. Another strategy is group work, which allows learners to interact with several peers and use the language in varied ways. Group activities such as debates, role plays, or problem-solving tasks encourage negotiation of meaning and promote teamwork. For example, in a group of four, students could plan a birthday party, deciding on location, guest list, food, and entertainment. Such tasks help them practice vocabulary related to everyday life while also developing their speaking confidence. Teachers may also use information gap activities, where one student has information that the other needs. To complete the task, students must communicate effectively, often asking questions and clarifying ideas. Moreover, classroom discussions on familiar topics, like hobbies or favorite movies, help students express their opinions freely. These activities are not only engaging but also build practical communication skills that go beyond the classroom.

The Communicative Approach offers several benefits that significantly enhance language learning. First, it increases student motivation because learners feel they are acquiring a skill they can actually use in real-life situations. When students successfully complete a real-world task in English, such as giving directions or ordering food, they feel a sense of accomplishment. Secondly, it builds fluency and confidence

As students frequently interact with peers, they become less afraid of making mistakes and more comfortable using English. Thirdly, this approach allows for the development of all four language skills — speaking, listening, reading, and writing — often in an integrated way. For instance, a project on describing a city may involve reading about it, writing a short guide, and presenting it orally. However, the method also has its challenges. One issue is that it may be difficult to manage in large classes where not every student gets equal time to speak. Additionally, students with lower proficiency may feel anxious or left out during open-ended discussions. Another challenge is that some teachers may not be fully trained to implement communicative techniques effectively. In schools with limited resources, it may also be difficult to organize group activities or bring in authentic materials. Despite these issues, the overall benefits outweigh the drawbacks when the approach is applied thoughtfully

In conclusion, the Communicative Approach has proven to be an effective method for teaching English as a foreign language. It focuses on developing learners' ability to communicate in real-life situations, which is often the ultimate goal of language education. By engaging in pair work, group discussions, and task-based learning, students can build both their fluency and confidence. The approach also encourages active participation, creativity, and problem-solving skills, which are essential for success in the 21st century. Nevertheless, teachers must be aware of its challenges, such as classroom management and differences in student proficiency levels. With adequate

training, planning, and adaptation to the local context, the method can be successfully implemented even in resource-limited settings. Importantly, teachers should create a safe and supportive environment where learners are not afraid to make mistakes. When used consistently, the Communicative Approach not only improves language competence but also promotes lifelong learning. Therefore, it remains a valuable tool in modern language classrooms, especially in countries where English is learned as a foreign language.

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**ERKIN VOHIDOV SHE'RIYATIDA MUMTOZ ADABIY AN'ANALAR
TALQINI**

BuxDPI dotsenti: Sh. Nizomova
1–kurs magistranti: S.Q. Davlatova

Annotatsiya: Ushbu maqolada Erkin Vohidovning o'zbek adabiyotiga, xususan, g'azal janri taraqqiyotiga qo'shgan behisob hissasi shoir g'azaliyotidagi mumtoz adabiy an'analar, badiiy san'atlar va an'anaviy obrazlar haqida mushohadalar mavjud.

Kalit so'zlar: aruz, g'azal, tashbeh, tazod, adabiyot, talmeh, adabiy an'ana, yumor.

**INTERPRETATION OF CLASSICAL LITERARY TRADITIONS IN THE
POETRY OF ERKIN VOHIDOV**

Annotation: This article contains observations about Erkin Vohidov's invaluable contribution to Uzbek literature, especially to the development of the gazal genre, the classical literary traditions, artistic arts, and traditional images in the poet's gazal writing.

Keywords: gazal, tashbeh, tazod, literature, talmeh, humor, literary traditions

**ИНТЕРПРЕТАЦИЯ КЛАССИЧЕСКИХ ЛИТЕРАТУРНЫХ ТРАДИЦИЙ В
ПОЭЗИИ ЭРКИНА ВОХИДОВА**

Аннотация: В данной статье собраны наблюдения о неопределимом вкладе Эркина Вохидова в узбекскую литературу особенности развития жанра газели классических литературных традиций художественного искусства и традиционных образов в газели поэта.

Ключевые слова: газаль, ташбих, тазо, литература, ялме, юмор, литературные традиции

O'zbekiston Qahramoni, O'zbekiston xalq shoiri, millatimizning ulug' namoyandasi Erkin Vohidov ulug' nosir, publitsist, tarjimon, olim ham edi.

Erkin Vohidov ijodi mumtoz adabiyotga xos bo'lgan ohanglar bilan yo'g'rilgan, ulug' mutafakkir bobolarimiz ijodidan suv ichgan nihol bo'lib yetishdi. Bu nihol ne-ne bo'ronlar-u, vahshatlarga dosh berib chinakam daraxt bo'ldi, bu daraxtning hosilidan esa hali-hanuz, balkim yana ming yillar osha yosh avlod bahra olib yashaydi. Shoirning ijodi ko'p qirrali va keng qamrovli. Xoh nasr, xoh nazmda deysizmi, uning ijodi abadiyatga yo'g'rilgan. Aruz "juda eski va tuzumga to'g'ri kelmaydi", degan iddaolar bilan adabiyotdan siqib chiqarilayotgan bir paytda, uning o'lik taniga jon ato etgan ham, barmoqni yangicha talqinda maydonga olib chiqqan ham, haqni gapirish o'limga teng bo'lgan davrda baralla haqiqatni kuylagan ham, yumor orqali xalqimizga ko'zgu

tutgan ham – Erkin Vohidovdir. Tilimizning, millatimizning fidoyi jonkuyarlaridan bo‘lgan Omonulla Madaev mana bunday yozadi; “Erkin Vohidov ijodi she‘riyat muxlisi uchun favqulodda yangilik xazinasi hisoblanadi. Xususan, barg ostidan iboli g‘unchaning muloyim boqishi, gullar oshiq bulbulning she‘r daftari ekani, quyosh etagiga oq bulut bog‘lab, o‘rik shoxlarida bodroq qovurishi, yana shu quyoshning o‘zi majnuntolning yuvilgan sochlarini tarashi, qo‘yingki, “inson asta-asta boqiylikka o‘tadi, xolos”ligi faqat tug‘ma dilbar shoir kashfiyoti bo‘lishi mumkin. Muhimi, bu yangiliklarni aynan o‘zbekning sinchkov ko‘zi ko‘rgani. Chunki shoirimiz butun vujudi, butun borlig‘i bilan, his-tuyg‘ulari bilano‘zbekning farzandi edi”[2,11]

Erkin Vohidov she‘rlarida mumtoz adabiyotga xos badiiy vosita, Sharq adabiyotidagi an‘anaviy obrazlar, turfa xil she‘riy san‘atlarning go‘zal topilmalarini uchratish mumkin. G‘azal, qasida, muxammas, ruboiy kabi mumtoz lirik janrlarda qalam tebratdi. Alisher Navoiy, Fuzuliy kabi buyuklikda benazir shoirlarimizga tatabbular bitdi. Xususan, g‘azal janriga yangi nafas olib kirgan ijodkor uslubining o‘ta ravon va samimiyligi bilan adabiyot ixlosmandlari orasida tilga tushdi. Mumtoz shoirlarimiz she‘rlari ta‘sirida, ular ruhi va shaklida yaratilgan ijod namunalari asrlar osha keyingi avlod tafakkuri uchun ham asos vazifasini o‘taydi.

Shu o‘rinda adabiyotshunos olim I. G‘afurovning ushbu fikrlari diqqatga sazovordir: —E.Vohidov zamondoshimiz. U o‘zi bilan birga she‘r xazinalarini olib yuradi. Uning bilan birga Navoiy yurgandek, Fuzuliy yurgandek, Gyote yurgandek, Geyne yurgandek, G‘afur G‘ulom, Hamid Olimjon, Cho‘lpon yurgandek[7,346 - bet]. Shoirning 1969-yilda nashr etilgan “Yoshlik devoni”dan o‘rin olgan ijod namunalari mumtoz adabiyot an‘analari ruhida yaratilganligi, mumtoz adabiyotga xos bo‘lgan badiiy vosita va she‘riy san‘atlarning qo‘llanganligi, zamonaviy g‘azalchilikni rivojlantirganligi bilan alohida ahamiyatlidir. Ushbu devondan g‘azal, ruboiy, muxammas kabi janrlar keng o‘rin olgan. Shuningdek, shoirning ko‘pgina she‘rlarida mumtoz adabiyotga xos tushuncha, atama, obraz va timsollar ishlatilganligining guvohi bo‘lamiz: sanam, hajr, vasl, sayyod, sayd, ohu, jodu, ishq domi, qahrabo, may, mayxona, g‘am sipohi, sarv kabilar bunga misoldir.

Ikki irmoq ko‘z yoshida **hajr** dardidir ayon,

Vasl shavqi zohir o‘lg‘ay raqsida, kulgusida.

yoki

Saydi ishq so‘lgan ko‘ngilga qo‘ymangiz behuda ayb,

Bo‘lsa **bandi domi sayyod** yo‘q erur orzuda ayb.

Shoir ijodidagi mumtoz an‘analar haqida fikr yuritganda, uning sharq adabiyotida tez-tez uchraydigan an‘anaviy obrazlardan mohirona foydalanganligining guvohi bo‘lamiz:

Sevgi vodiysida menga teng kelolgay qaysi **Qays**,
Ko'nglim ochsam ikki dunyo bu kabi afsona yo'q.

Oshiq o'z ishqini bayon etar ekan, sevgisi Qaysdan ham kuchliroq ekanligini agar ishqini izhor qilib doston yozsa, bunday ishq, bunday afsona ikki dunyo yo'qligini bayon qiladi. "Samar bo'lg'ay" g'azalida esa yorning go'zalligi Farhod va Shirin obrazidan hamda dostondagi ko'zgu motividan foydalangan holda juda go'zal tasvirlanadi:

Tirilsa nogahon **Farhod** yuzingni ko'rsa ko'zguda

Kechib **Shirinidin** yuz yil kuyingda darbadar bo'lg'ay.

Shoir ijodining yana bir jihati shundaki, u mumtoz lirik janrlarning gultoji bo'lgan g'azalga yumorni, yengilgina kulguni mohirlik bilan yashira olgan. G'azallar asosan ijtimoiy mavzuda bo'lib, turmushdagi oddiy jarayonlar, jamiyatdagi ba'zi illatlarni kitobxonga sodda va samimiy tarzda tasvirlab beradi. Bu orqali ijodkor bir yo'la 3 ta ishni mohirona ado etadi: mumtoz an'analarga amal qiladi, ijtimoiy hayotni qamrab oladi va o'quvchiga yengilgina tabassumni hadya qiladi.

"Ko'chamen" g'azalidan:

Har ko'cha obod,hamon men turfa vayron ko'chamen'

Yozda changistonu,qishda balchig'iston ko'chamen.

Ko'chamen der bo'lsam evoh ko'plar aylar ishtiboh,

Bilmadim rost ko'chadurmen,yoki yolg'on ko'chamen.

Shoir ushbu g'azalida oddiy qishloq ko'chasini juda ajoyib shu bilan birga yengil kulgu orqali tasvirlagan. Tasvirlarda tajnis sana'tidan ham unumli foydalanilgan.

"Boshindadir" g'azalidagi ushbu misralar ham sizga ajoyib kayfiyat ulashmay qo'ymaydi:

O'n sakiz ming olam oshubi padar boshindadir,

Ne ajab chun o'g'li oning o'n sakiz yoshindadir.

Ul padar oh urmasin,nechu yaqosin chok etib

Neki badfe'l bo'lsa bari ushbu beboshindadir.

O'zgalardan kulgay erdi ko'cha-ko'yda bir zamon,

Aqlga yuz hayrat emdi,bul aning qoshindadir.

G'azal qonuniyatlarini chetlab o'tmagan holatda unga yumorni sig'dirib,zamonaviylik ruhini singdirib kitobxonga yetkazib berish o'jodkordan juda katta mahorat talab qiladigan jarayondir.

Mumtoz adabiyotning yana bir go'zal tomoni –she'riy san'atlarning qo'llanishi. Erkin Vohidov g'azallarida ham she'riy san'atlarning betakror namunalarini ko'rishimiz mumkin.

1. Talmeh(misrada mashhur shaxs yoki voqeaga ishora qilish)

1. Devonning “Debocha’sidan:

Ey munaqqid sen g’azalni ko’hna deb ranjitmagil,
Sevgi ham **Odami Atodin** qolgan inson qonida.

2. **Navoiy** sham kabi yonib xazondek sarg’ayib so’lmish,
Varaqlar ham olibdir sohibi devoni rangidan.

Fuzuliy Karbalo dashtin quyundek kezdi Qays birlan
Dili hech topmadi taskin, davrning boda bangidan.

3. Ishtiyoq (baytda o’zakdosh so’zlardan foydalanish)

1. **Gul** bo’lib, **gul-gul** yonib **Gulshan** aro **Gulchehralar**,
Gul uzib o’ynar qo’yib **gulga** bino **Gulchehralar**.

2. Otashin **gul** uzdim, ol, bu shohi **gullar** shohi **gul-**
Gul sochiq yo’llarda bo’lsin, **gul** yuzim hamrohi **gul**

4. Tajohil-u orif (Ritorik so’roq, baytning mazmunida so’roq, ikkilanish, gumonsirash,
hayratlanish sezilib turadi).

1. “G’uncha” g’azalidan:

Barg ostidan muloyim boqqan iboli g’uncha,
Ne sirni saqlagaysan, bag’ring nechun tuguncha?
Pinhon siring, bayon et, ko’ksingni qilma ko’p qon,
Bu yoki ishq atalgan bizga ayon tushuncha?

5. Tashbeh (o’xshatishning bir turi)

1. “Ko’zing” g’azalidan:

Hajrdin tor bu ko’ngilga **shu’la afshondir ko’zing**,
Yo magar ko’nglim yo’qolgan **tor shabistondir ko’zing**.
Husn ahli ichra tengsiz, sen-ku **hoqonsan o’zing**,
Sehr mulki ichra tanho **shohu sultondir ko’zing**.

6. Tashxis (shaxslantirish)

1. “Rashkim” g’azalidan:

Ko’zim yongay senga **nargis ko’zin tiksa chamanlarda**,
Yashirmam lolaga rashkim ayon bo’lgay ko’zimdan ham.

2. “Yana qalamga” g’azalidan:

Orazin tasvir etarda, bargi gul chok-chok o’lub,
Qoshi ta’rifini aylab yig’lasin shaydo qalam.

7. Tazod (zidlantirish, baytda bir-biriga qarama-qarshi so’zlarni qo’llash)

1. “Samar bo’lg’ay” g’azalidan:

Seningsiz menga kom yo’qdir, asal ichsam zahar bo’lg’ay,
Sening birlan shirin so’zim, **zahar** yutsam **shakar** bo’lg’ay.

2. “Rubobim tori ikkidur” g’azalidan:

Rubobim tori ikkidur: biri **quvnoq**, biri **mahzun**,
Ki baytim satri ikkidur: biri **dilxush**, biri **dilxun**.

8. Irsoli masal (baytlarda maqol, hikmatli so'zlardan foydalanish)

1. "O'rtada begona yo'q" g'azalidan:

Kuyida men tosh boshimni urmagan ostona yo'q,

Elda bor shunday masal: **Jon chekmasang, jonona yo'q.**

2. "Yo'q emish orzuda ayb" g'azalidan:

Sen-ku Zuhrosan falakda intizoringman, faqat,

Ne ajab tolpinsa ko'nglim, **yo'q emish orzuda ayb.**

Ijodkor g'azalda ham katta ijtimoiy mohiyat, inson qalb iztiroblari va dramatik kechinmalarni ifodalash mumkin ekanligini isbotlab berdi. Ayrim g'azallarida so'zning jozibasi, harorati, nafis va latif ifoda usulida namoyon bo'lsa, ayrimlarida inson qalbining og'ir kechinmalari, ijtimoiy hayotning falsafiy mushohadasi va mazmuni bayon etiladi:

Barg ostidan muloyim boqqan iboli g'uncha,

Ne sirni saqlagaysan, nechun bag'ring tuguncha.

Bo'ldingmi men kabi yo bir bevafoqa oshiq,

Ayt, sevganingni senga parvosi yo'qmi uncha.

Nihoyatda ravon, sodda va samimiy satrlar. SHoir – oshiq boshini egib turgan atir gul g_unchasida o'zining taqdirini, kechinmalari, ruhiy holatini, oshqlikning iztirobli ayni paytda rohatbaxsh ruhiyatini ko'radi. Unga o'zini qiyoslaydi. Naqadar latif va jozibador o'xshatish. Umuman, olganda Erkin Vohidov tabiatan mayin va latif inson edi.

Xulosa qilib aytganda Erkin Vohidov mumtoz adabiyot adabiyot an'alariga rioya qilgan holda, salaflari ijodidan ta'sirlanib, g'azallarda keltirilgan obrazlarni badiiy rivojlantiradi, mazmunan boyitadi. Ilmi bade' qonun-qoidalariga amal qiladi. Qofiya va vazn xususiyatlarini saqlashga harakat qiladi. Badiiy san'atlar borasida, ajoyib mubolag'alar yaratadi. Erkin Vohidovning mumtoz lirik janrlarda mohirona ijod qilishi nafaqat buyuk shoir, balki nazariy bilimlarga ega olimlik sifatlaridan ham dalolat beradi. Xulosa qilib aytganda, Erkin Vohidovning aruz vaznida yozgan she'riyatida mumtoz adabiyot xususan, Alisher Navoiy an'analari ta'siri yaqqol sezilib turadi. Haqiqiy she'riyat teran tafakkur, yorug' tuyg'ular va chinakam hayajon hosilasidir. Bu kabi ijod namunalari esa hamisha barhayotdir.

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**TA'LIM TEXNOLOGIYALARIDAN FOYDALANISH ASOSIDA
ETNOPEDAGOGIKA NAMUNALARINI O'RGATISH ISTIQBOLLARI.**

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Annotatsiya: Mazkur ishda boshlang'ich sinflarda etnopedagogika namunalarini o'rgatishda ta'lim texnologiyalaridan foydalanish masalasi o'qish fani misolida tatqiq qilindi.

Kalit so'zlar: Ta'lim texnologiyalari, etnopedagogika, o'qish fani, maqol, matal.

**ИСПОЛЬЗОВАНИЕ ОБРАЗОВАТЕЛЬНЫХ ТЕХНОЛОГИЙ ДЛЯ
ОБУЧЕНИЯ ЭТНОПЕДАГОГИЧЕСКИМ ПРИМЕРАМ: ПЕРСПЕКТИВЫ**

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Аннотация. В данной статье рассматривается использование образовательных технологий при обучении этнопедагогическим примерам в начальных классах на примере предмета «Чтение». Проанализировано, как инновационные методы и технологии обучения могут повысить качество образования и интерес учащихся за счёт интеграции национальных ценностей и культурного наследия.

Ключевые слова. Образовательные технологии, этнопедагогика, предмет чтения, пословицы, поговорки.

**USING EDUCATIONAL TECHNOLOGIES TO TEACH
ETHNOPEDAGOGICAL EXAMPLES: PROSPECTS**

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Annotation. This article explores the use of educational technologies in teaching ethnopedagogical examples in primary school, using the reading subject as a case study. It examines how innovative teaching methods and technologies can enhance the quality of education and increase students' interest in learning by integrating national values and cultural heritage.

Keywords. Educational technologies, ethnopedagogy, reading subject, proverbs, sayings.

When considering the example of second-grade students, integrating ethnopedagogical elements into the teaching process of the "Reading" subject plays an effective role in fostering a spirit of love and respect toward national and ethnic culture, traditions, and values. Utilizing ethnopedagogical methods in teaching historical topics such as "Our Ancestors" included in the second-grade reading curriculum is of great importance in shaping students' national identity.

Teaching students about Uzbekistan's rich historical heritage and the achievements of their ancestors not only enhances their knowledge but also instills patriotic feelings. Especially for second-grade students, the use of modern educational technologies allows for the presentation of topics in a more engaging and memorable way.

This article discusses how to apply elements of ethnopedagogy and modern educational technologies in the lesson on the topic "Our Ancestors." This topic provides students with a unique opportunity to learn about their history, culture, and the noble qualities of their ancestors. Through this theme, students are introduced to national values, customs, and the significant historical roles of their ancestors.

From the standpoint of ethnopedagogy, this topic encourages students to understand their national identity and nurtures a respectful attitude toward their homeland. The use of multimedia technologies in teaching the topic "Our Ancestors" makes it possible to present the material visually, thus enhancing comprehension.

In primary education, the use of modern teaching technologies in presenting ethnopedagogical samples is a key tool in refreshing the pedagogical process and making it more effective. It plays an important role in teaching students about the nation's way of life, creative culture, and rich history.

Using multimedia, interactive technologies, and online resources to teach national culture not only deepens students' knowledge but also helps shape a younger generation that is loyal to national values and respectful of culture. At the same time, the use of modern technologies in teaching ethnopedagogical elements contributes to

increasing students' interest, fostering creative thinking, and developing independent learning skills.

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***DESCRIPTION OF LINGUOCULTURAL ELEMENTS IN SALIM ASHUR'S
POETRY***

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Annotation: This article analyzes the use of linguocultural elements in the poetry of Salim Ashur. The interrelation between language and culture in his works is explored, focusing on how cultural values are expressed through linguocultural markers related to national traditions, natural symbols, and historical references. The article examines how Ashur's poetry reflects respect for language and culture, revealing national symbols, nature metaphors, and historical legacies that shape the cultural identity of the Uzbek people. The research is significant for understanding the linguistic and cultural dimensions of Salim Ashur's works.

Keywords: poetry, linguocultural element, culture, nature symbols, historical elements, national values, metaphors, folk traditions.

Salim Ashur is one of the prominent figures in Uzbek poetry, whose works are deeply imbued with the national culture and language. This article focuses on analyzing the linguocultural elements used in his poetry. Linguocultural elements are those linguistic units that reflect cultural values, traditions, customs, and worldviews through language. Ashur's works present a rich blend of his respect for cultural heritage, historical events, and the natural environment. In this study, we will examine how linguocultural elements are employed in Ashur's poetry and how they contribute to shaping the meaning of his works.

Salim Ashur's poetry often reflects the traditional values, history, and natural environment of the Uzbek people. His works are filled with symbols and references that carry both linguistic and cultural significance. The linguocultural elements in his poetry can be categorized into several groups:

National Symbols and Images: Ashur frequently uses words and images that are emblematic of Uzbek national identity. Words such as "holiday," "birth," "friendship," and "homeland" are more than just linguistic units; they embody the social and moral values of the Uzbek people.

Nature and Its Symbols: Nature plays a significant role in Ashur's poetry, where elements such as mountains, rivers, birds, and flowers are often symbolic. These nature-based symbols are not only used to describe the physical environment but also

to reflect cultural attitudes, traditions, and the collective memory of the people. For instance, terms like “mountain,” “river,” “bird,” and “flower” are not just descriptive; they evoke a sense of national identity and cultural pride.

Historical and Cultural References: Ashur’s poetry often touches upon the rich history of the Uzbek people, emphasizing national struggles, freedom, and the legacy of historical figures. Words such as “Bukhara,” “Samarkand,” and “Tamerlane” represent more than historical cities or figures—they are symbols of the nation’s past struggles and triumphs. These references are deeply rooted in the national consciousness and reflect the cultural importance of the country's historical sites and figures.

The analysis of the poems reveals that in Salim Ashur's works, one can encounter linguistically and culturally rich linguistic phenomena. Specifically, some words and phrases in his poems vividly reflect the characteristics of the national mentality. Additionally, certain symbolic meanings and figurative devices showcase the national color. It is evident that Salim Ashur’s poetry is significant in terms of reflecting the national spirit, culture, and traditions of the Uzbek people. In this respect, his poems are worthy of deep study in the fields of linguistics and literary criticism.

The analysis of the poem "You will come tomorrow..." reveals that the author, while discussing the theme of love, also glorifies high human virtues such as loyalty and faithfulness, which are characteristic of the Uzbek national mentality. Especially, the line “I will remain loyal to you for life” demonstrates the hospitality and nobility of our people. To express such a complex feeling, the poet skillfully employs alliteration. From the perspective of artistic perfection, the poem’s tone and rhyme scheme are noteworthy. Each stanza concludes with an anaphoric repetition that emphasizes the central emotional and intellectual direction of the poem. It can be seen that in this poem, the author is able to harmoniously interpret the feeling of love alongside national values.

Salim Ashur’s use of linguocultural elements is highly sophisticated, adding depth and richness to his works. He uses these elements not only for aesthetic and artistic purposes but also as a way to convey deep cultural meanings. Each word or phrase carries with it a significant cultural context, often intertwined with the collective memory of the people.

The meaning of his poetry is often amplified through the use of these linguocultural markers. The metaphors, symbols, and cultural references within his poetry help to create a vivid picture of the Uzbek way of life, traditions, and values. This is particularly evident in his depictions of the natural world, where he uses nature not only as a backdrop but as an active participant in conveying cultural messages.

Salim Ashur's poetry is a rich tapestry of linguistic and cultural elements, which work together to express the values, traditions, and historical experiences of the Uzbek people. Through the use of national symbols, nature imagery, and historical references, Ashur's works transcend mere poetic expression and become a vehicle for conveying deep cultural identity. The study of these linguocultural elements in his poetry enhances our understanding of the interrelation between language and culture, offering valuable insights into the national consciousness of the Uzbek people.

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Русский язык – мост, соединяющий народы: научный и социокультурный анализ

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Аннотация: Статья посвящена системному исследованию роли русского языка в качестве фактора гуманитарной интеграции и межнационального диалога. Автор анализирует исторические, социолингвистические и геополитические аспекты распространения и функционирования русского языка, его роль в формировании единого культурного пространства, а также перспективы развития в глобализирующемся мире. Представлен анализ механизмов языкового взаимодействия и приведены конкретные примеры влияния русского языка на формирование идентичности постсоветских обществ.

Ключевые слова: русский язык, межнациональная коммуникация, гуманитарная интеграция, постсоветское пространство, социолингвистика, языковая политика, глобализация.

Abstract: The article is dedicated to a systematic study of the role of the Russian language as a factor of humanitarian integration and interethnic dialogue. The author analyzes the historical, sociolinguistic, and geopolitical aspects of the distribution and functioning of the Russian language, its role in shaping a unified cultural space, and the prospects for its development in a globalized world. The analysis of language interaction mechanisms is presented, with specific examples of the influence of the Russian language on the formation of identity in post-Soviet societies.

Keywords: Russian language, interethnic communication, humanitarian integration, post-Soviet space, sociolinguistics, language policy, globalization.

Введение

Язык — это не только средство коммуникации, но и важный социокультурный и геополитический ресурс, который исторически выполнял функции объединения различных этнических и культурных общностей. В условиях растущей

фрагментации мира и усиления этнолингвистических идентичностей значение языков-мостов приобретает особую актуальность. Являясь языком межнационального общения на протяжении нескольких веков, русский язык продолжает быть актуальным инструментом гуманитарного сближения народов. Во многих странах постсоветского пространства русский язык по-прежнему сохраняет статус одного из ключевых инструментов образования, науки, культуры и дипломатии. Он служит не только средством практической коммуникации, но и важным фактором сохранения исторической памяти, культурной преемственности и социальной стабильности. Русский язык является связующим звеном между различными регионами, обеспечивая доступ к широкому пласту мировой и российской научной, технической и художественной литературы.

Современные глобализационные процессы, цифровизация и миграционные потоки требуют формирования новых моделей межкультурного взаимодействия, в которых русский язык способен выполнять роль универсального медиатора. Языковая политика различных государств, в том числе и в Центральной Азии, показывает, что наряду с развитием национальных языков сохраняется интерес к русскому как к языку международной интеграции.

Таким образом, актуальность исследования обусловлена необходимостью переосмысления роли русского языка в современном мире: как инструмента «мягкой силы», фактора социокультурной стабильности и диалога цивилизаций.

1. Исторические основания: от национального к наднациональному

История русского языка как инструмента интеграции начинается с формирования Российской империи. Многонациональный состав государства требовал наличия общего языка делопроизводства, образования и военной службы. В XIX веке русский язык стал языком межэтнической элиты, а в XX веке — инструментом социалистической модернизации.

В советский период была реализована масштабная языковая политика, направленная на обеспечение функционального билингвизма: сохранение национальных языков при параллельном активном освоении русского. Благодаря этому он стал не просто «языком власти», а языком науки, культуры, межнациональной коммуникации.

Русский язык формировался как национальный язык в процессе становления российской государственности и имперской экспансии. Уже с XVIII века, начиная с реформ Петра I, он стал важным элементом модернизации и централизации власти, а также средством унификации многонационального

населения Российской империи. Литературная норма, закреплённая трудами таких авторов, как Ломоносов, Державин и позднее Пушкин, стала основой для формирования единого культурного пространства.

С развитием Советского Союза русский язык приобрёл статус не только государственного, но и наднационального. В многоэтнической федерации он выполнял функцию универсального средства межнационального общения, обеспечивая коммуникацию между представителями более чем 100 народов и этносов. Его использование было обязательным в сфере образования, науки, военного дела, государственной администрации и культуры. Благодаря этому, миллионы людей приобрели двуязычие, где родной язык сосуществовал с русским как языком престижной и функциональной коммуникации.

Этот наднациональный статус русского языка был подкреплён идеологией «дружбы народов» и политикой культурного сближения. Важную роль в этом процессе играли общие образовательные стандарты, трансляция культурного контента (литература, кино, телевидение), а также функционирование единой научной среды. Таким образом, русский язык стал не просто инструментом власти, но и средством формирования коллективной идентичности, основанной на общем культурном и историческом наследии.

Сегодня, в условиях постсоветской трансформации, интерес к русскому языку сохраняется во многих странах, несмотря на процессы национализации. Его историческое наследие, универсальность и богатая литература по-прежнему делают его важным культурным капиталом, особенно среди поколений, получивших образование в советское и постсоветское время.

2. Социолингвистическая динамика постсоветского пространства

После 1991 года судьба русского языка в странах СНГ стала предметом сложных дискуссий. С одной стороны — стремление к возрождению национальных языков, с другой — осознание роли русского как функционального ресурса.

Социолингвистические исследования показывают:

- устойчивое присутствие русского языка в сферах образования, бизнеса и СМИ (Таджикистан, Казахстан, Беларусь);
- сохранение билингвизма в городских центрах;
- высокая мотивация к изучению русского языка среди молодёжи (особенно в контексте трудовой миграции и международного образования).

Социолингвистический анализ русского языка в постсоветском пространстве выявляет сложную систему взаимодействия между языком, идентичностью и социальной стратификацией. После распада СССР языковая ситуация в бывших

республиках значительно изменилась: на первый план вышло развитие национальных языков, сопровождаемое переосмыслением роли русского как языка колониального наследия. Тем не менее, его функциональность и престиж в различных сферах жизни общества продолжают сохраняться.

Во многих странах Центральной Азии, включая Узбекистан, Казахстан и Киргизию, русский язык остаётся важным средством межэтнического общения, особенно в городах и среди образованного слоя населения. Он широко используется в бизнесе, науке, информационных технологиях и международных отношениях. Более того, владение русским языком нередко ассоциируется с социальным капиталом, доступом к качественному образованию и карьерным возможностям.

Особое внимание социолингвисты уделяют феномену двуязычия и диглоссии, где русский язык выполняет функции языка высокого статуса и формального общения, а национальные языки — языка повседневной и культурной коммуникации. Такая языковая стратификация отражает сложные процессы идентификации, где язык становится маркером не только этнической принадлежности, но и социальной мобильности.

Кроме того, современные миграционные процессы способствуют расширению сфер использования русского языка за пределами традиционного ареала. Мигранты из Центральной Азии, прибывшие в Россию, активно используют русский язык как средство интеграции и адаптации, что, в свою очередь, способствует формированию новых билингвальных сообществ.

Таким образом, русский язык сегодня выступает не только как реликт прошлого, но и как живой социолингвистический феномен, отражающий динамику трансформации постсоветского общества и его культурной полифонии.

3. Русский язык в научном и образовательном пространстве

Русский язык остаётся одним из ведущих языков научной коммуникации в Евразийском пространстве. В десятках университетов постсоветских стран ведётся преподавание на русском языке, а научные журналы продолжают публиковаться на нём.

Примеры:

- Международная ассоциация преподавателей русского языка и литературы (МАПРЯЛ) объединяет более 100 стран.
- Программы академической мобильности в рамках СНГ и ЕАЭС.

Кроме того, русский язык способствует интеграции научных школ, облегчая доступ к исследованиям, проведённым в России, Беларуси, Казахстане и других странах.

В условиях глобализации и информационного общества язык приобретает значение стратегического ресурса, способного оказывать влияние не только на культурное пространство, но и на международные отношения. Русский язык, благодаря своему широкому распространению и богатому культурному наследию, выступает эффективным инструментом гуманитарной интеграции как в рамках постсоветского пространства, так и за его пределами.

На протяжении десятилетий формировалось общее русскоязычное культурное пространство, включающее в себя литературу, театр, кино, музыку и средства массовой информации. Это пространство по-прежнему служит платформой для диалога между народами, обеспечивая трансляцию универсальных ценностей и взаимопонимание. Русский язык объединяет миллионы людей с различным этническим происхождением, создавая условия для межкультурного обмена и взаимного обогащения.

Одним из ключевых механизмов гуманитарной интеграции является система образования. Русскоязычные школы, университеты, курсы и культурные центры играют важную роль в сохранении языковой среды и продвижении русской культуры за рубежом. Благодаря им формируется новое поколение русскоязычных профессионалов, способных к участию в международных проектах и научных исследованиях.

Кроме того, развитие цифровых технологий способствует усилению роли русского языка в глобальном информационном пространстве. Интернет-платформы, образовательные ресурсы, электронные библиотеки и социальные сети обеспечивают свободный доступ к русскоязычному контенту, тем самым поддерживая его актуальность и привлекательность среди молодёжи.

Таким образом, русский язык выполняет не только коммуникативную, но и интеграционную функцию, способствуя формированию общего гуманитарного пространства, основанного на принципах диалога, уважения и сотрудничества.

4. Культурная миссия русского языка

Русский язык — это хранитель богатейшего культурного наследия, включающего в себя творчество Пушкина, Достоевского, Толстого, Ахматовой, Шостаковича и сотен других выдающихся деятелей. Через язык происходит трансляция ценностей, образов мышления и мировоззренческих парадигм.

Культурная дипломатия современной России активно использует русский язык как инструмент «мягкой силы», в том числе через:

- культурные центры за рубежом;
- фестивали и театральные гастроли;
- переводческую деятельность;
- теле- и кинопродукцию.

Русский язык — это не просто средство общения, но и носитель многовековой культурной традиции. Через него передаются смысловые коды, ментальные конструкции и цивилизационные ценности, отражающие богатую духовную историю восточнославянского мира. Произведения Александра Пушкина, Фёдора Достоевского, Льва Толстого, Анны Ахматовой, Сергея Рахманинова, Дмитрия Шостаковича и многих других деятелей русской культуры неотделимы от языка, на котором они были созданы. Это формирует уникальную культурную среду, в которой язык становится одновременно архивом, транслятором и интерпретатором национального сознания.

В современных условиях русский язык активно используется как средство культурной дипломатии — инструмента «мягкой силы», способного укреплять имидж государства и способствовать расширению гуманитарного влияния на международной арене. Государственные и общественные структуры России систематически развивают сеть культурных институтов за рубежом, продвигающих русский язык и культуру.

К основным направлениям культурной экспансии можно отнести:

- открытие Русских центров и представительств Россотрудничества в десятках стран мира;
- организация международных фестивалей, театральных гастролей, выставок и форумов;
- поддержка переводов русской классической и современной литературы на иностранные языки;
- развитие русскоязычного медиаконтента (телевизионные программы, кинофильмы, цифровые платформы) с глобальным охватом;
- стимулирование академических и научных обменов на базе русскоязычных университетов и исследовательских центров.

Также важным направлением является сохранение и развитие русской культуры в диаспорах — особенно в странах СНГ, Европе, Израиле и США. Для миллионов русскоязычных граждан за рубежом язык остаётся связующим звеном с родиной, средством культурной идентичности и социальной принадлежности.

Таким образом, культурная миссия русского языка заключается в сохранении и распространении духовного наследия, формировании позитивного образа России, а также в обеспечении диалога культур в поликультурном мире XXI века.

5. Язык в условиях глобализации: вызовы и перспективы

Современный мир предъявляет новые требования к языкам международного общения. Успешное существование русского языка в цифровую эпоху зависит от его присутствия в глобальных коммуникационных платформах, образовательных технологиях, нейросетевых системах.

Положительные тенденции:

- рост числа изучающих РКИ (русский как иностранный);
- интеграция русского языка в ИИ-сервисы, онлайн-курсы, мобильные приложения;
- поддержка ЮНЕСКО и ООН как официального языка.

В то же время, русский язык сталкивается с вызовами: конкуренцией с английским, политическими ограничениями, сокращением государственного финансирования в некоторых странах.

Глобализация, цифровизация и технологические прорывы XXI века коренным образом меняют структуру языкового пространства. Языки становятся не только средствами межличностной коммуникации, но и активными участниками информационного обмена, культурного транзита и когнитивного моделирования. В этих условиях жизнеспособность и конкурентоспособность русского языка определяются его способностью адаптироваться к новым цифровым реалиям.

Положительные тенденции:

1. **Рост интереса к изучению русского языка как иностранного (РКИ):** Статистика последних лет показывает устойчивый рост числа иностранных студентов, осваивающих русский язык в университетах, на онлайн-курсах и в языковых школах. География изучающих охватывает Европу, Азию, Ближний Восток, Латинскую Америку, что свидетельствует о сохраняющемся статусе русского как глобального культурного кода.
2. **Интеграция русского языка в цифровые и нейросетевые технологии:** Сегодня русский язык представлен в интерфейсах нейросетей, переводческих алгоритмах, голосовых помощниках (например, Яндекс, Алиса, Google Assistant), а также в контенте международных образовательных платформ (Coursera, EdX,

Duolingo va boshqalar). Это позволяет миллионам пользователей по всему миру получать доступ к русскоязычным ресурсам.

3. **Поддержка на уровне международных организаций:** Русский язык сохраняет статус одного из шести официальных языков ООН, а также является рабочим языком в ЮНЕСКО, СНГ, ШОС и других международных структурах, что обеспечивает ему институциональную стабильность и авторитет на глобальной арене.

Существующие вызовы:

1. **Конкуренция с английским языком:** Английский язык доминирует в научной, технической и бизнес-коммуникации, что оказывает давление на русскоязычные ресурсы и снижает их привлекательность в определённых профессиональных сферах.

2. **Политизация языковой политики:** В ряде стран наблюдаются тенденции ограничения присутствия русского языка в образовательных системах и медиа, что обусловлено геополитическими разногласиями и конфликтами.

3. **Сокращение государственного и институционального финансирования:** В некоторых регионах наблюдается снижение поддержки русскоязычных программ, что затрудняет развитие учебных заведений, культурных центров и медийных платформ.

Тем не менее, несмотря на существующие трудности, русский язык обладает высоким потенциалом для дальнейшего развития, особенно при условии модернизации языковой политики, активного цифрового продвижения и расширения международного сотрудничества в гуманитарной сфере.

Заключение

Русский язык доказал свою способность быть эффективным инструментом объединения народов на протяжении веков. Его историческая, культурная и социальная роль остаётся значимой, особенно в условиях глобального многоязычия. Объединяя людей с разными культурами и взглядами, он способствует формированию устойчивых гуманитарных связей и укреплению международного диалога.

Поддержка и развитие русского языка — это не только лингвистическая, но и культурно-цивилизационная задача, значимая для всего мира.

Научный и социокультурный анализ свидетельствует о том, что русский язык не только служит основой для общения между народами, но и является мощным фактором в процессе культурной интеграции. В условиях глобализации, когда

взаимозависимость народов возрастает, сохранение и развитие русского языка становится не только языковой, но и важной культурно-цивилизационной задачей. Стабильность и процветание мирового сообщества во многом зависят от способности языков объединять, укреплять межкультурные связи и поддерживать культурное разнообразие.

Поддержка и развитие русского языка — это не только лингвистическая, но и культурно-цивилизационная задача, значимая для всего мира. Важно понимать, что современная языковая политика должна опираться на принципы инклюзивности, уважения к многообразию и поддержания взаимного обмена ценностями. В условиях цифровизации и глобальных изменений русский язык продолжает играть ключевую роль в формировании глобальной гуманитарной сети и обеспечении взаимопонимания между народами. Это, в свою очередь, способствует мирному сосуществованию, а также поддержке принципов справедливости и равенства в глобальном масштабе.

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Махсуд Шайхзаде – избранник двух народов

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АННОТАЦИЯ: В данной статье широко интерпретируется жизненный опыт и творчество любимого нашего народа поэта, драматурга, литературоведа, переводчика, педагога Махсуда Шейхзаде. В то же время статья вызывает большой интерес к жизни и творчеству Махсуда Шейхзаде и побуждает его к хорошей учебе.

ANNOTATION: This article provides a broad interpretation of the life experience and creative work of our beloved national poet, playwright, literary critic, translator, and educator Maksud Sheykhzade. At the same time, the article generates great interest in Maksud Sheykhzade's life and work and encourages good learning.

Ключевые слова: Махсуд Шейхзаде, поэма, драма, эпос, Десять стихотворений, согласные, эпос «Ташкентнама».

Keywords: Maksud Sheykhzade, poem, drama, epic, Ten Poems, consonants, epic "Tashkentnama".

Махсуд Масумбек оглы Шейхзода (Махсуд Шейхзода) родился 7 ноября 1908 года в городе Акташ Гянджинского района Азербайджанской Республики. Махсуд Шайхзода – поэт, драматург, литературовед, переводчик и педагог. Проверено 2012-07-20 . Окончил Бакинский университет (1925). Первоначально он работал учителем в азербайджанской школе L-ступени в Дербанде, а также в техникуме образования и повышения квалификации в Бойнаке. В 1927 арестован как член контрреволюционной организации и в феврале 1928 сослан в Ташкент. Непродолжительное время учился на факультете востоковедения Среднеазиатского университета (1928), затем входил в состав редколлегий газет «Восточная правда» (1929-1932), «Кызыл Узбекистан», «Яш Ленинчи» (1932), журнала «Гулистан» (1933-1934). В 1933 году сдал вступительный экзамен и поступил в аспирантуру при Комитете по науке Бакинского педагогического института (1934). С 1935 по 1938 год работал научным сотрудником в Институте языка и литературы Узбекской академии наук. С 1938 года и до конца жизни он читал лекции по истории узбекской литературы в вечерних, а затем дневных педагогических институтах. В своей трагедии «Джалал ад-Дин Мангуберди» (1944), написанной во время Второй мировой войны, Шейхзода точно и правдиво

изобразил воинскую храбрость последнего Хорезмшаха, сражавшегося за свободу и независимость своей страны против монгольских захватчиков. В своей трагедии 1961 года «Мирзо Улугбек» Шайхзода изобразил образ главного героя как яркое воплощение пробуждения узбекского народа в период правления Амира Темура и Темуридов. В 2015 году Улугбек родился в 1914 году в Ташкенте и входил в состав Султаната Узбекистана. Приход шекспировской трагедии «Мирзо Улугбек» стал важной вехой в истории узбекской драматургии и театра. Фильм «Улугбек йулдузи» (1964), снятый по сценарию Шайхзоды, был опубликован Л. Файзиевым и дал широкой публике возможность познакомиться с великим узбекским ученым и его трагической судьбой. Перевод сыграл важную роль в расширении литературных знаний и обогащении творчества художественным опытом классических мировых писателей. Он является автором эпопеи Ш. Руставли «Лохмотья, покрытые тигровой шкурой» (в соавторстве), сонеты У. Шекспира, стихи А.С. Пушкина, поэма «Медный всадник», Трагедия «Моцарт и Сальери», М.Ю. Смирнов На узбекский язык переведены стихи Лермонтова и поэма «Кавказский пленник», а также некоторые произведения Низами, Физули, Мирзы Фатали Ахундова, Эзопа, Эсхила, Гете, Байрона, Маяковского, Назима Хикмата и других. Поэт умер в Ташкенте в 1967 году.

В 2001 году ему была присуждена премия за большой вклад в развитие узбекской литературы и культуры.

Награжден орденом «За заслуги». Узбек Максуда Шейхзоды

вклад в развитие литературы и культуры независимого Узбекистана и его

Он был удостоен чести правительства Республики Узбекистан. Ряд школ и улиц названы в его честь. Шайхзода сыграл большую роль в развитии узбекской поэзии в XX веке. Красочная форма и содержание, возвышающий дух, литые предметы в его стихах, политые острым пафосом, символизм, сленг в словах, музыкальная торжественность придают произведениям поэта необыкновенную художественную целостность, вызывают волну эмоций в сердце читателя. Поэт никогда, в буквальном смысле, не искал искусственных проблем. Он обращается, прежде всего, к волнующим его вопросам, к гражданским и поэтическим клеткам внутри него, которые открыли ему глаза. Он начинает новую собственную жизнь. Его стихи особенно насыщены прекрасными художественными объектами. Поэту иногда кажется, что лодка «полая на воде», как точка в море, а иногда хвост молний звенит, как «Вопрос к горизонту». Стихи Шейхзоды были опубликованы в десятках сборников, таких как «За четверть века», «Мир навсегда», «Аллея». Эти стихи были воспеты с мечтами, любовью, болью и надеждой современника,

живущего высокими человеческими мечтами. Правда, в своем творчестве, которое длилось сорок лет, шейх Зода также пел песни о Ленине, Кремле, шурасах, расе и фараонах. Выбор редакции Все Однако ценность поэзии Шейхзода определяется не произведениями в этом направлении, а произведениями, изящно и возвышенно отражающими тонкие и неповторимые состояния человеческого сердца, которые служат обогащению читателя такими прекрасными мгновениями. Главной задачей поэта Шейхзода считал «воспитание человеческого духа, увеличение в человеке элементов добра, поднятие чувства красоты и изящества народа на более высокий уровень». Применительно к его лирико-философской саге «Ташкентнаме» было бы правильно исходить именно из этого контекста. Эти мысли о Шоу также могут быть показательными для большинства его стихотворений. По словам Максуда Шейхзода, поэзия – одно из величайших благ в жизни, а поэзия – одна из несравненных красот. Шейхзода воспеваает суть поэзии, которой сияет все его творчество – она дарит человеку бесконечную красоту, духовное изобилие и эволюцию, стремится раскрыть новые его грани. Идея, заложенная в названии стихотворения, в каком-то смысле не заслуживает освещения в новостях. Пристальные взгляды на него мы можем найти и в творчестве Навои, Пушкина, Есенина, Пастуха. Однако, согласно неписанным правилам поэзии, главный вопрос заключается не только в идее, которая вдохновляет произведение, и в каком смысле оно выражено, но и в том, как они выражены, в искусстве вызывать эмоции новой волны в психике читателя. Работа Шейхзады «Поэзия – сестра красоты» ценна именно этими аспектами. Поэзия в произведении прославляется как одно из великих качеств, освещающих человеческую природу и жизнь. Знакомство с поэзией, по мнению автора, значительно обогащает человеческий характер, энтузиазм, духовность, и сильно повлияло на развитие психики. Максуд Шейхзода – поэт, драматург, литературовед, переводчик и педагог, внесший значительный вклад в развитие узбекской литературы. В его стихах можно ощутить такие чувства, как динамика, любовь, любовь к родине. Жизнь и творчество Максуда Шейхзода вселяют любовь и тепло в человеческое сердце. Изучение жизни, творчества и наследия наших предков, осознание их и применение в жизни приведет нас только к успеху. Жизненный путь Максуда Шейхзода вдохновляет в нас сильный характер. Его терпение и преданность своему делу послужат примером для всех нас.

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“Sariq devni minib” asaridagi sehrli qalpoqcha orqali virtual olamga sayohat

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Annotatsiya

Ushbu maqolada X.To‘xtaboyevning “Sariq devni minib” asaridagi sehrli qalpoqcha orqali VR (Virtual Reality) texnologiyasi yordamida o‘quvchilarni interaktiv tarzda matn ustida ishlash orqali virtual muhitga olib kirish nazarda tutilgan. Virtual olam orqali o‘quvchilarda sehrli qalpoqchani virtual dunyoda kashf etib, uning asosiy funksiyalarini tajriba qilishlari, qalpoqchani kutilmagan imkoniyatlarini o‘rganishlari mumkin. Shuningdek, o‘quvchilar bu qalpoqni qanday ishlatish va uning yordamida qanday qiyinchiliklarni yengish mumkinligini o‘z xatolarini tan olish, mehnatsevar bo‘lish va kelajakka umid bilan qarash g‘oyalari shakllantirishga doir tavsiyalar keltirib o‘tilgan.

Kalit so‘zlar: “Sariq devni minib”, sehrli qalpoqcha, virtual olam, texnologiya, interaktiv vazifa, sehrli ob‘yekt.

Virtual ta‘lim texnologiyalari - bu ta‘lim jarayonini tashkil etish va boshqarish uchun zamonaviy axborot-kommunikatsiya texnologiyalari (AKT)dan foydalanishni nazarda tutadi. Virtual ta‘lim texnologiyalaridan foydalanish o‘qituvchi va o‘quvchilarni o‘zaro dars jarayonini qiziqarli tarzda olib borish, muloqot qilish, o‘quv materiallarini real muhit orqali taqdim etish, bilim olish jarayonini boshqarish, baholash va nazorat qilish imkoniyatlarini yaratadi. Virtual ta‘lim texnologiyalari, an’anaviy o‘qitish metodlari bilan birga, o‘quvchilarga interaktiv va shaxsiylashtirilgan ta‘limni taklif etadi.

Shaxsiylashtirilgan ta‘lim — bu har bir o‘quvchining ehtiyojlari, qiziqishlari, bilim darajasi va o‘rganish uslubiga moslab tuziladigan ta‘lim shaklidir. Bu yondashuvda har bir o‘quvchining individual rivojlanishiga e‘tibor qaratiladi.

Adabiyot darslarida badiiy matn ustida ishlash o‘quvchilarning fikrlash doirasini shakllantirish, mustaqil qarorlar qabul qila olish, o‘z fikrini matn mazmunida kelib chiqib baholay olish va uni hayotda qo‘llashning sabab oqibatlarini anglab yetishga yordam beradi. Ammo faqat mutoala orqali emas balki matn ustida ishlash jarayonida yoki tahlil jarayonida sodir bo‘layotgan voqea hodisalarni virtual muhit orqali olib borilsa tahlil jonli va qiziqarli tarzda tashkil etiladi.

Professor M.Mirqosimova ta'kidlaganidek, "... o'qish davomida ijodkor yaratgan tafakkur tarzi anglanadi, o'zlashtiriladi, muhokama qilinadi, kitobxon ko'z o'ngida yaratilgan poetik manzara yoki holat ham tashqi, ham ichki harakatlar, tuyg'ular orqali idrok etiladi, his qilinadi. O'sha ta'sirchan manzarani yaratishda shoir yo yozuvchi qo'llagan tasvir vositalariga sirdan ahamiyat berilmaydi, asosiy e'tibor o'qish jarayonida mazmunga, obrazning ichki ma'nolariga jalb etiladi"¹

Albatta ta'sirchan manzarani virtual muhitda o'qish nafaqat bilim olish jarayoni, balki ijodiy tafakkur va tasavvurni rivojlantirishda ham muhim o'rin tutadi. O'qish jarayonida o'quvchi tomonidan yaratilgan poetik manzaralar, tashqi va ichki harakatlar va tuyg'ular orqali idrok etiladi. Virtual dunyoda esa bu jarayon yanada kengayib, vizual va audio elementlar orqali o'quvchi tasavvurlarini kengaytiradi, shuningdek, har bir matnning ichki ma'nolarini chuqurroq his qilish imkoniyatini yaratadi. Virtual muhitda kitob o'qish, an'anaviy o'qishdan farqli ravishda, o'quvchining idrokini, tajribasini va hissiyotlarini o'zgartirishi mumkin. Masalan, interaktiv va multimediya elementlari yordamida o'quvchi o'qigan asarni faqat tushunish bilan cheklanmay, balki uni his qilishi va ichki dunyosiga singdirishi mumkin. Bunda tashqi tasvirlarga qaraganda, asarning ichki ma'nolarini kashf qilish va ularga chuqurroq kirish o'quvchining virtual muhitdagi tajribasini yanada boyitadi.

Shunday qilib, virtual muhitda o'qish faqat tashqi ko'rinishlarga qaramay, asarning mazmuni, uning tasvirlari va ichki ma'nolari bilan to'liq aloqada bo'lishni talab etadi. O'quvchining virtual muhitdagi interaktiv tajribasi, uning tafakkurini shakllantirishda va hissiy idrokini kuchaytirishda katta rol o'ynaydi.

Keling, biz bilgan o'quvchilarning sevimli asarlariga aylanib ulgurgan asar matni orqali ko'rib chiqsak.

X.To'xtaboyevning "Sehrlil qalpoqcha" ya'ni "Sariq devni minib" asari barcha o'quvchilarning sevib o'qiydigan asariga aylangan. "Sehrlil qalpoqcha" asardagi markaziy predmetlardan biridir. Bu asarning go'yasi o'quvchilarda asar ustida ishlash jarayonida virtual olam orqali qalpoqchanning o'ziga xosligi, uni kiygan kishi sehrlil kuchlarga ega bo'lib, ba'zan u orqali qahramon o'z xohishiga ko'ra odamlarni boshqarishi yoki boshqa maxsus imkoniyatlarni qo'lga kiritishi mumkin. VR texnologiyasi yordamida o'quvchilar sehrlil qalpoqning qanday ishlashini, uning imkoniyatlarini boshdan kechirishlari va qahramonlar bilan o'zaro muloqotda bo'lishlari mumkin.

¹ Мирқосимова М. Ўқувчиларда адабий таҳлил малакасини шакллантириш ва такомиллаштириш асослари. – Тошкент: Фан, 2006. – 18- б.

Ushbu asar yosh avlodni ezgulik, halollik, mehnatsevarlik va jasurlik kabi fazilatlariga chorlaydi. Asarning ta'limiy-tarbiyaviy ahamiyati va hozirgi kundagi ahamiyati haqida adabiyotshunoslar va pedagoglar tomonidan ko'plab fikrlar bildirilgan.

Mashhur adabiyotshunos Begali Qosimov Xudoyberdi To'xtaboyevni zamonaviy ertakchi deb atagan. Unga ko'ra, "Sariq devni minib" asari orzu va haqiqat, yaxshi va yomon o'rtasidagi kurashni bolalarga sodda va ta'sirli tarzda tushuntiradi.

Ozod Sharafiddinov — bolalar adabiyotining targ'ibotchisi sifatida Xudoyberdi To'xtaboyev asarlarini tarbiyaviy jihatdan juda yuqori baholab, "Sariq devni minib" asarida bola orzusi, fantaziya, shaxsiy o'zgarishlar orqali voyaga yetish jarayoni aks etganini ta'kidlaydi.

Adabiyotshunos Qozoqboy Yo'ldoshev ham "Sariq devni minib" asarini fantastik voqealarga boy, ammo chuqur ma'naviy-tarbiyaviy g'oyalarga ega bo'lgan asar sifatida tavsiflaydi. Asarda bosh qahramon Hoshimjon orqali o'quvchi halollik, jasorat, do'stlik va mehnatsevarlik kabi insoniy fazilatlarni anglaydi.

Bu asar o'quvchilarning o'z xatolarini tan olish, mehnatsevar bo'lish va kelajakka umid bilan qarash g'oyalarini singdiribgina qolmay balki axloqiy dunyoqarashini shakllantirishda foydali deb hisoblayman. Chunki, bosh qahramon Hoshimjonning o'zgarishlari orqali bolalarga real hayot saboqlari beriladi. Ushbu asarning ta'limiy-tarbiyaviy ahamiyatiga to'xtaladigan bo'lsak, do'stlik va sadoqat, yolg'onning yomon oqibatlari, o'qish, o'z ustida ishlash, xatoni tan olish va to'g'ri yo'lga qaytish mumkinligi kelajakka ishonch bilan qarash, orzu qilish va harakat qilish kerakligini singdiradi.

Ko'plab maktab o'qituvchilari ushbu asarni darslarda muhokama qilishadi, chunki u orqali o'quvchilarga faqat adabiy bilim emas, balki axloqiy qadriyatlar ham singdiriladi. Jumladan, bolalarni har doim rostgo'y bo'lishga, ota-onani hurmat qilishga, kuchli iroda bilan qiyinchiliklarni yengishga undaydi. Buni faqat muhokama yoki tahlil qilibgina emas, balki virtual muhit orqali jonli tarzda his eta olish, sezish ushlab ko'rish orqali amalga mumkin. Buning uchun esa albatta virtual muhitga olib kira oladigan virtual ta'lim texnologiyalaridan foydalanish zarur.

Bizningcha, adabiy manba bilan uchrashish jarayonida hissiyotlar subyektning ichki tuyg'ulari va tajribasi orqali namoyon bo'ladi. Bu jarayon o'quvchilarga hayot haqidagi tushunchalarini yoritishga, umuminsoniy qadriyatlarga asoslanib, shaxsiy muammolarini hal qilish yo'llarini topishga va dunyo haqidagi nuqtayi nazarlarini shakllantirishga xizmat qiladi. Adabiyot o'qitish jarayonini bilim, ijtimoiy va shaxsiy

ahamiyatga molik hissiy tajriba orqali o'zgartirish o'quvchining o'zini-o'zi ijodiy rivojlantirishga hissa qo'shadi.²

Keling, Virtual ta'lim texnologiyasining adabiyotda qo'llanilishini qisqacha ko'rib chiqsak.

Immersiv o'quv tajribasi: VR yordamida o'quvchi adabiy matnga nafaqat o'qib, balki uni his qilib kiradi. Masalan, bir asarda tasvirlangan muhitni yaratish va ichida yurish. Bu hislar orqali voqealar chuqurroq tushuniladi va o'quvchining taassurotlari kuchayadi.

Qahramonlar bilan interaktiv muloqot: VR platformalari yordamida adabiy qahramonlar "jonlanadi". O'quvchi ular bilan muloqot qilish, savol berish yoki ularning his-tuyg'ularini chuqurroq anglash imkoniga ega bo'ladi. Bu esa hikoyani o'quvchi uchun shaxsiy tajribaga aylantiradi.

Sehrli qalpoqni kiygan qahramonlar bilan o'zaro muloqot qilish va turli tanlovlar orqali hikoyaning rivojlanishiga ta'sir ko'rsatish imkoniyati mavjud. Masalan, qalpoqni kiygan qahramonlar o'zining ichki kurashlarini yoki voqealarga ta'sirini qanday o'zgartirayotganini kuzatish mumkin.

Syujetga ta'sir ko'rsatish: VR texnologiyasi bilan yaratilgan adabiy tajribalarda o'quvchi syujet rivojiga ta'sir ko'rsatishi mumkin. U qahramon nomidan tanlov qiladi, bu esa hikoyaning yo'nalishini o'zgartiradi. Bu kabi "interaktiv hikoyalar" o'quvchining e'tiborini ko'proq tortadi.

Tarixiy va madaniy kontekstga sayohat: Masalan, o'quvchi "Sehrli qalpoqcha" orqali o'sha muhitga kirishi, bolaning sodda va samimiy, quvnoq va zavqli onlari his qilishi, orzu-havasga eltadigan chinakam yo'l halol mehnat, yaxshi xulq-odob va qunt bilan o'qishda ekanligi jonli tarzda boshidan o'tkazadi. Ko'p narsalarga mehnatsiz, qiyinchiliklarsiz oson yo'l bilan erisha olmasligini tushunib yetadi. U o'qimay, mehnat qilmay, o'z ustida ishlamay juda ko'p narsalarga erishmoqchi bo'lib, lekin amalda u hech narsaga erisha olmaydi, chunki unga ilmsizligi pand berishini muhit orqali his qiladi.

Ko'rish va eshitish imkoniyati bilan mustahkam tajriba: VR yordamida faqat matn emas, balki tovush, musiqa, ovoz effektlari ham birgalikda ishlaydi. Masalan, bir sahnada holatni, o'quvchi nafaqat uni ko'rish, eshitish orqali ko'proq his qilishga olib keladi.

Sehrli qalpoqning yaratish jarayoni: O'quvchilar virtual olamda sehrli qalpoqni topish va uni qanday ishlatish haqida kashfiyot qilish imkoniyatiga ega bo'ladilar. VR

² Kambarova S. I. Adabiyotni o'quv fani va san'at turi sifatida o'qitish metodologiyasi. Ped. fan. dok. diss. – Toshkent, 2024. – 121 b.

muhitida qalpoqning dastlabki tasviri va uning sehrli xususiyatlari ko'rsatiladi. O'quvchilar qalpoqni kiyish orqali uning ta'sirini o'zlari sinab ko'rishlari mumkin.

Sehrli qalpoqning qo'llanilishi: Sehrli qalpoqni kiygan o'quvchilar unga xos kuchlarni (masalan, qarshiliklarga qarshi kurashish, sirli manzaralar yaratish yoki maxfiy imkoniyatlar ochish) tajriba qilib ko'rishadi. Virtual olamda qalpoqning har bir xususiyatini qanday qo'llash mumkinligi haqida interaktiv vazifalar taqdim etiladi.

Interaktiv sahnalar va muloqot: "Sehrli qalpoqcha" asariga interaktiv sahnalar va muloqot qo'shish, o'quvchilarga yoki tomoshabinlarga hikoya bilan yanada chuqurroq muloqot qilish imkoniyatini yaratadi. Bu usul orqali, asaridagi voqealar va personajlar bilan bevosita bog'lanish, ularning qarorlarini qabul qilish yoki voqealarga ta'sir qilish imkonini beradi. Quyida «Sehrli qalpoqcha» asariga asoslangan ba'zi interaktiv sahnalar va muloqotlar haqida fikrlar keltiraman. «Sehrli qalpoqchani topish uchun qanday yo'lni tanlaysiz?»

✓ Qalpoqchani eski kutubxona ichidan izlash;

Sariq devni minib, qadimiy kutubxona tomon yo'l olish. Kutubxona juda katta va qattiq chang bosgan javonlar kitoblarga to'la. Har bir burchakda eski parchalar, o'qib bo'lmaydigan yozuvlar va sirli predmetlar mavjud. O'zingizni oldinda kutayotgan sirli va xavfli sarguzashtlarga tayyorlang!

«Kutubxona ichida qanday yo'llarni tanlashingizni so'raymiz:»

O'sha eski kitobni qidirib topish - Kitoblarni tartibsiz joylashgan va o'zining kuchli sehriga ega bo'lgan birini izlang.

Kutubxonaning yoritilgan joylariga diqqat bilan qarash - Kutubxonaning orqa devoridagi eng qorong'i joylarga borib, sirlarni ochish.

✓ Qo'rqinchli o'rmon orqali yurish

Sariq devni minib, qorong'u va xavfli o'rmonni kesib o'tishingiz kerak. Bu o'rmon hech kim uchun xavfsiz emas — uni faqat jasur yuraklar va ulkan devlar bosib o'tishi mumkin. Havo og'ir va har bir qadamda o'rgangan qo'ng'iroq, sariq devning kuchli tepiklari atrofdagi tinchlikni buzadi.

“Qo'rquvni yengish va o'rmonni qanday kesib o'tasiz?”.

Agar o'rmonning soyalaridan foydalansangiz, sizni hech kim ko'rmaydi.

O'rmonning quyuq daraxtlaridan yuqoriga ko'tarilib, pastdan xavfsizroq o'ta olish uchun devni boshqarish.

✓ Kichkina village aholisi bilan suhbatlashish

Sariq devni minib, kichkina bir qishloqqa kelasiz. Bu yerda aholi Sehrli qalpoqchani topish haqida ko'p bilishadi, ammo har biri o'zining sirlarini yashiradi. Ba'zilari qalpoqchani topishga yordam berishni istaydi, boshqalari esa uni nafaqat topshirishni, balki o'zingizni sinab ko'rishni xohlaydi.

“Qishloq aholisi bilan suhbatlashishni boshlang?”.

Qishloqning aqlli keksasini topish - U ko‘plab eski voqealarni biladi va kuchli maslahatlar beradi.

Qishloq aholisini yordam berishini so‘rash - Ularning o‘zgacha rejaları va ko‘p ma‘lumotlarini eshitasiz yangi ma‘lumotlar olishingiz mumkin.

Har bir tanlov sariq devning qudrati va sizning qarorlaringiz orqali asar rivojlanishini o‘zgartiradi. Sizni kutayotgan sarguzasht va sirlar sariq dev bilan birga!

Sehrli qalpoq bilan aloqalar: O‘quvchilar qalpoqni kiygan vaqtda uning sehrli kuchlari bilan bog‘liq turli vaziyatlarni boshdan kechirishadi. Masalan, ular sehrli qalpoq yordamida o‘zlarining kuchlarini qanday ishlatishlarini, boshqalarni qanday manipulyatsiya qilishlarini yoki sehrli ob‘ektlar yaratishni sinab ko‘rishlari mumkin.

Bu kabi interaktiv sahnalar va muloqotlar o‘quvchilarga nafaqat hikoyani tinglash, balki o‘z fikrlarini va qarorlarini hikoya rivojlanishiga ta‘sir qilish imkoniyatini yaratadi. Shuningdek, hikoya davomida har bir tanlovning natijasini kuzatish, o‘quvchini yanada voqealar rivojini bilishga va qiziqishlarini oshirib boradi.

Sehrli qalpoq bilan muammolarni hal qilish: O‘quvchilar virtual olamda qalpoqni qanday ishlatish kerakligini bilishlari va muayyan vazifalarni bajarishlari kerak. Masalan, qalpoq yordamida maxfiy joylarga kirish, yengilmas to‘siqlarni yengish, yoki sehrli dunyo ichida sirli yutuqlarga erishish.

Tanlovlar va qarorlar qabul qilish: O‘quvchilarga turli tanlovlar va qarorlar taklif etiladi. Ular qalpoqning imkoniyatlarini qanday ishlatish haqida o‘z fikrlarini bildirishi, shu bilan birga hikoyaning rivojlanishiga ta‘sir ko‘rsatishi mumkin.

Yangi imkoniyatlar va sirlar: Sehrli qalpoqni qo‘llash orqali o‘quvchilar yangi sirlarni ochadilar. Masalan, ular qalpoq yordamida sirli dunyoga kirib, yangi imkoniyatlar va sirlarni kashf etadilar.

Ijodiy fikrlash va yaratuvchanlikni rivojlantirish: Sehrli qalpoqni qanday ishlatishni tanlash orqali talabalar o‘zlarini ijodiy tarzda namoyon etishlari, o‘zgaruvchan dunyoda qarorlar qabul qilishni o‘rganadilar.

Dasturiy ta‘minot:

Unity 3D: VR dunyosini yaratish va o‘quvchilarga interaktiv o‘rganish imkonini taqdim etish uchun Unity 3D platformasi ishlatiladi. Bu yordamida sehrli qalpoqning ishlash xususiyatlarini taqdim etish va o‘quvchilarga uni interaktiv tarzda tajriba qilish imkoniyatini yaratish mumkin.

Unreal Engine: Unreal Engine yordamida yanada yuqori sifatli grafikalar va interaktiv sahnalar yaratish mumkin. Bu platforma o‘quvchilarga ko‘proq immersiv tajriba taqdim etadi.

Bunday yangi adabiy o‘rganish usuli o‘quvchilar VR texnologiyasidan foydalanib, asarni yanada chuqurroq tushunishlariga sehrlil qalpoqning imkoniyatlarini boshdan kechirish orqali ular o‘quv jarayonini yanada qiziqarli va interaktiv qilish uchun ham samali hisoblanadi.

“Sariq devni minib” asaridagi sehrlil qalpoqchani virtual realiti (VR) texnologiyasi yordamida interaktiv tarzda o‘rganish loyihasi o‘quvchilarga adabiyotga yangi, zamonaviy va immersiv tarzda yondashish imkonini yaratadi. Bu loyiha nafaqat o‘quvchilarning adabiy bilimlarini kengaytirish, balki ularni yaratish va ijodiy fikrlashga ham undaydi. Virtual olamda sehrlil qalpoqni tajriba qilish orqali asar voqealarining ichiga kirib, qalpoqning sehrlil kuchlaridan qanday foydalanganini va uning tasirini o‘z tajribalarida sezish, ko‘rish va his qilib virtual dunyo orqali o‘zlarining yaratgan olamida yangi imkoniyatlarni kashf etadilar. Sehrlil qalpoq — asardagi markaziy predmetlardan biri bo‘lib, uning yordamida o‘quvchilar o‘zlarini boshqalar bilan bog‘lanib, muammolarni hal qilishda, sirlarni ochishda va hikoyaning rivojlanishiga ta’sir ko‘rsatishda ishtirok etadilar. VR texnologiyasi talabalarga interaktiv tarzda o‘qish imkoniyatini yaratadi, bu esa an’anaviy adabiyot o‘rganish metodlariga qaraganda yanada samarali va qiziqarli bo‘lishi mumkin. O‘quvchilar sehrlil qalpoqni kiygan holda o‘zlari uchun yangi dunyo kashf etadilar, voqealarni boshqarish orqali hikoyaning qanday o‘zgarganini va personajlarning qarorlariga qanday ta’sir ko‘rsatganliklarini ko‘rishadi.

Bu loyiha orqali o‘quvchilar faqatgina adabiyot haqida bilim olishmaydi, balki o‘z bilimlarini hayotga tatbiq etish va kreativ yondashuvni rivojlantirish imkoniyatiga ega bo‘ladilar. O‘quvchilar asar personajlari bilan bevosita muloqotda bo‘lish, turli tanlovlar va qarorlar qabul qilish orqali o‘z fikrlarini va hissiyotlarini ifoda etishadi. Ular sehrlil qalpoqning imkoniyatlarini interaktiv tarzda o‘rganish orqali adabiyotga bo‘lgan qiziqishni oshiradilar va hikoyaning ma’no va mazmunini chuqurroq tushunadilar.

Virtual olamda sehrlil qalpoqni tajriba qilish o‘quvchilarga tarixiy, madaniy va axloqiy qadriyatlarni o‘rgatishda samarali vosita bo‘ladi. Bu usul nafaqat talabalarning tafakkurini kengaytiradi, balki ular o‘rganayotgan asar haqida o‘z qarashlarini shakllantirishda ham yordam beradi. Sehrlil qalpoq orqali ular adabiyotdagi asosiy mavzularni, masalan, insoniy qadriyatlar, haqiqatni qidirish, va o‘zgarishlarga qarshi kurashni interaktiv tarzda o‘rganadilar.

Shuningdek, VR texnologiyasi orqali o‘quvchilarga yaratish va innovatsion fikrlashda yangi imkoniyatlar taqdim etiladi. O‘quvchilar sehrlil qalpoq yordamida o‘z dunyolarini yaratishlari, ma’lum qarorlar asosida dunyo qanday o‘zgarishini ko‘rishlari

mumkin. Bu jarayon talabalarga tahlil qilish, qarorlar qabul qilish va natijalarni kuzatish orqali o'z fikrlarini mustahkamlashga yordam beradi.

Shu bilan birga, bu loyiha o'quvchilarda muammolarni hal qilish, ko'p variantlarni baholash, va muayyan vaziyatlarda o'z qarorlarini qanday qabul qilishni o'rganishda katta foyda keltiradi. O'quvchilar uchun asarni o'rganish jarayoni ko'proq o'yinqaroq, qiziqarli va ta'sirli bo'ladi. Virtual olamda mavjud bo'lgan interaktiv vositalar yordamida talabalar asar voqealarining asosiy qismlariga yanada chuqurroq kirib boradilar, bu esa ularga nafaqat o'qish, balki voqealar va personajlarning ichki dunyosini tushunishga yordam beradi.

Umuman olganda, sehrli qalpoqni virtual olamda taqdim etish — bu o'quvchilarga adabiyotning boshqa qirralarini kashf etishga, o'z bilimlarini kengaytirishga va adabiyotning to'liq o'rganish jarayonida matnni yaxshiroq anglashga va matndan kerakli xulosalar chiqarishga imkoniyat yaratadi. Bu loyiha orqali o'quvchilar nafaqat o'qish va tushunish, balki o'zlarini asar voqealarida ishtirok etuvchi qahramonlar kabi his qilishadi, bu esa ta'lim jarayonini samarali, qiziqarli va interaktiv tarzda olib borishga yordam beradi.

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