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JADID NASRIDA ONA OBRAZINING YETAKCHI XUSUSIYATLARI VA MUALLIF TASVIR MAHORATI

Termiz davlat universiteti

Adabiyotshunoslik: o‘zbek adabiyoti

yo‘nalishi 2-kurs magistranti

Tursunpo‘latova Guljahon Abdusolat qizi

Annotatsiya: Ushbu maqolada jadid yozuvchilarining katta va kichik nasriy asarlaridagi ona obrazlari tahlil qilinadi va ushbu obrazlarning asardagi badiiy talqinlari ifodalanadi. Jadid yozuvchilarning ona obrazini yaratishdagi badiiy tasvir mahorati ochib beriladi.

Аннотация: В данной статье анализируются образы матерей в крупных и малых прозаических произведениях писателей-джадидов и представлены художественные интерпретации этих образов в произведениях. Раскрывается художественное мастерство писателей-джадидов в создании образа матерей.

Abstract: This article analyzes the images of mothers in the major and minor prose works of Jadid writers and presents the artistic interpretations of these images in the works. The artistic skill of Jadid writers in creating the image of mothers is revealed.

Kalit so‘zlar: Jadid adabiyoti, epik tur, badiiy ifoda, estetik ideal, realizm, obraz, xarakter, badiiy timsol.

XX asr boshlari o‘zbek adabiyotshunosligida o‘ziga xos muhim davr bo‘ldi. Bu davrda jadid namoyondalari o‘zlarining badiiy jihatdan yuksak qiymatga ega bo‘lgan asarlari bilan adabiyot tarixida muhim iz qoldirdi. Epik va dramatik turlar uchun yangilanish va rivojlanish bosqichi bo‘ldi. Asarlarda ona obraziga alohida e‘tibor berilib, bu obrazlar muayyan badiiy ifoda vositalari yordamida tasvirlandi. Ona obrazi bir nechta yetakchi badiiy timsollar yordamida nasriy va dramatik asarlarda namoyon bo‘ldi. Jadid namoyondalari o‘sha davrdagi ijtimoiy-siyosiy muhitni inobatga olgan holda, asarlarda ona obrazlariga muhim ma‘naviy-ma‘rifiy g‘oyalarni singdirdi. Bu davr adabiyotida Abdulla Qodiriy, Cho‘lpon, Hamza kabi jadid yozuvchilarining asarlarida ona obrazlariga alohida urg‘u berilgan. Ayniqsa, Hamza Hakimzoda Niyoziyning “Yangi saodat” va “Uchrashuv” romanlarida ona obrazi yozuvchining estetik-ideali ko‘rinishida namoyon bo‘lgan. Garchi bu asarlar roman janrining talablariga to‘liq javob bera olmasa-da, romanning ilk ko‘rinishlari sifatida qayd qilinadi. Adabiyotshunos, tanqidchi Ulug‘bek Hamdam bu romanlar haqida shunday fikrlarni keltiradi: “Davr kayfiyatini aks ettirar ekan, Hamza zamon ehtiyojidan kelib chiqib

nasrga ham murojaat qildi. Nasriy turda uning ikki asari saqlanib qolgan. “Yangi saodat” va “Uchrashuv”. Ularni Hamza “milliy roman”lar deb ataydi. Albatta, bu asarlar roman janrining talablariga to‘la javob bera olmas edi. Lekin aytish joizki, romanning barcha talablariga to‘la javob bera oladigan “O‘tkan kunlar”ning (Abdulla Qodiriy) yaratilishi uchun o‘zbek adabiyoti mana shunday tajribalarni boshidan kechirishi kerak edi. Hamza “roman”lari Mirmuhsinning “Befarzand Ochildiboy” asari bilan birga ana shunday “eksperiment” vazifasini o‘tadi va endilikda biz bu asarlarni sira ikkilanmasdan o‘zbek romanchiligi maktabining dastlabki urinishlari, deya olamiz”¹

“Yangi saodat” romanidagi *Maryam* – ona obrazi sifatida ma’rifatparvar, ta’lim va tarbiyaga e’tibor qaratadigan, bolalarining kelajagi uchun qayg‘uradigan oqila ayol. U moliyaviy jihatdan qiynalsa-da, bolalarining ta’lim olishi va kamol topishi uchun harakatdan to‘xtamaydi va oxirida o‘zi kutgan baxt, ya’ni farzandlarining saodatiga erishadi. Yozuvchi Hamza ham millat onalarini xuddi shunday bo‘lishini xohlaydi. Filologiya fanlari doktori Nodira Xolikova Maryam obraziga shunday ta’rif beradi: “Yangi saodat”dagi Maryam obrazi barcha jadid ziyolilarining orzu-istagidagi o‘qimishli millat onasi edi”.²

“Uchrashuv” romanida esa *Salima* obrazi muallif mahorati bilan juda chiroyli tasvirlangan. Salima Abdurahmonning ayoli hamda Yusuf va Halima singari tarbiyali farzandlarning onasi. Salima asarda vafot etgan bo‘lsa-da, turmush o‘rtog‘i tomonidan yorqin xotiralar bilan tilga olinadi. Salima asarda eriga itoatli, juda kamtar, or-nomusli va vafodor ayol sifatida tasvirlangan. U bolalariga mehribon va g‘amxo‘r ona ham edi. “Xotun dunyosinda-da shulay iffat, nomus, g‘ayrat, shijoat, arslon masalli ayollar bo‘lgan. Mana, Salima-da shular jumlasidan bo‘lub, oz fursatda Abdurahmonning bu kungi davlatg‘a yetushdirgan edi”.³ Hamza o‘z asarlarida ayollarning, millat onalarining ilmi, ma’rifatli bo‘lishini targ‘ib qiladi hamda yosh avlod kamolga yetishi uchun tarbiyali va ma’naviyatli ona muhim ahamiyat kasb etishini obrazlar vositasida ko‘rsatib beradi. “Yusufning onasi Salima mehribon ona va itoatgo‘y rafiqa timsoli. Otasi Abdurahmon ikkinchi turmush o‘rtog‘i Soraga aytgan so‘zlaridan shu narsa anglashiladiki, Yusufning xushtabiat, muloyim, xushxo‘yligi hamda qizi Halimaning go‘zal xulqli va har qanday ishni o‘gay onasidan ko‘ra yaxshi eplashi onasi Salima

¹ Улуғбек Ҳамдам. Ўзбек ва жаҳон адабиётига чизгилар. Тошкент, 2026. – 43-44-б.

² Xolikova Nodira Djohongirovna. “O‘zbek jadid adabiyotida xotin-qizlar obrazining poetik takomili” Filologiya fanlari doktori (DSc) ilmiy darajasini olish uchun yozilgan D I S S E R T A T S I Y A. – 180-b.

³ Hamza Hakimzoda Niyoziy, “Zaharli hayot yoxud ishq qurbonlari”. Toshkent. “Yoshlar matbuoti”, 2024.

tufayli edi. Yozuvchi bu o‘rinda farzandlar tarbiyasida onaning nechog‘li muhim o‘rin tutishiga ham urg‘u beradi”.⁴

Cho‘lpon hikoyalarida asosiy mavzu bu jaholatdir. Aynan mana shu mavzu orqali Cho‘lpon har bir personajning o‘ziga xos sifatlarini ochib beradi. Cho‘lpon hikoyalarida ona obrazlari ichki iztiroblarga to‘la, erksiz, jaholatdan va yo‘qsillikdan aziyat chekkan jabrdiyda va mushtipar ayol sifatida gavdalanadi. Jumladam, “Qor qo‘ynida lola” hikoyasidagi *Qumribush*, “Seni ko‘b ko‘rmasun” hikoyasidagi *Xadicha*, “Oydin kechalarda” hikoyasidagi *Zaynab kampirlar* davrning ijtimoiy muhitidan va jaholatdan aziyat chekkan jabrdiyda onalardir.

Bundan tashqari, “Kecha va kunduz” romanidagi *Qurvonbibi* obrazi ham yuqoridagi sifatlarga aynan mos keladigan obraz. Qurvonbibi ushbu asarda murakkab va fojiali ayol obrazlaridan biri sanaladi. “Qurvonbibi jinni bo‘lib paranjisiz va yirtiq kiyimlar bilan eshonnikiga kelgan vaqtida uni zanjirga bog‘laydigan odam ham topilmadi. Eshonning katta xotini rahmi kelganidan muridlarga buyurdi; ular jinni xotinni tutib, ichkaridagi katta tolga bog‘ladilar”.⁵ U davr realizmining haqiqiy ko‘rinishi hamda o‘sha davr millat onalarining umumlashma obrazidir. Cho‘lpon bu obraz orqali eski ijtimoiy tuzumdagi ayollar taqdiri, erksiz va jaholat qurboni bo‘lgan onalarning ichki iztiroblari, ruhiy isyonlari va sabr chegaralarini chuqur tasvirlab beradi. Filologiya fanlari doktori N.Xolikova Qurvonbibi obrazi haqida shunday fikr bildiradi: “Qurvonbibi juda sakina, sobira, xushfe‘l, chin mo‘mina ayol edi. Uning birgina aybi shuki, u barcha o‘zbek ayollari singari eriga mute, eri qanchalar johil, fosiq va zolim bo‘lmasin, unga qarshi chiqishga haqqi yo‘q. O‘sha zamonning barcha ayollari singari uning tarbiyasiga mutelik, qaramlik singib ketgan”.⁶

Abdulla Qodiriy romanlarida ona obrazlariga alohida urg‘u berilgan. “O‘tkan kunlar” romanida O‘zbek oyim va Oftob oyim obrazlari ko‘plab muhokamalarga sabab bo‘lgan obrazlardir. Bu obrazlar davr muhitini yorqin ifoda etgan real hayotdagi onalarning sifatlarini o‘zida mujassamlashtirgan. Lekin ko‘p o‘rinlarda bu ikki obraz qarama-qarshi xarakterga ham ega. O‘zbek oyimda qat‘iyatlilik mavjud bo‘lsa, Oftob oyimda ta’sirchanlik ko‘zga tashlanadi. Ammo bu ikki ona ham o‘z farzandining kelajagi uchun hamma narsaga tayyor.

Oftob oyim asarda mahorat bilan tasvirlangan. . “Tanchaning ikki biqinida ikki xotin: bulardan bittasi – ichidan atlas ko‘ynak, ustidan odmi xon atlas guppi kiygan, boshig‘a oq dakanani xom tashlag‘an, o‘ttuz besh yoshlar chamaliq go‘zal, xush bichim bir

⁴ Xolikova Nodira Djohongirovna. “O‘zbek jadid adabiyotida xotin-qizlar obrazining poetik takomili” Filologiya fanlari doktori (DSc) ilmiy darajasini olish uchun yozilgan D I S S E R T A T S I Y A. – 131 - b.

⁵ Abdulhamid Cho‘lpon. Kecha va kunduz. Toshkent, 2019. – 285 - b.

⁶ O‘sha manba. – 177 - b.

xotin. Yuzidan muloyimlik, eriga itoat, to'g'riliq ma'nolari tomib turg'an bu xotin qutidorning rafiqasi – Oftob oyim...".⁷

Abdulla Qodiriy asarlarida ona obrazlari milliylikka xos ko'rinishlarda namoyon bo'ladi. Qodiriy ayollarni tasvirlar ekan, atlas kiyimlar bilan ifodalaydi. Bundan tashqari, ona obrazlari urf-odat va an'anaviylik tamoyiliga xos bo'lgan xatti-harakatlarni bajaradi. Jumladan, "O'tkan kunlar" romanida Kumushbibi Yusufbek hojining xonadoniga birinchi marotaba kelin bo'lib kelganda xabar qilgan kishiga suyunchi sifatida O'zbek oyimning ko'rmana berish; Otabek Mirzakarim qutidorning xonadoniga kuyov bo'lib kelganida yomon ko'zdan asrasin deb Oftob oyimning isiriq tutashi; qizni kuyovga so'rash uchun sovchi bo'lib borish marosimlari aynan milliylik va an'anaga yo'g'rilgan holda asarda ifodalanadi.

Umuman olganda, jadid asarlarida ona obrazlari, asosan, ikki xil qiyofada namoyon bo'ladi. Birinchisi, ma'rifatparvar, xat-savoddan xabardor, tarbiyali onalarning farzandlari taqdiriga e'tiborli bo'lib, ularni ilm yo'lida kamol topishi uchun harakat qilishi bo'lsa, ikkinchisi, ilmdan bexabar, oilada o'z o'rniga ega bo'lmagan, erksiz onalarning jaholat qurboni bo'lib qolishidir. Bu ikki toifadagi ona obrazlari asarlarda yozuvchilarning badiiy mahorati bilan millat onalarining haqiqiy real hayotdagi ko'rinishini o'zida mujassamlashtiradi.

Foydalanilgan adabiyotlar ro'yxati:

1. Улуғбек Ҳамдам. Ўзбек ва жаҳон адабиётига чизгилар. Тошкент, 2026.
2. Xolikova Nodira Djohongirovna. "O'zbek jadid adabiyotida xotin-qizlar obrazining poetik takomili" Filologiya fanlari doktori (DSc) ilmiy darajasini olish uchun yozilgan **D I S S E R T A T S I Y A**.
3. Abdulhamid Cho'lpon. Kecha va kunduz. Toshkent, 2019.
4. Abdulla Qodiriy. O'tkan kunlar. "Navro'z". Toshkent, 2019.
5. Hamza Hakimzoda Niyoziy, "Zaharli hayot yoxud ishq qurbonlari". Toshkent. "Yoshlar matbuoti", 2024.

⁷ Abdulla Qodiriy. O'tkan kunlar. "Navro'z". Toshkent, 2019. – 28-b.

**“O‘N SAKKIZGA KIRMAGAN KIM BOR?”: BEG‘UBORLIKDAN MAS‘ULIYAT SARI
ILK QADAM**

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ANNOTATSIYA: Bu maqolada o‘zbek xalq yozuvchi Shukur Xolmirzayevning hammaning ko‘nglidan joy olgan “O‘n sakkizga kirmagan kim bor?” asari haqida fikr yuritimiz. Maqolada 18 yosh nafaqat sho‘xlik va beg‘ubor orzular davri, balki insonning katta hayotga qadam qo‘yadigan davri ekanligi haqida gap boradi. **Ushbu maqolaning boshqa maqolalardan ustunlik jihati shundaki,** unda asar shunchaki kitobdagi voqea sifatida emas, balki har bir yosh yigit-u qizlarning hayotida uchrashi mumkin bo‘lgan hayotiy sinovlar asosida tahlil qilingan. Maqola orqali yoshlikdagi beg‘uborlik qanday qilib asta-sekin mas‘uliyatga aylanishi kerakligini va bu yo‘lda adashib qolmaslik uchun nimalarga e‘tibor berish lozimligini tushunib olish mumkin.

KALIT SO‘ZLAR: Shukur Xolmirzayev, o‘n sakkiz yosh, yoshlik, bolalik, orzular, hayotiy sinov, mas‘uliyat, xato va saboq, shaxsning ulg‘ayishi, beg‘uborlik, ilk qadam, hayot haqiqati, kelajak yo‘li.

Inson umrining eng go‘zal va mas‘uliyatli onlari— bu beg‘ubor yoshlikdan katta hayotga qadam qo‘yiladigan 18 yosh davridir. Aynan shu yoshda shaxsiy qarashlar shakllanadi va hayotiy sinovlar boshlanadi. Taniqli o‘zbek xalq yozuvchi Shukur Xolmirzayevning “O‘n sakkizga kirmagan kim bor?” asari aynan mana shu o‘tish davrining murakkabliklarini mahorat bilan ochib bergan. Ushbu maqolada asar qahramonlari misolida yoshlikdagi orzularning haqiqiy hayot va mas‘uliyat bilan to‘qnashishi tahlil qilinadi. **Maqsadimiz**— asardagi ma‘naviy saboqlarni kelajak yoshlari hayoti bilan bog‘lash va ulg‘ayish ostonasidagi yigitlar-u qizlar uchun to‘g‘ri yo‘l ko‘rsatuvchi xulosalarni taqdim etishdir. Shukur Xolmirzayev o‘zining bu asari orqali kitobxonni inson umrining eng nozik onlariga sayohat qildiradi. Maqolamizning ushbu qismida biz muallifning qahramonni tanlashdagi mahoratini ko‘rib chiqamiz. O‘n sakkiz yosh — bu shunchaki biologik yosh emas, balki bolalikning beg‘ubor orzulari va katta hayotning qat‘iy mas‘uliyati to‘qnashadigan chegara hududidir.¹

Asar voqealari Asqarning qishloqdan Toshkentga kelishi bilan boshlanadi. Bu safar Asqar uchun shunchaki o‘qishga kirish harakati emas, balki o‘zligini isbotlash, otasining va qishloqdoshlarining nigohidan uzoqda “erkin qush”ga aylanish xohishidir. Shukur Xolmirzayev Asqarning Toshkent ko‘chalaridagi ilk qadamlarini tasvirlar ekan, shahar muhitining qahramon ruhiyatiga ta‘sirini mahorat bilan chizadi. Toshkent - bu ulkan imkoniyatlar va shu bilan birga katta xatarlar maskani. Qishloqning sokin va hamma bir-birini taniydigan muhitidan so‘ng, shaharning shovqin-suroni va begonaligi asar qahramonimizni biroz dovdiratib qo‘yadi, ammo bu dovdirash uzoq davom etmaydi. Undagi yoshlik shijoati va “hamma narsani bilaman” degan ishonchi uni oldinga chorlaydi. U o‘zini juda aqlli, dunyoqarashi keng deb hisoblaydi, ammo hayotiy tajribasining yo‘qligi uni kutilmagan

¹ [Shukur Xolmirzayev – «O‘n sakkizga kirmagan kim bor»](#) (Qissa va hikoyalar) – Toshkent: «Yangi asr avlodi», 2017.

vaziyatlarga solib qo'yadi. ²Yozuvchi qahramonining har bir ichki kechinmalarini shunday ustalik bilan yozadiki, o'quvchi go'yo Asqarning yonida turgandek his qiladi. Asqarning universitet binosi oldidagi hayajoni, boshqa abituriyentlar bilan muloqoti, ularning orasidagi soxta va samimiy munosabatlarni kuzatishi uning ijtimoiy moslashuv jarayonini ko'rsatadi. Shukur Xolmirzayev ushbu bo'limda asarning asosiy qarama-qarshilik- orzu va haqiqiy hayot to'qnashuvini ochib beradi. Asqar o'zini talaba sifatida tasavvur qiladi, kelajakdagi muvaffaqiyatlarini xayolan chizadi, biroq tayyorgarlikdagi sustkashlik va chalg'ishlar uni asosiy maqsadidan uzoqlashtiradi. Muallif bu orqali yoshlarga muhim dars beradi: maqsadga erishish uchun faqat orzu qilish yetarli emas, balki qat'iy intizom va mehnat zarur. Asqarning yotoqxonadagi hayoti, u yerdagi turli xarakterli yigitlar bilan tanishuvi uning dunyoqarashini yanada kengaytiradi. Ba'zilar faqat o'yin-kulgi deb yashasa, boshqalar kitobdan bosh ko'tarmaydi. Bu holat Asqarni ikkilantirib qo'yadi: u qay biri to'g'ri ekanini va o'zi kim bo'lishini tushunishga harakat qiladi. Asqarning o'n sakkiz yoshdagi psixologiyasi juda murakkab. Bir tomondan, u o'zini katta erkakdek tutishni istaydi, mustaqil qarorlar qabul qilishga intiladi. Ikkinchi tomondan, u hali ham bolalarcha hislar asirida, uydagilarning sog'inchi va moddiy yordamiga muhtoj. Mana shu "ikki olam orasidagi sarsonlik" asarning falsafiy o'zagini tashkil qiladi. ³Yozuvchi Asqar orqali nafaqat bitta yigitning, balki o'sha davrdagi barcha o'smirlarning umumiy dardini ko'rsatib bergan. 18 yoshli inson hayotida uchraydigan ilk jiddiy sinovlar — bu uning kelajakdagi irodasini shakllantiruvchi poydevordir. Asarning asosiy voqealari Asqarning poytaxtdagi talabalik ostonasidagi hayoti bilan chambarchas bog'liq. Bu bosqichda Shukur Xolmirzayev qahramonni faqatgina kitob ko'targan abituriyent emas, balki hayotning turli ranglarini ko'ra boshlagan yosh yigit sifatida tasvirlaydi. Asqar Toshkentga kelib, yotoqxonaga joylashar ekan, u yerda o'zi kabi o'nlab, yuzlab "o'n sakkiz yoshli" taqdirnlarni uchratadi. Har birining o'z maqsadi, o'z dunyosi bor. Muallif yotoqxonaga hayotini shunday tasvirlaydiki, bu shunchaki uxlab dam oladigan joy emas, balki yoshlarning dunyoqarashi va fe'l-atvori shakllanadigan haqiqiy hayot maktabidir. Asqarning xonadoshlari va yangi do'stlari bilan bo'lgan muomalasi asardagi barcha voqealarni harakatga keltirib turadi. "Ba'zi yoshlar o'qishni muqaddas bilsa, boshqalari uchun shahar - bu ko'ngilxushlik va mas'uliyatdan qochish maydonidir"-deydi u. Asqar mana shu ikki qutb orasida qoladi. Uning ichidagi "qishloqi soddalik" va "shaharona erkinlikka intilish" hissi doimiy kurashda bo'ladi. Masalan, asardagi bazmlar, kechki sayrlar va bemaqsad vaqt o'tkazish sahnalarida Asqarning ikkilanishlari juda aniq ko'rsatilgan. U bir tomondan o'zini zamonaviy ko'rsatishni istasa, ikkinchi tomondan vijdon azobi — otasining peshona teri bilan yuborgan pullari va onasining umidvor nigohlari uni to'xtatib turadi.⁴

² **Shukur Xolmirzayev** – «Tanlangan asarlar» (jildliklari).

³ Adabiy-tanqidiy maqolalar (masalan, Shukur Xolmirzayev ijodiga bag'ishlangan respublika ilmiy jurnallari)

⁴ **Rahmon Qo'chqor.** "Shukur Xolmirzayev olami". (Adibning ijodi va qahramonlari tahliliga oid maqolalar to'plami).

Asardagi ayol obrazlari va ilk muhabbat mavzusi ham alohida e'tiborga loyiq. O'n sakkiz yoshda sevgi — bu dunyodagi eng muhim tuyg'u kabi tuyuladi. Asqarning qizlar bilan bo'lgan muloqoti, uning ko'ngil qo'yishi va bu yo'ldagi xomxayollari yozuvchi tomonidan psixologik jihatdan chuqur tahlil qilingan. Bu tuyg'u Asqarni goh osmonlarga olib chiqadi, goh yerga uradi. Muhabbat sababli u darslarini unutadi, vaqtini behuda sarflaydi va natijada hayotning "tarsakisi"ga duch keladi. Shukur Xolmirzayev bu orqali yoshlikdagi his-tuyg'ularning naqadar aldamchi va o'tkinchi bo'lishi mumkinligini uqtiradi. Shuningdek, asarda kattalar va yoshlar o'rtasidagi munosabatlar ham o'z aksini topgan. Asqarning ota-onasi bilan bo'lgan voqea bo'lsa-da, ularning xatlari yoki xayolidagi siymolari qahramonni tiyib turuvchi asosiy kuchdir.⁵Poytaxtning yaltiroq chiroqlari va jozibali hayoti Asqarni o'z domiga tortmoqchi bo'lganida, aynan mana shu qadriyatlar zanjiri uni butunlay yiqilishdan asrab qoladi. Biroq, Asqar baribir xato qiladi. Uning xatolari — bu uning tajribasizligi mevasi. U imtihonlardan yiqilishi yoki qandaydir yomon vaziyatlarga tushib qolishi - bularning barchasi "o'n sakkiz yosh" degan ulkan imtihonning savollaridir. Asqar obrazi orqali muallif yana bir muhim haqiqatni ochadi: inson o'z xatosini tan olmaguncha ulg'aymaydi. Asqar asar davomida bir necha bor o'zini oqlashga harakat qiladi, aybni sharoitga yoki boshqalarga ag'darmoqchi bo'ladi. Ammo vaqt o'tishi bilan u anglaydiki, uning taqdiri faqat o'z qo'lida. Bu anglash esa og'riqli jarayondir. Shukur Xolmirzayevning ushbu asari o'zbek adabiyoti xazinasida aynan mana shu "ruhiy uyg'onish" tasviri bilan qadrlidir. Yosh kitobxon Asqarning sarguzashtlarini o'qir ekan, beixtiyor o'zining hayotidagi o'xshash vaziyatlarni eslaydi va xulosa chiqaradi.

Xulosa o'rniida aytish mumkinki, ushbu asar bugungi yoshlar uchun ma'naviy yo'lchi vazifasini o'taydi. Asqar obrazi har bir yigit-qizni erkinlikni mas'uliyat bilan bog'lashga o'rgatadi. Zero, haqiqiy ulg'ayish — o'z xatolarini tan olish va ulardan xulosa chiqarishdir. Men tengdoshlarimga shuni tavsiya qilaman: bu asarni hayot ko'zgusi sifatida o'qing. Sizlarga shuni maslahat beramanki, 18 yoshning oltin damlarini bemaqsad ishlarga emas, balki ilm va kamolotga sarflang. Unutmang, bugun tashlagan har bir qadamingiz ertangi taqdiringiz poydevoridir.

FOYDALANILGAN ADABIYOTLAR RO'YXATI:

1. [Shukur Xolmirzayev – «O'n sakkizga kirmagan kim bor»](#) (Qissa va hikoyalar) – Toshkent: «Yangi asr avlodi», 2017.
2. **Shukur Xolmirzayev** – «Tanlangan asarlar» (jildliklari).
3. Adabiy-tanqidiy maqolalar (masalan, Shukur Xolmirzayev ijodiga bag'ishlangan respublika ilmiy jurnallari)
4. **Rahmon Qo'chqor**. "Shukur Xolmirzayev olami". (Adibning ijodi va qahramonlari tahliliga oid maqolalar to'plami).
5. **Ziyouz.com** yoki **Noshir.uz** kabi elektron kutubxonalar — Shukur Xolmirzayevning hayoti va ijodiy yo'liga oid ma'lumotlar.

⁵ **Ziyouz.com** yoki **Noshir.uz** kabi elektron kutubxonalar — Shukur Xolmirzayevning hayoti va ijodiy yo'liga oid ma'lumotlar.

SHUKUR XOLMIRZAYEV HIKOYALARIDA BADIY DETAL VA TASVIR OB'EKTIVLIGI MASALASI

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Annotatsiya: Mazkur maqolada O'zbekiston xalq yozuvchisi Shukur Xolmirzayev hikoyanavislik mahoratining fundamental tamoyillari, xususan, badiiy detalning matn qurilmasidagi funksional vazifalari kompleks tahlil qilingan. Tadqiqotda adibning "Notanish odam", "Ko'ngil", "O'zbek bobo" kabi turli davrlarda yaratilgan asarlari asosida detalning qahramon xarakterini ochish, peyzaj va interyer tasvirini individuallashtirish hamda asarning umumiy falsafiy konsepsiyasini yuzaga chiqarishdagi o'rni yoritilgan. Muallif Shukur Xolmirzayev uslubiga xos bo'lgan tasvir ob'ektivligi va "quyug' detallashtirish" tamoyillarini Abdulla Qahhor an'analari bilan qiyoslagan holda, adibning milliy ruhni ifodalashdagi o'ziga xos yo'sinini dalillaydi. Shuningdek, maqolada mustaqillik davri hikoyalarida janr hajmining kengayishi natijasida detallarning zanjirsimon bog'lanishi va ularning estetik yukining ortishi masalalari ilmiy muomalaga kiritilgan.

Kalit so'zlar: Detal, badiiy mahorat, hikoya, peyzaj, portret, interyer, Shukur Xolmirzayev, Abdulla Qahhor, tasvir ob'ektivligi, milliy ruh.

O'zbek adabiyoti, xususan, hikoyachilik janri taraqqiyotini Abdulla Qahhor va Shukur Xolmirzayev siymolarisiz tasavvur etib bo'lmaydi. Har ikki ijodkor ham kichik epik janrning imkoniyatlarini yuksaltirish, asar matnida har bir so'z va detalning o'z o'rnida bo'lishiga erishish borasida ulkan ishlarni amalga oshirganlar. Shukur Xolmirzayev o'zining ellik yillik ijodiy yo'lida qissa, roman va dramalar yaratgan bo'lsa-da, o'zini birinchi navbatda hikoyanavis deb bilar va umr bo'yi ushbu shaklga sodiq qoldi.

Yozuvchi ijodining o'ziga xosligi — uning tasvirda kam gapirib, ko'p ma'no berishga intilishida ko'rinadi. U hikoyalarida voqeaga deyarli aralashmaydi, mualliflik izohidan qochadi va asosan qahramonlarning o'ziga so'z beradi. Bu uslub adabiyotshunos Odil Yoqubov tomonidan quyidagicha ta'riflangan edi: *"Shukur Xolmirzayev tasvirni juda quyug' detallashtiradi, o'zi go'yo aralashmaydi... Siz o'qimaysiz, go'yo kartina tomosha qilasiz"*.

Detal — badiiy tasvirdagi muayyan bir kichik bo'lak (uzv) bo'lib, asar qurilmasini yuzaga keltirishda hal qiluvchi ahamiyatga ega. Shukur Xolmirzayev hikoyalarida detallar bir necha yo'nalishda namoyon bo'ladi:

1. Peyzaj (Tabiat tasviri)

Yozuvchi tabiatni shunchaki fon sifatida emas, balki asar g'oyasining uzviy qismi sifatida tasvirlaydi. "Ko'ngil" hikoyasida qishga xos detal: *"Bu yerda tuman bor edi. Shuning uchun qor siyrak va yumshoq yog'ardi"* tarzida beriladi. Bu yerda tuman tufayli qorning yumshoq yog'ishi o'quvchi ko'z o'ngida aniq manzara hosil qiladi. "Bir ko'rgan tanish" hikoyasidagi *"sap-sariq barglarni qisir-qisir bosib"* yurish detali esa voqeaning kuz faslida kechayotganini obrazli ifodalaydi.

2. Portret va Inson ruhiyati

Adib portret yaratishda ham kontrastli detallardan ustalik bilan foydalanadi. "Notanish odam" hikoyasidagi qahramonning *"qirg'iz bashara, lekin qoshlari quyuq"* deya tasvirlanishi uning o'ziga xos qiyofasini gavdalantirishga xizmat qilgan. Shuningdek, qahramonlarning harakatlari orqali ularning ichki dunyosi ochiladi. Masalan, o'sha hikoyada notanish kishining yomg'ir ostida shox-shabba terishi — uning kuzatuvchan, tajribali va insonparvar ekanligidan dalolat beradi.

3. Interyer (Xona tasviri)

Xolmirzayev asosan tashqi tasvirga (peyzajga) moyil bo'lsa-da, zarur o'rinlarda interyer detallaridan mahorat bilan foydalanadi. "Ko'ngil" hikoyasida pechka, ko'rpacha va po'stak tasviri o'zaro birlashib, qishki qishloq xonadonining muhitini yaratadi. *"Muzlab tarashaday bo'lib qolgan shim"* detali esa qahramonning tog'da og'ir sharoitda ov qilganini aniqlashtiradi. Shuningdek, po'stak detali milliy-maishiy hayot tarzining (ovchilik va chorvachilik muhiti) o'ziga xos belgisidir.

Maqolada asosiy e'tibor qaratilgan "Notanish odam" (1960) hikoyasidagi detallar zanjiri asar konsepsiyasini yuzaga chiqaradi. Hikoyadagi:

- *"Shuvoq isi aralash tutun";*
- *"Nam shuvoq hidi";*
- *"Cho'ldan ko'tarilgan bulut"* kabi detallar yagona strukturani hosil qiladi.

Ayniqsa, "cho'ldan ko'tarilgan bulut" detali eng muhim uzvdir. Tajribasiz yosh ovchi (roviy) bu bulutga ahamiyat bermaydi va yomg'irda qolib ketadi. Kamardagi tajribali kishi esa bu detal orqali ob-havoni aniq bashorat qiladi, bu esa uning xalq donoligini o'zida jamlagan inson ekanini ko'rsatadi.

Mustaqillik davriga kelib, Shukur Xolmirzayev hikoya janrining hajmini kengaytirish borasida dadil tajribalar qila boshladi. Sayyora Xolmirzayeva ta'kidlaganidek, adibning so'nggi hikoyalari hajm va niyat ko'lami jihatidan qissa darajasiga ko'tarilgan.

"O'zbek bobo" hikoyasida (192 sahifa) detallar yanada batafsillashgan. Masalan, qarovsiz bog'dagi peshayvon tasviri: *"yemirilib-uvalanib tushgan supalar"*, *"chumchuq inlaridan osilib yotgan xas-xashaklar"*, *"qorayib ketgan bo'yra"* va

"sichqonlar chiqargan ho'l tuproq" detallari orqali tushkunlik va qarovsizlik ruhiyati juda kuchli tasvirlangan.

Shuningdek, hayvonlar harakati bilan bog'liq detallar ham diqqatga sazovor:

1. Sigirning "fashsh" etib nafas olishi;
2. Tanish mol va tezak hidi;
3. Sigirning tumshuqlari tuproq va chang bo'lgani. Ushbu "zanjirsimon" detallar majmuasi tasvirning hayotiy haqqoniyligini maksimal darajaga ko'targan.

Shukur Xolmirzayev o'zbek hikoyachiligini yangi bosqichga olib chiqqan san'atkordir. Uning ijodida detal shunchaki tasvir vositasi emas, balki asar kompozitsiyasini ushlab turuvchi, qahramon xarakterini ochib beruvchi va tasvir ob'ektivligini ta'minlovchi fundamental unsirdir. Yangi va betakror obrazlar yaratish, milliy ruhni detallar orqali ifoda etish yozuvchi mahoratining eng yorqin qirralaridir.

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3. B. Shukurova. "Shukur Xolmirzayev hikoyalarida xarakterlar talqini". Xalqaro ilmiy-amaliy anjuman materiallari. – Jizzax, 2021.
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BADIIY ADABIYOT- IJODIY QOBILIYATNI RIVOJLANTIRISH VOSITASI SIFATIDA

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Buxoro davlat pedagogika instituti tayanch doktoranti

Annotatsiya

Ushbu maqola badiiy adabiyotning o‘quvchilarda ijodiy qobiliyatni rivojlantirishdagi ahamiyatini o‘rganishga bag‘ishlangan. Maqolada badiiy asarlarni o‘qish jarayonida o‘quvchilarda tasavvur, fikrlash va ijodiy yondashuvni shakllantirish usullari tahlil qilinadi. Shuningdek, adabiyot darslarida ijodiy qobiliyatni rivojlantirishga yo‘naltirilgan metodik vositalar va pedagogik texnologiyalar ko‘rib chiqiladi. Badiiy adabiyot orqali o‘quvchilarning tasavvur doirasi kengayadi, ijodiy fikrlash qobiliyati mustahkamlanadi va shaxsiy ifoda ko‘nikmalari rivojlanadi.

Kalit so‘zlar: badiiy adabiyot, ijodiy qobiliyat, o‘quvchi, tasavvur, ijodiy fikrlash, pedagogik metodlar, darslik, shaxsiy ifoda.

Kirish. Badiiy adabiyot insonning ruhiy, ma’naviy va intellektual dunyosini boyituvchi, fikrlash, tasavvur va ijodiy qobiliyatlarni rivojlantiruvchi muhim vositalardan biridir. U o‘quvchida nafaqat ma’naviy-estetik didni shakllantiradi, balki ijtimoiy, axloqiy va madaniy qadriyatlarni anglashga ham yordam beradi. Badiiy asarlarni o‘qish jarayonida o‘quvchi hikoya, doston yoki she’rdagi voqealarni o‘rganadi, undagi obrazlar, xarakterlar, ularning qiyosiy va mantiqiy bog‘liqligini tahlil qiladi, yangi g‘oyalarni yaratish va muammolarni yechish qobiliyatini rivojlantiradi.

Ijodiy qobiliyat – bu shaxsning o‘z fikrini erkin ifoda etish, yangicha va original yechimlar topish, tasavvurini kengaytirish qobiliyatidir. Badiiy adabiyot esa bu jarayonda o‘quvchiga boy material manbai bo‘lib xizmat qiladi. Masalan, qahramonlarning turli vaziyatlardagi harakatlarini tahlil qilish, ularning qarorlaridagi mantiqiy va axloqiy jihatlarni o‘rganish, o‘quvchida tanqidiy va ijodiy fikrlashni shakllantiradi. Shu bilan birga, she’riyat, ertak va hikoyalar orqali o‘quvchi o‘z his-tuyg‘ularini ifoda etishni, obrazlar va voqealar orqali yangi g‘oyalarni yaratishni o‘rganadi.

Zamonaviy pedagogik tadqiqotlar shuni ko‘rsatadiki, badiiy adabiyot darslarida ijodiy yondashuvlarni qo‘llash o‘quvchilarning nafaqat intellektual, balki shaxsiy rivojlanishiga ham katta ta’sir ko‘rsatadi. Masalan, o‘qituvchi o‘quvchini voqealarni tahlil qilishga undash, muammoli vaziyatlarni yaratish va ularni hal qilish jarayonida fikrini erkin ifoda etishga rag‘batlantiradi. Shu tariqa, badiiy adabiyot orqali o‘quvchida ijodiy faollik, mustaqil fikrlash va tasavvur qobiliyati rivojlanadi.

Bundan tashqari, badiiy adabiyot ijtimoiy ko'nikmalarni shakllantirishda ham muhim ahamiyatga ega. U orqali o'quvchi boshqalar bilan muloqot qilish, hissiyotlarni anglash, empatiya va ijtimoiy mas'uliyatni his qilish qobiliyatini rivojlantiradi. Shu sababli, badiiy adabiyot nafaqat ta'lim vositasi, balki o'quvchining shaxsiy va ijodiy rivojlanishini ta'minlovchi samarali pedagogik vosita hisoblanadi.

Badiiy adabiyot o'quvchilarda ijodiy qobiliyatni rivojlantirishda muhim vosita sifatida xizmat qiladi. U nafaqat fikrlash va tasavvur doirasini kengaytiradi, balki shaxsiy ifoda va ijodiy faoliyatni shakllantiradi. Badiiy asarlar orqali o'quvchi voqea rivojini kuzatadi, xarakterlarni tahlil qiladi, ularning qarorlari va his-tuyg'ularini o'rganadi. Bu jarayon o'quvchida tanqidiy fikrlashni, mantiqiy va ijodiy qarorlar qabul qilishni rivojlantiradi.

Ijodiy qobiliyatni rivojlantirishda badiiy adabiyot darslarida bir qancha metod va yondashuvlardan foydalanish mumkin:

Muammoli vaziyatlar yaratish – o'quvchiga badiiy asar asosida muammolarni aniqlash va ularni yechish imkoniyatini berish, yangi g'oyalar ishlab chiqishga rag'batlantiradi. Masalan, ertak yoki hikoyadagi qahramon qarorini o'quvchi boshqacha yechim bilan yakunlay oladimi, degan savol berish orqali ijodiy fikrlash faollashadi. Shu tarzda o'quvchi voqea rivojini prognoz qilish, sabab-natija munosabatlarini tahlil qilishni o'rganadi.

Tasviriy va ijodiy mashqlar – o'quvchidan matndagi voqealarni tasvirlash, yangi personaj yaratish yoki voqeani boshqacha yo'l bilan davom ettirish talab qilinadi. Bu ijodiy tasavvurni rivojlantiradi, shaxsiy ifoda ko'nikmalarini mustahkamlaydi va o'quvchining o'z fikrini matn orqali ifoda qilish qobiliyatini oshiradi.

Tahlil va munozara metodlari – badiiy matnni o'rganishda o'quvchini matn mazmuni, qahramon xarakteri va voqealar mantiqini tahlil qilishga jalb qilish. Guruh muhokamasi orqali fikr almashish o'quvchining ijtimoiy va ijodiy ko'nikmalarini oshiradi, jamoaviy ishlashga rag'batlantiradi. Shu bilan birga, o'quvchi boshqa fikrlarni tinglash, baholash va yangi qarorlar ishlab chiqish qobiliyatini rivojlantiradi.

Hissiy va estetik rivojlanish – badiiy adabiyot o'quvchida hissiyotlarni anglash, empatiya va ijtimoiy mas'uliyatni shakllantirishga yordam beradi. Masalan, milliy ertaklar, qissa va hikoyalar orqali o'quvchi insoniy fazilatlar – do'stlik, halollik, mehr-shafqat, sabr-toqat kabi xususiyatlarni o'rganadi va o'zida shakllantiradi. Shu bilan birga, she'riyat orqali o'quvchi o'z hissiyotlarini ifoda etish, turli hissiy holatlarni boshqarish va san'at orqali o'zligini anglash imkoniga ega bo'ladi.

Innovatsion texnologiyalarni qo'llash – zamonaviy ta'lim jarayonida multimediali taqdimotlar, audio va video materiallar yordamida badiiy asarlarni ko'rgazmali tarzda o'rganish o'quvchining qiziqishini oshiradi va ijodiy fikrlash jarayonini yanada faol

qiladi. Masalan, o'quvchilar hikoya qahramonlarini animatsiya yoki dramatik sahnada aks ettirish orqali tasavvur va ijodiy fikrlash ko'nikmalarini mustahkamlashlari mumkin.

Shuningdek, pedagogik tajribalar shuni ko'rsatadiki, badiiy adabiyot darslarida ijodiy yondashuvlarni qo'llash o'quvchilarning umumiy ta'lim samaradorligini oshiradi. O'qituvchi matnlar bilan ishlash jarayonida interaktiv metodlardan foydalanishi mumkin: rol o'yinlar, drammatizatsiya, matnni turli nuqtai nazardan qayta yozish, hikoyaning davomini yaratish kabi mashqlar o'quvchining ijodiy faolligini oshiradi va fikrlash doirasini kengaytiradi.

Badiiy adabiyotning ijodiy qobiliyatni shakllantirishdagi roli nafaqat o'quvchining akademik ko'nikmalarida, balki uning kundalik hayotida ham qo'llaniladi. O'quvchi turli vaziyatlarda yangicha qarorlar qabul qilish, muammolarni kreativ yo'l bilan yechish va shaxsiy ifodani rivojlantirish imkoniga ega bo'ladi. Shu sababli, badiiy adabiyot pedagogik jarayonda ijodiy qobiliyatni shakllantirishning samarali va ajralmas vositasi sifatida katta ahamiyatga ega.

Xulosa. Badiiy adabiyot o'quvchilarda ijodiy qobiliyatni rivojlantirishda muhim vosita hisoblanadi. U o'quvchida tasavvur, tanqidiy fikrlash va shaxsiy ifoda ko'nikmalarini shakllantiradi, shuningdek, hissiy va ma'naviy rivojlanishga hissa qo'shadi. Maqolada ko'rsatib o'tilganidek, badiiy asarlarni o'rganish jarayonida muammoli vaziyatlar yaratish, tasviriy mashqlar, tahlil va munozara metodlarini qo'llash o'quvchining ijodiy faolligini oshiradi va mustaqil fikrlash qobiliyatini rivojlantiradi. Shuningdek, zamonaviy texnologiyalar va interaktiv metodlarni badiiy adabiyot darslarida qo'llash ijodiy qobiliyatni rivojlantirishda samaradorlikni oshiradi. O'quvchi badiiy matnlarni turli nuqtai nazardan tahlil qilib, voqealarni boshqacha yo'l bilan davom ettirishi, yangi obrazlar yaratishi va o'z hissiyotlarini ifoda etishi mumkin. Shu bilan birga, badiiy adabiyot o'quvchida ijtimoiy ko'nikmalarni, axloqiy va ma'naviy qadriyatlarni shakllantirishga yordam beradi. Shu sababli, badiiy adabiyot nafaqat ta'lim vositasi, balki o'quvchilarning shaxsiy va ijodiy rivojlanishini ta'minlovchi samarali pedagogik vosita sifatida ahamiyatga ega.

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TARJIMADA PERSONAJLAR PORTRETINING IFODALANISHI

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Annotatsiya. Ushbu maqolada tarjimada personajlar portretining ifodalanishi ko‘rib chiqildi. Ushbu maqolani yozishdan maqsad bir tildan boshqa tilga o‘girilgan asarlar tarjimalarini tahlil qilishdagi qiyinchiliklarni bartaraf etishdan iborat. Tarjimadagi yutuq va kamchiliklarini aniqlash, tarjimon mahoratini o‘rganish bo‘yicha fikr-mulohazalar, tarjimashunos olimlarning fikrlari orqali o‘rganilib tahlilga tortildi.

Kalit so‘zlar: tasvir, personaj, tarjimon mahorati, taqqoslash, badiiy asar, portret, badiiylik, tavsif.

KIRISH

Badiiy adabiyot va san‘at badiiy asar shaklida yashaydi, shunga ko‘ra, badiiy asar adabiyot va san‘atning yashash shakli hisoblanadi. Shuning uchun, badiiy asarning asosiy mezonini badiiylik tashkil qiladi desak adashmaymiz. Asardagi badiiylik uning mohiyatini ochib berishga xizmat qiladi.

Badiiylik – san‘atning ham joni, ham ruhi ekan, uni yuzaga keltiruvchi asosiy vositalardan biri – badiiy obrazdir [6:32]. Demak, badiiylikning markazida badiiy obraz turadi. Badiiy obrazning yaratilishida hamda maromiga yetkazib tasvirlanishida muallifning o‘rni, ya‘ni uning bilim va saviyasi, ijodkorligi, so‘z boyligi muhim omillardan hisoblanadi. Adabiyotshunoslikda “badiiy obraz” atamasi ham keng, ham tor ma‘nolarda ishlatiladi. Keng ma‘noda “badiiy obraz” deganda, borliqning san‘atkor ko‘zi bilan ko‘rilgan va ijodiy qayta ishlangan har qanday aksi jonivorlar, narsa-buyumlar, hodisalar, tabiat obrazlari nazarda tutilsa, tor ma‘noda badiiy asardagi inson obrazi tushuniladi. Obrazga bevosita yozuvchining o‘zi tomonidan berilgan ta‘rif “muallif xarakteristikasi” deb yuritiladi. Muallif xarakteristikasida obrazning fe‘l-atvoriga xos asosiy xususiyatlar bayon qilinadi. Muallif xarakteristikasi o‘quvchida personaj haqida yaxlit tasavvur hosil qilib, uning keyingi xatti-harakatlarini, gap-so‘zlarini anglashida muhim ahamiyat kasb etadi. Personajning so‘z bilan chizilgan tashqi qiyofasi – portret ham inson obrazini yaratishda muhim vosita sanaladi. Portret, avvalo, personajning o‘quvchi ko‘z oldida konkret inson sifatida gavdalanishiga ko‘maklashadi. Ikkinchi tomondan, badiiy asarda portret xarakterologik belgilarga ega bo‘ladi. Ya‘ni yozuvchi personaj siyratiga xos xususiyatlarni suratida aks ettirishga intiladi [4:68-69].

Badiiy asar haqida soʻz borar ekan, unda qahramon tasviri muhim ahamiyat kasb etadi. Chunki, asarning tushunarli, shuningdek, taʼsirli boʻlishi uchun oʻquvchi ongida, avvalo, obraz mantiqiy jihatdan shakllangan boʻlishi joiz. Bu jihatdan, portret tasviri yozuvchi oʻz maqsad-muddaosini yetkazishda yordamchi vazifasini oʻtaydi. Shu bilan bir qatorda tarjimon yozuvchi uslubini saqlash, asar badiiyligiga putur yetkazmaslik uchun yozuvchi uslubidan chetga chiqmagan holda asliyatga muvofiq ravishda tarjima qilishi kerak. Xususan, badiiy tarjimada muhim ahamiyat kasb etuvchi omil bu badiiylarning toʻlaqonli qayta yaratilishi hisoblanadi.

MUHOKAMA VA NATIJALAR

“Portret (fr. *portraire* – tasvirlamoq) personajning soʻz vositasida tasvirlangan tashqi koʻrinishi (qiyofasi, jussasi, kiyimi, yuz-koʻz ifodalari, tana holati va harakatlari, qiliqlari), oʻquvchi tasavvurida jonlanadigan toʻlaqonli inson obrazini yaratish va uning xarakterini ochish vositalaridan biri. Portret epik asarning kompozitsion unsuri boʻlmish tavsifning bir koʻrinishidir” [3:836]. Demak, badiiy asardagi portret tasviri asarni mukammal boʻlishi uchun bir vosita hisoblanar ekan. Shu bilan birga, tarjimon ham tarjima qilinayotgan asarning ruhini his eta olishi, muallifning dunyoqarashini toʻla anglab yetishi ham muhim.

Tarjima jarayoni boshqa madaniyatni anglashga qaratilgan jarayonlardan biridir. Tarjima qilingan asar boshqa madaniyatning bir parchasi sifatida qaraladi [1:4].

Tarjimon uchun soʻz tanlashning mashaqqati yana ham koʻproq. Chunki, u asarni oʻz tiliga agʻdarar ekan, unda tasvirlangan narsani ifodalash uchun yigirmatalab soʻzlar orasidan oʻzi istaganlarini ishlata olmaydi. Masalan, biron sohibjamol qizning tasvirini yaratishda tarjimon asar doirasidan chetga chiqolmaydi. Ehtimol, tarjimon yozuvchi ishlatgan soʻzlarga nisbatan tamomila boshqacha: soddaroq, jonliroq, musiqiyroq soʻzlar vositasi bilan sohibjamol qiz portretini yanada nafisroq qilib yarata olishi mumkindir, ammo u bunday qilolmaydi. Tarjimon faqat avtor ifodalagan fikrni oʻz tiliga haqqoniy qayta tiklash doirasida soʻz tanlash erkinligiga ega. Agar tanlangan soʻz asl nusxadagi soʻzga muvofiq tushsa, oʻsha soʻzning magʻzida yashirinib yotgan maʼno bizning tilimizda tiriladi, aksincha, agar unga toʻliq muvofiq boʻlmasa, fikrni noaniq va mujmal qilib qoʻyishi mumkin [5:166]. Tarjimashunoslar portret tavsifini shartli ravishda bir necha guruhga ajratadilar. Ulardan biri koʻrinishli portret tasviri boʻlib, u personajning tashqi qiyofasi, egnidagi libos, unga tegishli boʻlgan ashyolar tafsilotini oʻz ichiga oladi. Yana biri – personajning holati tasviri boʻlib, bunda tashqi qiyofa koʻrinishidagi oʻzgarishlar vositasida ichki dunyosiga kirib boriladi. Bu yerda personajga beriladigan maʼnaviy-axloqiy taʼrif muhim ahamiyat kasb etadi [2:74].

Tarjima qilinadigan muallif va uning asari bilan tarjimon oʻrtasida til topishish boʻlishi zarur. Bunda til topishish deganda, muallifning oʻziga xosliklarini va muayyan

asarning badiiy xususiyatlarini teran anglash va shunga yarasha jarayonni tashkil etishni tushunamiz. Tarjima qilinadigan muallif va uning asarini tarjimon sevgandagina, uning o‘z o‘quvchisiga katta ma’naviy foyda keltirishini bilgandagina til topish juda katta ijodiy foyda keltiradi [7:115]. Darhaqiqat, tarjimon agar asliyatni to‘laqonli his qilib, so‘zlarning ma’nolarini yaxshi anglay olsa, tarjima ham muvaffaqiyatli bo‘ladi. Chunki, tarjima asarni kitobxonlar xuddi asliyatdagidek qabul qilishlari kerak. Shu sababdan, tarjima muvaffaqiyatsiz bo‘lsa, asliyatga ham putur yetadi, chunki, kitobxon asarni ham tarjima kabi tasavvur qilib mutolaa qiladi. Bunday holatlarga yo‘l qo‘yilmasligi uchun tarjimon asliyat bilan til topishishi, tarjimada ham ayniqsa, portret tasviri tarjimasini yaratishda tasvirlarni jonli, uslubiy g‘alizliklarsiz berishga urinishi lozim.

Badiiy asarda bayon etiladigan portret tasviri ushbu badiiy asarning mohiyatini belgilab beruvchi muhim omil hisoblanadi. Chunki, ushbu omil yozuvchining naqadar ijodkorligi, uning badiiy tasvir vositalaridan nechog‘lik unumli foydalana olganini belgilab beradi. Shu bilan birga asar tarjimonidan ham juda mahoratli bo‘lish, so‘zga ustalik, ham o‘zbek tilini, ham o‘z tarjimonligini olib boradigan tilni mukammal bilishi talab etiladi.

XULOSA

Tarjima bir qarashda osongina ishga o‘xshaydi. Hatto, “til bilsam tarjima qilib ketaverman-da” deydiganlar ham topiladi. Lekin, asar boshqa tilda qayta yaratiladi. Bunda tarjimon ham ijodiy yondashishi, so‘z, jumla, ibora tanlashda mohir bo‘lishi, shu bilan birga yozuvchi uslubidan chiqib ketmagan holda ish yuritishi kerak. Asliyatdan yaratilgan tarjima o‘zi alohida bir asarga aylanadi. Ammo, tarjimon yozuvchi kabi erkin bo‘la olmaydi, chunki, erkin tarjima yo‘lidan borsa u asar tarjimasini qiymatini yo‘qotadi. Qilingan tarjima asar agar juda mohirona o‘girilsa, hatto, asliyatdan ham ko‘proq mashhurlikka erishishi mumkin.

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GENDERED LANGUAGE IN ENGLISH FASHION MAGAZINES: A LINGUISTIC PERSPECTIVE

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Annotation: *This study explores the manifestation and functions of gendered language in English fashion magazines from a linguistic perspective. It examines how lexical choices, stylistic devices, and discursive strategies contribute to the construction and reinforcement of gender identities within fashion discourse. The research is based on a qualitative analysis of selected fashion magazine articles, focusing on gender-specific vocabulary, evaluative adjectives, and metaphorical expressions. Particular attention is paid to how femininity and masculinity are linguistically framed, as well as how language reflects broader socio-cultural norms and expectations. The findings demonstrate that gendered language in fashion media not only mirrors societal ideologies but also actively shapes readers' perceptions of identity, beauty, and style.*

Keywords: *gendered language, fashion discourse, lexical features, stylistic devices, gender identity, English magazines, discourse analysis*

Аннотация: *Данное исследование посвящено анализу гендерно маркированного языка в английских модных журналах с лингвистической точки зрения. В работе рассматривается, каким образом лексические единицы, стилистические средства и дискурсивные стратегии способствуют формированию и закреплению гендерных идентичностей в модном дискурсе. Материалом исследования послужили тексты современных модных изданий, в которых анализируются гендерно обусловленная лексика, оценочные прилагательные и метафорические выражения. Особое внимание уделяется языковым средствам, отражающим представления о женственности и мужественности, а также их социокультурной обусловленности. Результаты исследования показывают, что гендерный язык не только отражает общественные стереотипы, но и активно влияет на формирование представлений о стиле, красоте и идентичности.*

Ключевые слова: *гендерный язык, модный дискурс, лексические особенности, стилистические средства, гендерная идентичность, английские журналы, дискурс-анализ*

***Annotatsiya:** Mazkur tadqiqot ingliz tilidagi moda jurnallarida qo'llaniladigan genderga xos til birliklarini lingvistik nuqtai nazardan tahlil qilishga bag'ishlangan. Unda leksik tanlovlar, stilistik vositalar va diskursiv strategiyalar orqali gender identifikatsiyasining qanday shakllanishi va mustahkamlanishi o'rganiladi. Tadqiqot materiali sifatida tanlangan moda jurnallari matnlari asosida genderga xos so'zlar, baholovchi sifatlar hamda metaforik ifodalar tahlil qilinadi. Ayniqsa, ayollik va erkaklik tushunchalarining til orqali qanday ifodalanishi hamda ularning ijtimoiy-madaniy omillar bilan bog'liqligi alohida yoritiladi. Natijalar shuni ko'rsatadiki, moda diskursidagi genderga xos til nafaqat jamiyatdagi stereotiplarni aks ettiradi, balki o'quvchilarning identitet, go'zallik va uslub haqidagi tasavvurlarini shakllantirishda faol rol o'ynaydi.*

***Kalit so'zlar:** gender til, moda diskursi, leksik xususiyatlar, stilistik vositalar, gender identifikatsiyasi, ingliz jurnallari, diskurs tahlili*

INTRODUCTION

In contemporary media discourse, language functions not merely as a means of communication but as a powerful instrument in shaping social realities, including gender perceptions. Within this context, fashion magazines represent a unique discursive space where linguistic choices are closely intertwined with visual imagery and cultural symbolism. These publications not only reflect prevailing trends in style and aesthetics but also actively participate in constructing and disseminating gender ideologies. The study of gendered language has gained increasing attention in modern linguistics, particularly within the frameworks of sociolinguistics, discourse analysis, and pragmatics. Scholars have emphasized that language encodes implicit assumptions about gender roles, often reinforcing stereotypical representations of femininity and masculinity. In fashion discourse, such tendencies become especially visible through the use of evaluative vocabulary, metaphorical expressions, and stylistic patterns that subtly guide readers' interpretations. English fashion magazines, as influential global media platforms, provide a rich corpus for examining how gender is linguistically framed and negotiated. The language used in these texts frequently differs depending on the intended audience, with distinct lexical and stylistic features characterizing texts targeted at women versus those aimed at men. This divergence raises important questions about the role of language in shaping identity, influencing consumer behavior, and maintaining or challenging traditional gender norms. Despite the growing body of research on media discourse, the specific linguistic mechanisms underlying gender representation in fashion magazines remain insufficiently explored, particularly from a comprehensive and integrative perspective. This study seeks to

address this gap by analyzing the lexical, stylistic, and discursive features of gendered language in English fashion texts. It aims to reveal how language contributes to the construction of gender identities and to demonstrate the broader socio-cultural implications of these linguistic patterns.

MAIN BODY

Gender differentiation in fashion magazine texts becomes evident through subtle yet systematic lexical contrasts. Vocabulary targeting female audiences frequently gravitates toward aesthetic refinement and emotional nuance, where descriptors emphasize softness, attractiveness, and sensory experience. Words such as luminous, flawless, and romantic not only describe appearance but also construct an idealized feminine image. In parallel, texts addressing male readers prioritize functionality and authority, employing lexemes associated with precision, control, and durability. This contrast demonstrates how lexical selection encodes culturally established expectations rather than neutral description. Evaluative language intensifies this differentiation by embedding implicit standards within the discourse. Adjectival patterns in women-oriented texts tend to amplify desirability through intensifiers and superlative constructions, creating a linguistic environment where perfection is normalized. Male-directed texts, however, frame evaluation in terms of performance and efficiency, often linking style with success and competence. The asymmetry suggests that language functions as a regulatory mechanism, subtly prescribing how different genders should be perceived and how they should perceive themselves. Metaphor serves as a powerful cognitive tool in shaping these representations. Feminine imagery often draws from organic and fluid domains, including references to nature, light, and texture, which evoke harmony and delicacy. Masculine descriptions, in contrast, rely on conceptual fields such as engineering, structure, and strength. Syntactic organization further reinforces these distinctions. Extended descriptive sentences with layered modifiers are more typical in texts oriented toward women, creating a rhythm that mirrors emotional engagement and aesthetic contemplation. By contrast, shorter, segmented structures dominate male-focused discourse, producing clarity and directness aligned with informational efficiency. Such variation indicates that gendered communication is not limited to vocabulary but extends to the architecture of sentences themselves. Discursively, reader positioning is achieved through personalized address and directive constructions. Expressions that directly engage the reader construct a sense of involvement while simultaneously guiding interpretation. In female-oriented texts, this engagement often appeals to self-expression and transformation, whereas in male-oriented discourse it aligns with mastery and self-definition. The persuasive dimension of these strategies reveals how linguistic form is closely linked to consumer orientation

and identity formation. The interaction of lexical, metaphorical, and syntactic features illustrates that gendered language in fashion media operates as an integrated system rather than isolated elements. Through repetition and variation, these linguistic patterns contribute to stabilizing socially recognizable gender models while leaving limited space for deviation.

CONCLUSION

The linguistic patterns observed in English fashion magazine discourse reveal that gender is not simply represented but actively constructed through language. Recurrent lexical contrasts, metaphorical framing, and stylistic preferences collectively function as a system that differentiates masculine and feminine identities in a subtle yet consistent manner. The analysis shows that evaluative and descriptive strategies play a central role in shaping how readers interpret beauty, style, and identity. Language directed at female audiences tends to prioritize aesthetic perfection and emotional resonance, while male-oriented discourse emphasizes control, efficiency, and status. Such asymmetry highlights the normative power of discourse, where linguistic choices influence not only perception but also expectation. Metaphorical and syntactic features further deepen this differentiation by embedding gendered meanings into the structure of expression itself. Through repeated exposure, these linguistic patterns become familiar and naturalized, reducing their visibility as constructed elements. As a result, fashion discourse contributes to the reproduction of socially accepted gender roles while simultaneously guiding individual self-identification. At the same time, the dynamic nature of contemporary media suggests that these patterns are not entirely fixed. Shifts in cultural values and increasing attention to inclusivity create space for alternative representations and more flexible uses of language. This indicates that gendered discourse, while structured, remains open to transformation. Overall, the study demonstrates that language in fashion magazines operates as a powerful semiotic resource, mediating between cultural norms and individual identity. Understanding these mechanisms provides deeper insight into how discourse shapes social reality and highlights the importance of critical awareness in interpreting media texts.

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**ODAM ANATOMIYASI DARSLARIDA INTERAKTIV TA'LIM VA
MULTIMEDIA VOSITALARI ORQALI O'QUVCHILARNING BILIM VA
KO'NIKMALARINI SHAKLLANTIRISH.**

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Annotatsiya: Mazkur maqolada odam anatomiyasi fanini o'qitishda vizual multimedia texnologiyalaridan foydalanishning pedagogik ahamiyati va samaradorligi tahlil qilinadi. Zamonaviy ta'lim jarayonida axborot-kommunikatsiya texnologiyalaridan foydalanish o'quv jarayonining sifatini oshirishda muhim omil hisoblanadi. Ayniqsa, inson organizmining murakkab anatomik tuzilishini tushuntirishda vizual ko'rgazmali vositalardan foydalanish talabalar uchun katta qulaylik yaratadi. Tadqiqot davomida anatomiyani o'qitishda 3D modellar, animatsiyalar, videodarslar va interaktiv taqdimotlardan foydalanishning talabalarning bilim darajasi hamda o'quv motivatsiyasiga ta'siri o'rganildi. Olingan natijalar multimediya texnologiyalaridan foydalanish talabalar bilimni mustahkamlash, murakkab anatomik jarayonlarni tushunishni osonlashtirish va ta'lim jarayonini interaktiv tashkil etishga yordam berishini ko'rsatdi.

Kalit so'zlar: odam anatomiyasi, multimedia texnologiyalari, vizual ta'lim, interaktiv o'qitish, pedagogik innovatsiya, raqamli ta'lim.

Kirish. Zamonaviy ta'lim tizimi jadal rivojlanib borayotgan axborot-kommunikatsiya texnologiyalari bilan chambarchas bog'liq holda takomillashmoqda. Bugungi kunda o'quv jarayonini samarali tashkil etishda an'anaviy o'qitish usullari bilan bir qatorda innovatsion yondashuvlar, xususan, multimedia vositalaridan foydalanish alohida ahamiyat kasb etmoqda. Ta'lim jarayonida multimedia texnologiyalarining qo'llanilishi o'quvchilarning bilimlarni qabul qilish, qayta ishlash va o'zlashtirish jarayonini yanada samarali tashkil etish imkonini beradi.

Biologiya fanining muhim bo'limlaridan biri bo'lgan odam anatomiyasi murakkab tuzilishga ega bo'lib, unda inson organizmining ichki tuzilishi, organlar tizimi va ularning funksional xususiyatlari o'rganiladi. Mazkur fan o'quvchilardan yuqori darajadagi tasavvur, tahlil qilish va mantiqiy fikrlashni talab etadi. Shu sababli odam anatomiyasi darslarini o'qitishda ko'rgazmali vositalardan, ayniqsa, multimedia

texnologiyalaridan foydalanish o‘quv materialini yanada aniq, tushunarli va qiziqarli tarzda yetkazishga xizmat qiladi.

Interaktiv ta’lim texnologiyalari o‘quvchilarni dars jarayonining faol subyektiga aylantiradi. Bunda o‘quvchilar o‘zaro hamkorlikda ishlaydi, muammoli vaziyatlarni hal etadi, fikr almashadi va muhokama jarayonida bilimlarini mustahkamlaydi. “Aqliy hujum”, “Klaster”, “Venn diagrammasi”, “Insert”, “Baliq skeleti”, “Debat” kabi interaktiv metodlar orqali o‘quvchilarning mantiqiy fikrlashi, tahliliy yondashuvi hamda kommunikativ ko‘nikmalari rivojlanadi. Natijada o‘quvchilar tomonidan o‘zlashtirilgan bilimlar yanada mustahkam va barqaror bo‘ladi.

Multimedia vositalari — bu matn, rasm, animatsiya, audio va video kabi turli axborot shakllarini birlashtirgan zamonaviy ta’lim resurslari bo‘lib, ular o‘quvchilarning ko‘rish, eshitish va qisman amaliy faoliyatini bir vaqtning o‘zida faollashtiradi. Odam anatomiyasi darslarida 3D modellar, animatsion videolar, virtual laboratoriyalar va interaktiv taqdimotlardan foydalanish orqali o‘quvchilar inson organizmidagi murakkab jarayonlarni chuqurroq anglaydi. Bu esa nazariy bilimlarni amaliy tasavvur bilan boyitishga yordam beradi.

Shuningdek, multimedia vositalaridan foydalanish o‘quvchilarning darsga bo‘lgan qiziqishini oshiradi, ularning diqqatini jamlaydi va mustaqil o‘rganishga undaydi. Ayniqsa, inson tanasining ichki tuzilishini bevosita kuzatish imkoni bo‘lmagan holatlarda multimedia vositalari samarali o‘quv manbasi sifatida xizmat qiladi. Bu orqali o‘quvchilarda bilimlar yanada puxta va barqaror shakllanadi.

Hozirgi kunda kompetensiyaviy yondashuv asosida ta’lim berish jarayonida multimedia vositalarining o‘rni tobora ortib bormoqda. Shu bois odam anatomiyasi darslarida multimedia vositalaridan foydalanishning pedagogik asoslarini o‘rganish, ularning o‘quvchilarning bilim va ko‘nikmalarini shakllantirishdagi ahamiyatini aniqlash dolzarb masalalardan biri hisoblanadi.

Shu sababli anatomiyani o‘qitishda vizual multimedia texnologiyalaridan foydalanish masalasi zamonaviy pedagogik tadqiqotlarning dolzarb yo‘nalishlaridan biri hisoblanadi. Tadqiqotning asosiy maqsadi odam anatomiyasi darslarida vizual multimedia texnologiyalaridan foydalanishning pedagogik samaradorligini aniqlash hamda ularning o‘quv jarayoniga ta’sirini o‘rganishdan iborat.

Metodologiyasi: Mazkur tadqiqotda pedagogik tadqiqot metodlaridan keng foydalanildi. Jumladan, quyidagi metodlar qo‘llanildi:

- pedagogik kuzatuv metodi;
- taqqoslash va tahlil metodi;
- tajriba-sinov ishlari;
- test va so‘rovnoma metodlari.

Tajriba-sinov ishlari oliy ta'lim muassasasining biologiya yo'nalishida tahsil olayotgan talabalar o'rtasida o'tkazildi. Tadqiqotda jami 60 nafar talaba ishtirok etdi. Talabalar tasodifiy tanlash usuli orqali ikki guruhga ajratildi:

1. **Nazorat guruhi** – an'anaviy o'qitish metodlari asosida ta'lim oldi. Bu guruhda asosan ma'ruza, darsliklar va statik rasmlardan foydalanildi.
2. **Tajriba guruhi** – vizual multimedia texnologiyalaridan foydalangan holda o'qitildi. Bu guruhda anatomik 3D modellar, animatsion videolar, interaktiv taqdimotlar va virtual anatomik atlaslardan foydalanildi.

Tajriba davomida quyidagi multimedia vositalari qo'llanildi:

- 3D anatomik modellar;
- animatsion videodarslar;
- interaktiv PowerPoint taqdimotlari;
- virtual anatomik atlaslar.

Interaktiv pedagogik texnologiyalar:

- Aqliy hujum (Brainstorming) – mavzuga oid savollar orqali o'quvchilar fikrini faollashtirish;
- Klaster metodi – mavzuni tarkibiy qismga ajratib, bog'liqlikni ko'rsatish;
- Guruhli muhokama – o'quvchilarni kichik guruhlariga bo'lib, mavzuni muhokama qilish;
- Muammoli vaziyatlar – real hayotiy misollar orqali mavzuni tushuntirish;
- Multimedia vositalari – vizual modellar, animatsiyalar, elektron taqdimotlar.

Tajriba davomida talabalar bilim darajasi test topshiriqlari orqali baholandi. Shuningdek, talabalar o'rtasida multimedia texnologiyalariga bo'lgan munosabatni aniqlash maqsadida so'rovnoma o'tkazildi.

Natijalar. Tajriba natijalari vizual multimedia texnologiyalaridan foydalanish o'quv jarayonining samaradorligini sezilarli darajada oshirishini ko'rsatdi. Tajriba guruhi talabalarining bilim darajasi nazorat guruhiga nisbatan yuqori bo'ldi.

Jadval 1

Talabalar bilim darajasini taqqoslash

Guruh	Talabalar soni	O'rtacha ball	O'zlashtirish darajasi
Nazorat guruhi	30	72 %	O'rtacha
Tajriba guruhi	30	87 %	Yuqori

Natijalarga ko'ra, multimedia texnologiyalaridan foydalanish talabalarining bilim ko'rsatkichlarini taxminan **15 % ga oshirgan**.

So'rovnoma natijalari ham multimedia texnologiyalarining ijobiy ta'sirini ko'rsatdi:

- 84 % talabalar multimedia darslarini qiziqarli deb baholagan;
- 78 % talabalar anatomik tuzilmalarni yaxshiroq tushunganini bildirgan;

- 73 % talabalar multimedia vositalari bilimni mustahkamlashga yordam berganini ta'kidlagan.

Bu natijalar vizual multimedia texnologiyalarining o'quv jarayonida samarali pedagogik vosita ekanligini ko'rsatadi.

Muhokama: Tadqiqot natijalari shuni ko'rsatdiki, anatomiyani o'qitishda vizual multimedia texnologiyalaridan foydalanish o'quv jarayonining samaradorligini oshiradi. Vizual materiallar yordamida inson organizmining murakkab tuzilmalari aniq va tushunarli tarzda namoyish etiladi.

Multimedia texnologiyalarining asosiy pedagogik afzalliklari quyidagilardan iborat:

- ko'rgazmalilik prinsipining kuchayishi;
- talabalar o'quv motivatsiyasining oshishi;
- murakkab biologik jarayonlarni tushuntirishning osonlashishi;
- mustaqil ta'lim imkoniyatlarining kengayishi.

Shuningdek, multimedia vositalari orqali talabalar anatomik modellarni interaktiv tarzda o'rganish imkoniyatiga ega bo'ladilar. Bu esa ularning mustaqil o'rganish ko'nikmalarini rivojlantiradi.

Biroq multimedia texnologiyalaridan samarali foydalanish uchun o'qituvchilarning raqamli kompetensiyasi, texnik ta'minot va metodik yondashuvlarning to'g'ri tanlanishi muhim ahamiyatga ega.

Xulosa: Xulosa qilib aytganda, zamonaviy ta'lim jarayonida axborot-kommunikatsiya texnologiyalarining jadal rivojlanishi o'quv jarayonini tashkil etishda yangi imkoniyatlarni yuzaga keltirmoqda. Ayniqsa, biologiya fanining muhim bo'limlaridan biri hisoblangan odam anatomiyasini o'qitishda multimedia vositalaridan foydalanish ta'lim samaradorligini oshirishda muhim pedagogik omil hisoblanadi. Chunki odam anatomiyasi inson organizmining murakkab tuzilishi va unda sodir bo'ladigan fiziologik jarayonlarni o'rganishni talab qiladi, bu esa ko'rgazmalilik va tasviriyligni ta'minlaydigan zamonaviy vositalardan foydalanishni taqozo etadi.

Tadqiqot jarayonida odam anatomiyasi darslarida multimedia vositalaridan foydalanish o'quvchilarning mavzuni chuqurroq tushunishi, murakkab biologik jarayonlarni tasavvur qilishi hamda bilimlarni mustahkam o'zlashtirishiga yordam berishi aniqlandi. Multimedia vositalari — animatsiyalar, videomateriallar, interaktiv taqdimotlar, virtual modellar va elektron o'quv resurslari orqali o'quvchilarning ko'rish va eshitish orqali axborotni qabul qilish jarayoni faollashadi. Natijada o'quv materiallari yanada aniq, tushunarli va esda qolarli tarzda o'zlashtiriladi.

Shuningdek, multimedia vositalari o'quvchilarning darsga bo'lgan qiziqishini oshirish, ularning mustaqil o'rganish faoliyatini rivojlantirish hamda ijodiy va mantiqiy fikrlash ko'nikmalarini shakllantirishda muhim rol o'ynaydi. Multimedia asosida tashkil

etilgan darslar o‘quvchilarni faol ishtirok etishga undaydi, o‘rganilayotgan mavzularni tahlil qilish, taqqoslash va xulosa chiqarish kabi intellektual faoliyatni rivojlantiradi. Shu bois biologiya, xususan, odam anatomiyasi darslarini o‘qitishda multimedia vositalaridan keng foydalanish, zamonaviy axborot texnologiyalarini ta’lim jarayoniga integratsiya qilish hamda o‘quvchilarning faol bilish jarayonini qo‘llab-quvvatlash ta’lim sifatini oshirishning muhim omillaridan biri hisoblanadi. Bu esa kelajakda ilmiy dunyoqarashi keng, zamonaviy bilim va ko‘nikmalarga ega bo‘lgan barkamol avlodni tarbiyalashga xizmat qiladi.

Shuningdek, “Aqliy hujum”, “Klaster”, “Venn diagrammasi”, “Insert”, “Baliq skeleti”, “Debat” kabi interaktiv metodlar odam anatomiyasi darslarida qo‘llanilganda o‘quvchilarning darsga bo‘lgan qiziqishi ortadi, ularning faolligi va motivatsiyasi kuchayadi. Natijada o‘quvchilar tomonidan o‘zlashtirilgan bilimlar yanada puxta va barqaror bo‘lib, ularni amaliyotda qo‘llash imkoniyati kengayadi.

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REPRESENTATION OF THE CONCEPT OF HOSPITALITY IN ENGLISH AND UZBEK PHRASEOLOGICAL UNITS

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Abstract

This article explores the representation of the concept of hospitality in English and Uzbek phraseological units. Hospitality, as a culturally significant value, is deeply embedded in the linguistic worldview of both nations. The study aims to identify similarities and differences in the semantic, structural, and cultural aspects of phraseological expressions related to hospitality. The research employs comparative and linguocultural analysis methods. The findings reveal that while hospitality is universally valued, its linguistic realization reflects unique cultural priorities and social norms in each language.

Keywords: hospitality, phraseology, linguocultural analysis, English language, Uzbek language, cultural semantics

Introduction

Hospitality is one of the fundamental cultural values that shapes interpersonal relations and social behavior. In linguistics, this concept is often reflected through phraseological units, which serve as carriers of national identity and cultural memory. Phraseological expressions not only convey meanings but also embody traditions, customs, and moral principles of a society.

In Uzbek culture, hospitality (*mehmondo'stlik*) is considered a sacred duty, deeply rooted in historical and social practices. Similarly, in English-speaking cultures, hospitality is valued, though it is often expressed with different pragmatic and cultural nuances.

The purpose of this study is to conduct a comparative analysis of phraseological units in English and Uzbek that reflect the concept of hospitality and to reveal their linguocultural characteristics.

Literature Review

Phraseology has been widely studied by scholars such as A. V. Kunin, who defined phraseological units as stable combinations of words with partially or fully transferred meanings. Similarly, Wierzbicka emphasized the importance of cultural keywords in understanding national mentalities, while Mieder explored the role of proverbs as reflections of folk wisdom.

In Uzbek linguistics, scholars like Sh. Rahmatullayev have made significant contributions to the study of phraseological units, emphasizing their cultural and semantic richness. Uzbek phraseology often reflects traditional values such as respect, generosity, and collectivism.

However, most studies focus on internal analysis within one language rather than cross-cultural comparison. This research builds upon previous works by integrating comparative and linguocultural approaches to examine the concept of hospitality.

Methodology

The research is based on a combination of qualitative and comparative methods:

Descriptive analysis to identify relevant phraseological units

Comparative analysis to determine similarities and differences

Semantic analysis to interpret figurative meanings

Linguocultural analysis to uncover cultural connotations

The data were collected from phraseological dictionaries, literary texts, and authentic speech samples. Approximately 30–40 phraseological units related to hospitality were selected from each language for analysis.

Results and Discussion

Linguistic Representation of Hospitality in Uzbek Phraseology

Uzbek phraseological units related to hospitality are deeply rooted in traditional beliefs and social practices. They emphasize unconditional generosity, respect for guests, and the sacred nature of hosting.

Examples include:

“Mehmon otangdan ulug‘”

“Mehmon kelsa, rizqi bilan keladi”

“Mehmon keldi – baraka keldi”

“Uy egasi mehmon bilan ulug‘”

These expressions reflect several key cultural concepts:

Sacralization of the guest – the guest is treated as a blessed figure

Collective responsibility – hospitality is a duty shared by the family and community

Spiritual reward – hosting guests is believed to bring prosperity and divine blessing

From a semantic perspective, many Uzbek phraseological units employ metaphorical imagery related to abundance, light, and honor. This indicates a strong connection between hospitality and positive emotional and spiritual states.

Linguistic Representation of Hospitality in English Phraseology

English phraseological units related to hospitality reflect a different cultural orientation. While hospitality is appreciated, it is often framed within the limits of personal comfort and social etiquette.

Examples include: *“Make yourself at home”*, *“Roll out the red carpet”*, *“Be my guest”*, *“Open one’s doors to someone”*, *“A warm welcome”*

These expressions highlight: Politeness and friendliness, Voluntary nature of hospitality, Respect for personal boundaries.

Unlike Uzbek expressions, English phraseology rarely portrays hospitality as an obligation or moral duty. Instead, it is seen as a gesture of goodwill.

Structural and Semantic Differences

From a structural point of view, Uzbek phraseological units are often longer and proverb-like, reflecting oral traditions and didactic functions. English expressions tend to be shorter and more flexible in usage.

Semantically, Uzbek expressions are more metaphorically dense and emotionally charged, while English expressions are more neutral and pragmatic. Comparative Linguocultural Analysis

The comparative analysis reveals several important contrasts: Value orientation: Uzbek culture emphasizes collectivism and moral duty, while English culture prioritizes individualism and personal choice. Emotional intensity: Uzbek expressions convey strong emotional warmth, whereas English expressions are more reserved. Cultural symbolism: Uzbek phraseology often includes symbolic meanings related to blessing and honor, while English phraseology focuses on comfort and politeness.

At the same time, both languages share a common understanding of hospitality as a positive and desirable trait, which indicates its universal significance.

From a cognitive perspective, phraseological units related to hospitality reflect how speakers conceptualize social relationships. In Uzbek culture, the host-guest relationship is hierarchical and morally regulated, whereas in English culture it is more egalitarian and situational.

This difference has important implications for intercultural communication. Misunderstandings may arise when speakers interpret hospitality norms through the lens of their own cultural expectations.

Conclusion

The study demonstrates that the concept of hospitality, while universal in nature, is linguistically and culturally specific in its expression. Uzbek phraseological units reflect a deeply rooted tradition of generosity, moral obligation, and spiritual belief, whereas English phraseological units emphasize politeness, comfort, and individual autonomy.

Phraseological units serve as valuable linguistic evidence of cultural values and worldviews. Understanding these differences is essential for effective intercultural communication and translation studies.

Future research may expand this analysis by including other languages or exploring the pragmatic use of hospitality expressions in real-life communication.

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INTEGRATING GRAMMAR INTO TASK-BASED ESP LESSONS

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Abstract: Consideration of grammar in task-based English as a Specific Purpose (ESP) has grown to be a clique issue in the modern language teaching field. Although Task-Based Language Teaching (TBLT) puts more emphasis on the existence of meaning-based communication, other studies have indicated that form-based teaching is needed to promote a grammatically correct result. By integrating the major theoretical and empirical knowledge, this article offers a viable guide to ESP teachers. It maintains that grammar must be incorporated into meaningful activities using a focus-on-form strategy, and only in that way learners can become both communicatively competent and linguistically accurate.

Key words: Task-Based Language Teaching (TBLT), English for Specific Purposes (ESP), Focus on Form, grammar integration, communicative language teaching, authentic tasks, task cycle, learner-centered instruction, grammatical accuracy, fluency development, consciousness-raising, professional discourse, contextualized grammar, communicative competence

INTRODUCTION

Task-Based Language Teaching (TBLT) is a procedure that emphasizes purposeful communication by accomplishing tasks in the real world. A task is somewhat understood as an activity in which the learners apply language so that they reach a certain purpose, which is often an interaction and problem solving. TBLT provides a concretely promising framework in ESP situations, when a professional or academic aim of the learner in question involves use of the language. Fluency (meaning) and accuracy (grammar) is, however, one of the long history problems of TBLT. Initial sources of criticism indicated that TBLT can facilitate fluency as a means of neglecting the development of grammar. In recent studies, the tendency has moved towards the inclusion of grammar in the task as opposed to only teaching grammar as an independent entity because it provides a more balanced and efficient teaching model.

LITERATURE REVIEW AND METHODOLOGY

Task-Based Language Teaching (TBLT) is based on communicative language teaching and focuses on meaning-driven interaction, practice of the language in the real world, and a student-centered approach to teaching. Ellis defines a task as an activity, which is meaning-oriented, has a communicative goal it attempts to accomplish, the use of language can be flexible, and it has a specific outcome. This method is very related to English for Specific Purposes (ESP), in which a student must perform related communicative activities within domains which include: writing reports or carrying a meeting among other activities, which makes language learning more applicable and workable.

Focus on Form is a major idea in using grammar in Task-Based Language Teaching (TBLT) proposed by Long and developed by Ellis. In this strategy, grammar is not pre-taught in an extensive manner, but rather focus on form, occurs during or after communicative processes. Instruction is generally contextualized, short and reactive in nature which makes learners concentrate more on the meaning even though accuracy builds up. It has been found that allocating attention to the form between pre- and post-tasks can be successful in enhancing fluency and grammatical accuracy. Within the context of ESP, grammar is seen as contextually and functionally-oriented, and is more aligned with professional discourse and is best acquired through usage. Research also attests to the fact that grammar learning is better realised in task-based learning as opposed to being delivered in terms of traditional and isolated process.

DISCUSSION

A well-organized lesson in ESP, with the incorporation of grammar using Task-Based Language Teaching (TBLT), usually has a planned task cycle comprised of multiple steps. During the pre-task stage, the teacher introduces the topic and the context, gives the input, may it be in the form of texts, dialogues, or models, implicitly emphasizing language usefulness with minimal explanation. In the task stage, learners are involved in meaningful activities where accuracy is not the main emphasis as the main emphasis is on communication, giving the chance to communicate using grammar in a natural way. The teacher then moves on to the focus on form stage in which the teacher brings attention to significant grammatical structures, discriminative and selective feedback, short and contextualised descriptions are given. During the post-task phase, students repeat or build on the task, using the corrected or enhanced language and learners will use the task to identify, rehearse and internalize grammar within a context (Ellis, 2012; Long, 1991). This can incorporate grammar in various ways. Reactive focus on form is when the teacher reacts to the errors committed by learners during an undertaking, e.g. correcting tense use in a medical report. Adequately in advance attention to form entails projecting grammatical requirements of the learners and formulating activities eliciting

particular structures. Activities of building consciousness aim at getting the learner to analyze language patterns and gain awareness of grammatical rules. Studies indicate that an integration of these methods helps in building explicit and implicit knowledge (Ellis, 2003; Willis and Willis, 2007). The principles can be implemented in different professional areas in ESP situations. As an illustration, formal email writing with modal verbs and polite strategies can be practiced by Business English; doctor-patient communication with question and imperative constructions can be practiced by Medical English; and passive voice and sequencing can be used to describe processes in Engineering English. These activities are a representation of the real-life communication and thus the learning of grammar is meaningful and applicable (Hutchinson and Waters, 1987).

RESULTS

There are various benefits of integrating grammar in TBLT process such as enhancement of grammatical proficiency and fluency, higher motivation and active participation among the learners, enhanced learning through meaningful application and, communicative competence. Studies point to the fact that the results of grammar acquired through task-based teaching could be significantly higher than those of the traditional approach (Ellis, 2016). But this method has also its difficulties. The work of teachers can be hard to reconcile meaning and form, students can generate poor language and well designed tasks take a considerable amount of planning. Finally, it can be more effective to integrate TBLT with more form-oriented instruction, which is also known as task-supported teaching, in exam-oriented situations (Ellis, 2012). Depending on these positions, ESP educators are advised to create tasks that align with the demands of actual professions, ensure grammar is learned naturally through communicative tasks, focus on form is strategically provided, feedback is provided after the communication, and a combination between communicative and focus on form strategies is used when needed. Within this process, the role of the teacher changes to accommodate the learning activities and helps the learner to observe and deploy grammar in real meaningful situations (Long, 1991; Ellis, 2012).

CONCLUSION

One of these developments is the introduction of grammar into task-based ESP classes, which is a change of emphasis in teaching grammar: instead of focusing on the concept of rules, one ought to express themselves in a communicative and situational way. Teachers can facilitate fluency and accurate use of grammar by incorporating grammar into the task and using focus-on-form techniques. This method is quite appropriate in ESP situations, where learning a language needs to be in line with the professional

communication of the real world. In conclusion, grammar inclusion in TBLT offers viable and working model to the contemporary ESP pedagogy.

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GRADUONYMIC RELATIONS IN PHRASEOLOGICAL UNITS WITH THE WORD "ANGER"

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Abstract: This article discusses the idea that phraseological units expressing the seme “anger” occupy an important place in the emotional-expressive layer of the language, that these units express the mental state of a person to different degrees and create graduonymic relations based on mutual semantic proximity. There is information about semantic relations between units related to the states of intensification and decrement in the process of gradation. The fact that graduonymic relations in phraseologisms with the seme “anger” reveal the internal semantic hierarchy of the phraseological system is proven by examples.

Keywords: anger, semantic change, linguistic analysis, phraseological gradation, semantic hierarchy; phraseological unit, graduonymic, semantic gradation, metaphor, emotional-expressiveness;

It is known that the vocabulary of the language consists of phraseologisms in addition to words. Phraseologisms are reflected in speech in a ready-made form and are presented to the listener. Phraseologisms serve to have a good effect on the listener, to give aesthetic pleasure. They increase the effectiveness of the speaker's speech. Even in phrases that are close in meaning, the gradation of plurals is clearly noticeable. Phraseologisms ensure that speech is fluent and clear. There are many phraseological units about the human mental state in the Uzbek language and they are found in literary works. In particular, it can be observed that words have a semantic relationship of mutual gradation, as noted in a number of linguistic studies.

Graduonymy is a systematic ranking of units (words or phraseologisms) belonging to the same semantic field based on increasing or decreasing meaning. Its important features are as follows:

It is a phenomenon inherent in the language system, expresses a semantic relationship, has a degree (intensity) between units, is close to synonymy, but is not completely synonymous.

For example, in the sema “anger”:

to get angry → to get angry → to boil → to explode;

Here, the units are arranged in increasing order based on the same sema (anger) — this

is gradation.

Gradation is a method of sequentially placing units in speech (often in a literary style) to enhance or reduce meaning or effect. Its characteristics:

It is distinguished by the fact that it is a speech phenomenon (stylistic device), the purpose is to increase impact, it is often used in a literary text, and it is consciously structured by the author.

For example, First he got angry, then his blood boiled, and finally he exploded.

Here, the author describes anger in a gradual manner — this is gradation.

Signs	Graduonymy	Gradation
Nature	Language system phenomenon	Speech (stylistic) phenomenon
Function	To show the gradation of meaning	To enhance the effect
Use	In the lexical/semantic system	In text and speech

So, since graduonymy is a system of gradation in a language, and gradation is a method of using gradation in speech, linguist J. Dzhumabayeva, distinguishing the concept of gradation from graduonymy, points out that the term stylistic gradation expresses the strengthening or weakening of the figurative meanings of a phrase, metaphor, or metonymic used within a single text, and graduonymy is generally a linguistic phenomenon that reflects the relationship of words based on denotative gradation [1]. Graduonymic relations are manifested by the gradual strengthening of the meaning of phraseological units. That is, the intensity level differs between units expressing the same seme, and they form a semantic sequence. Below we will see that phraseological units expressing the seme “anger” occupy an important place in the emotional-expressive layer of the language, these units express a person’s mental state to different degrees, creating graduonymic relations based on mutual semantic proximity.

For example, the following phraseological units expressing anger in the Uzbek language can be seen as a graduonymic series:

“To come out of anger” - a relatively mild degree of anger: You know how to take advantage of me at the beginning of the month and pay your money at the beginning of the promise!” - said the man, seeming to be a little bitter¹[2]

¹ Sadriddin Ayniy. Sudxo‘rning o‘limi. www.ziyouz.com kutubxonasi

“Getting angry” – moderate anger: Boots approached and stood motionless in front of me. I was furious. What are they watching, is there a circus here!..² [3]

“Blood boiling” – intense anger: His father’s eyes flashed under his thick eyebrows. Now his blood was boiling, his nerves, which used to punish those who disobeyed his orders, were starting to twitch.³ [4]

“To lose control” is a state of anger that is out of control: “What!” I could not control myself from anger and threw myself at him with a fist, I tried to raise my hand, but I didn't dare to hit him.⁴ [3]

These units belong to the same semantic field, each of which represents different stages of intensity of anger. This indicates the existence of a graduonymic system.

Also, metaphorical images play an important role in phraseologisms expressing anger. For example:

“Blood boils” (heat/temperature metaphor),

“Fire enters” (fire metaphor),

“Fire comes out of the eyes” (explosion and strong energy metaphor).

These images describe the intensification of anger and increase the expressiveness of graduonymic relations.

In conclusion, graduonymic relations in phraseological units with the meaning of anger serve to deepen understanding of the semantic system of the language and reveal the wealth of emotional-expressive means.

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³ O‘tkir Hoshimov “Bahor qaytmaydi” “Sharq” nashriyot-matbaa aksiyadorlik kompaniyasi bosh tahririyati. Toshkent – 2005. 128 b.

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**TALABALARNING TANQIDIY VA KREATIV FIKRLASHINI
RIVOJLANTIRISHDA ZAMONAVIY INNOVATSION PEDAGOGIK
TEXNOLOGIYALARNING O‘RNI**

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Annotatsiya. Ushbu maqolada oliy ta’lim tizimida talabalarning tanqidiy va kreativ fikrlash ko‘nikmalarini rivojlantirishda zamonaviy innovatsion pedagogik texnologiyalarning ahamiyati kompleks yondashuv asosida tahlil qilinadi. Tadqiqot jarayonida muammoli o‘qitish, loyiha asosida o‘qitish va raqamli interaktiv vositalarning amaliy samaradorligi eksperimental model orqali o‘rganildi. Olingan natijalar shuni ko‘rsatdiki, innovatsion metodlar talabalarning mustaqil fikrlashi, tahliliy yondashuvi va ijodiy yechimlar ishlab chiqish qobiliyatini sezilarli darajada rivojlantiradi. Shuningdek, o‘quv jarayonida talabalar faolligi va motivatsiyasi oshgani aniqlandi.

Kalit so‘zlar: tanqidiy fikrlash, kreativ tafakkur, innovatsion pedagogika, muammoli o‘qitish, loyiha asosida o‘qitish, raqamli texnologiyalar, interaktiv ta’lim, mustaqil fikrlash, ta’lim samaradorligi.

Annotation. This article explores the role of modern innovative pedagogical technologies in enhancing students’ critical and creative thinking skills within higher education. The study applies a comprehensive experimental approach, integrating problem-based learning, project-based learning, and digital interactive tools. The findings demonstrate that these methods significantly improve students’ analytical thinking, independent decision-making, and ability to generate original solutions. Additionally, the use of innovative technologies contributes to increased student engagement and learning motivation. The results highlight the importance of integrating active and technology-driven approaches into contemporary educational practices to foster higher-order thinking skills.

Keywords: critical thinking, creative thinking, innovative pedagogy, problem-based learning, project-based learning, digital technologies, interactive learning, independent thinking, learning effectiveness.

Аннотация. В данной статье рассматривается значение современных инновационных педагогических технологий в развитии критического и креативного мышления студентов в системе высшего образования. Исследование основано на комплексном экспериментальном подходе с применением проблемного обучения, проектного обучения и цифровых интерактивных инструментов. Полученные результаты свидетельствуют о том, что использование инновационных методов способствует развитию аналитического мышления, самостоятельности и способности к генерации оригинальных идей. Кроме того, отмечается повышение учебной активности и мотивации студентов.

Ключевые слова: критическое мышление, креативное мышление, инновационная педагогика, проблемное обучение, проектное обучение, цифровые технологии, интерактивное обучение, самостоятельное мышление, эффективность обучения.

Kirish

Zamonaviy globallashuv jarayonlari va raqamli transformatsiya sharoitida ta'lim tizimi oldiga qo'yilayotgan talablar tubdan o'zgarib bormoqda. Bugungi kunda jamiyat rivoji nafaqat bilimli, balki mustaqil fikrlay oladigan, muammolarni tahlil qila biladigan va innovatsion yechimlar ishlab chiqishga qodir shaxslarni tayyorlashni talab etadi. Shu boisdan oliy ta'lim muassasalarida talabalarning tanqidiy va kreativ fikrlash ko'nikmalarini rivojlantirish ustuvor vazifalardan biri sifatida qaralmoqda.

Tanqidiy fikrlash – bu axborotni tahlil qilish, baholash va asoslangan xulosalar chiqarish qobiliyatidir. Kreativ fikrlash esa mavjud bilimlar asosida yangi g'oya va yondashuvlarni shakllantirishni anglatadi. Ushbu ikki ko'nikma o'zaro uzviy bog'liq bo'lib, talabning intellektual rivojlanishida muhim o'rin tutadi. Ayniqsa, tezkor axborot almashinuvi va turli manbalardan kelayotgan ma'lumotlar oqimi sharoitida tanqidiy fikrlash noto'g'ri yoki asossiz xulosalarning oldini olishda muhim ahamiyat kasb etadi, kreativ fikrlash esa yangi imkoniyatlarni aniqlash va innovatsion qarorlar qabul qilishga xizmat qiladi.

An'anaviy o'qitish metodlari asosan bilimlarni reproduktiv tarzda o'zlashtirishga yo'naltirilgan bo'lib, ular talabalarning chuqur tahliliy va ijodiy fikrlashini yetarli darajada rivojlantira olmaydi. Shu sababli zamonaviy ta'lim tizimida innovatsion pedagogik texnologiyalarni joriy etish zarurati yuzaga kelmoqda. Bunday texnologiyalar qatoriga muammoli o'qitish, loyiha asosida o'qitish, interaktiv metodlar hamda raqamli ta'lim vositalari kiradi. Ushbu yondashuvlar talabalarning faol ishtirokini ta'minlab, ularni mustaqil fikrlash va ijodiy faoliyatga jalb etadi.

So‘nggi yillarda olib borilgan ilmiy tadqiqotlar innovatsion pedagogik texnologiyalarni qo‘llash talabalarning o‘quv motivatsiyasini oshirishi, bilimlarni chuqurroq o‘zlashtirishiga yordam berishi hamda tanqidiy va kreativ fikrlash ko‘nikmalarini samarali rivojlantirishini ko‘rsatmoqda. Ayniqsa, raqamli texnologiyalarning keng joriy etilishi ta‘lim jarayonini interaktiv va moslashuvchan qilish imkonini bermoqda.

Shu bilan birga, innovatsion texnologiyalarni ta‘lim jarayoniga tatbiq etishda qator muammolar ham mavjud. Jumladan, pedagoglarning ushbu texnologiyalardan foydalanish bo‘yicha yetarli malakaga ega emasligi, metodik ta‘minotning to‘liq shakllanmaganligi va texnik infratuzilmaning cheklanganligi bu jarayon samaradorligiga salbiy ta‘sir ko‘rsatishi mumkin.

Mazkur tadqiqotning dolzarbligi shundan iboratki, unda oliy ta‘lim tizimida talabalarning tanqidiy va kreativ fikrlash ko‘nikmalarini rivojlantirishda innovatsion pedagogik texnologiyalarning o‘rni ilmiy asosda tahlil qilinadi. Tadqiqot natijalari ta‘lim jarayonini takomillashtirish va samaradorligini oshirishga xizmat qiladi.

Mazkur maqolaning maqsadi – talabalarning tanqidiy va kreativ fikrlash ko‘nikmalarini rivojlantirishda innovatsion pedagogik texnologiyalarning samaradorligini aniqlash hamda ularni amaliyotga joriy etish bo‘yicha ilmiy asoslangan taklif va tavsiyalar ishlab chiqishdan iborat.

Adabiyotlar tahlili va tadqiqot metodlari.

O‘zbek pedagog olimlari ta‘lim jarayonini modernizatsiya qilishda innovatsion texnologiyalarning o‘rniga alohida e‘tibor qaratadilar. Jumladan, N. Muslimov va B. Xodjaevlar o‘z tadqiqotlarida innovatsion pedagogik yondashuvlar talabalarning mustaqil fikrlashini rivojlantirishda muhim vosita ekanligini ta‘kidlaydilar. Ularning fikricha, ta‘lim jarayonida interaktiv metodlardan foydalanish talabalarni faollashtirib, ularning analitik va ijodiy tafakkurini shakllantiradi.

Shuningdek, A. Avloniy pedagogik qarashlarida ham mustaqil fikrlovchi shaxsni tarbiyalash g‘oyasi markaziy o‘rin egallaydi. U ta‘lim jarayonida o‘quvchining fikrlash faoliyatini rivojlantirishni ustuvor vazifa sifatida ko‘rsatadi. Bu g‘oyalar zamonaviy innovatsion yondashuvlar bilan uyg‘unlashadi.

MDH olimlari orasida V. Davydov va L. Vygotsky tomonidan ilgari surilgan rivojlantiruvchi ta‘lim nazariyasi alohida ahamiyatga ega. Ushbu nazariyaga ko‘ra, o‘quv jarayoni shaxsning tafakkurini rivojlantirishga xizmat qilishi kerak. Ayniqsa, Vygotskiyning “yaqin rivojlanish zonasi” konsepsiyasi talabalarning kognitiv rivojlanishida muhim metodologik asos bo‘lib xizmat qiladi.

Xorijiy tadqiqotchilar orasida P. Facione tanqidiy fikrlashni tahliliy baholash, dalillash va mantiqiy xulosa chiqarish bilan bog'laydi. Uning fikricha, tanqidiy fikrlashni rivojlantirish uchun faol va interaktiv o'qitish metodlari zarur.

Kreativ fikrlash masalasida esa E. Torrance tomonidan ishlab chiqilgan yondashuvlar keng qo'llaniladi. U kreativlikni g'oyalar oqimi, moslashuvchanlik va originallik orqali baholaydi.

Bundan tashqari, zamonaviy tadqiqotchilar (Trilling va Fadel) XXI asr ko'nikmalari konsepsiyasida tanqidiy va kreativ fikrlashni asosiy kompetensiyalar qatoriga kiritadi. Ularning fikricha, innovatsion texnologiyalar ushbu ko'nikmalarni rivojlantirishda muhim vosita hisoblanadi.

Yuqoridagi ilmiy qarashlar tahlili shuni ko'rsatadiki, turli ilmiy maktablar vakillari tanqidiy va kreativ fikrlashni rivojlantirishda innovatsion pedagogik texnologiyalarning muhimligini bir ovozdan e'tirof etadilar. Shu bilan birga, ushbu jarayonni samarali tashkil etish uchun metodik, texnologik va didaktik omillarni kompleks ravishda hisobga olish zarurligi ta'kidlanadi.

Tadqiqot tizimli, eksperimental va qisman kuzatuv metodlariga asoslangan holda olib borildi. Tadqiqot dizayni ikki guruhli taqqoslama model asosida tashkil etildi.

Ishtirokchilar: 60 nafar talaba (30 — eksperimental, 30 — nazorat).

Eksperimental sharoit:

- muammoli vaziyatlarga asoslangan o'qitish;
- loyiha faoliyati orqali amaliy bilimlarni shakllantirish;
- interaktiv raqamli platformalar (onlayn muhokama, real vaqtli fikr almashinuvi);
- ochiq savollar va divergent fikrlash texnikalari.

Nazorat sharoiti:

- an'anaviy ma'ruza va reproduktiv o'qitish usullari.

Baholash mezonlari:

- tanqidiy fikrlash darajasi (tahlil, dalillash, xulosa chiqarish);
- kreativ fikrlash (g'oyalar soni, moslashuvchanlik, originallik);
- o'quv faolligi va ishtirok ko'rsatkichi.

Tahlil usullari:

- foizli solishtirma tahlil;
- dinamik o'zgarishlarni kuzatish;
- sifat tahlili (talabalarning javoblari va faoliyati asosida).

Natijalar

Olingan natijalar eksperimental guruhda sezilarli ijobiy o'zgarishlar kuzatilganini ko'rsatdi.

- Tanqidiy fikrlash ko‘rsatkichlari o‘rtacha **28% ga oshdi**
- Kreativ fikrlash darajasi **32% ga yuqoriladi**
- Mustaqil qaror qabul qilish qobiliyati **30% ga oshdi**

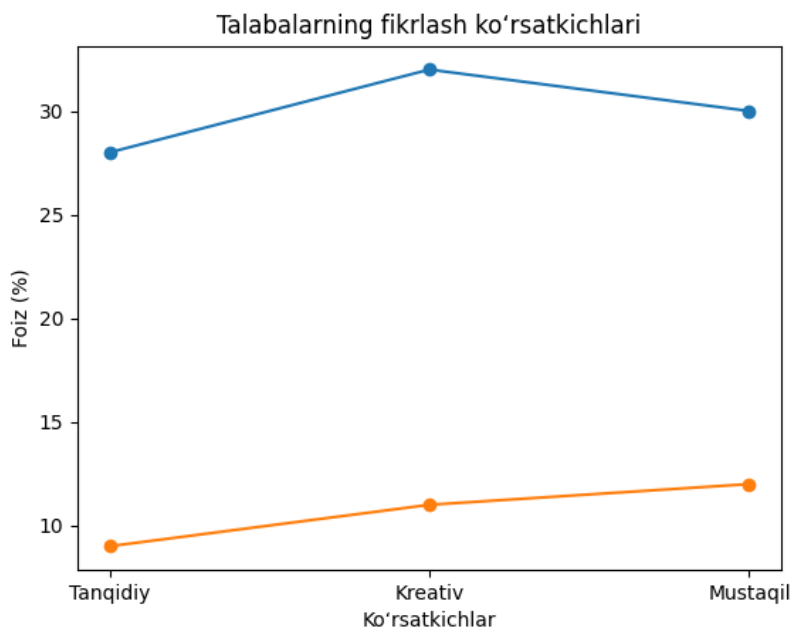
Nazorat guruhida esa ushbu ko‘rsatkichlar mos ravishda 9–12% oralig‘ida qoldi.

Ekspirimental guruh talabalari:

- muammolarni chuqurroq tahlil qila boshladi;
- bir nechta alternativ yechimlar ishlab chiqdi;
- o‘z fikrini dalillar bilan asoslashga o‘tdi.

Bu natijalar innovatsion metodlarning an’anaviy yondashuvlarga nisbatan ustunligini aniq ko‘rsatadi.

1-rasm. Talabalarning fikrlash ko‘rsatkichlari (grafik)



Izoh: Ushbu diagrammada eksperimental va nazorat guruhlari o‘rtasidagi farqlar aks ettirilgan. Ekspirimental guruhda tanqidiy fikrlash (28%), kreativ fikrlash (32%) va mustaqil qaror qabul qilish (30%) ko‘rsatkichlari sezilarli darajada yuqori ekanligi ko‘rinadi. Nazorat guruhida esa ushbu ko‘rsatkichlar mos ravishda 9%, 11% va 12% ni tashkil etadi. Bu natijalar innovatsion pedagogik texnologiyalar talabalarning yuqori darajadagi fikrlash ko‘nikmalarini rivojlantirishda samarali ekanligini tasdiqlaydi.

Muhokama

Tadqiqot natijalari zamonaviy pedagogik yondashuvlarning samaradorligini tasdiqlaydi. Xususan, muammoli o‘qitish talabalarni faol fikrlashga majbur qiladi, loyiha asosida o‘qitish esa ularni real vaziyatlarga moslashishga o‘rgatadi.

Raqamli texnologiyalar esa ta’lim jarayonini individuallashtirish va interaktivlikni oshirish orqali o‘quv motivatsiyasini kuchaytiradi. Shu bilan birga, talabalarning

o‘zaro hamkorlikda ishlashi ijtimoiy va kommunikativ kompetensiyalarni ham rivojlantiradi.

Biroq, ushbu yondashuvlarni joriy etishda metodik tayyorgarlik, texnik baza va o‘qituvchilarning malakasi muhim ahamiyat kasb etadi.

Natijalar boshqa zamonaviy tadqiqotlar bilan uyg‘un bo‘lib, innovatsion texnologiyalarning yuqori samaradorligini yana bir bor tasdiqlaydi.

Xulosa

Mazkur tadqiqot asosida shuni xulosa qilish mumkinki, innovatsion pedagogik texnologiyalar talabalarning tanqidiy va kreativ fikrlashini rivojlantirishda muhim vosita hisoblanadi.

Ular nafaqat bilimlarni chuqur o‘zlashtirishga yordam beradi, balki mustaqil fikrlash, muammoli vaziyatlarda qaror qabul qilish va ijodiy yondashuvni shakllantiradi.

Kelgusida ushbu yo‘nalishda keng ko‘lamli tadqiqotlar olib borish hamda innovatsion metodlarni ta‘lim tizimiga keng joriy etish maqsadga muvofiqdir.

Tavsiya.

Mazkur tadqiqot natijalari asosida oliy ta‘lim muassasalarida talabalarning tanqidiy va kreativ fikrlash ko‘nikmalarini rivojlantirishni takomillashtirish bo‘yicha quyidagi ilmiy-amaliy tavsiyalar ishlab chiqildi:

Birinchiidan, ta‘lim jarayoniga innovatsion pedagogik texnologiyalarni tizimli ravishda joriy etish zarur. Xususan, muammoli o‘qitish, loyiha asosida o‘qitish va interaktiv metodlardan muntazam foydalanish talab etiladi. Bu yondashuvlar talabalarning mustaqil fikrlashini faollashtiradi va ularni ijodiy yechimlar ishlab chiqishga yo‘naltiradi.

Ikkinchiidan, o‘qituvchilarning kasbiy kompetensiyasini rivojlantirish muhim ahamiyat kasb etadi. Shu maqsadda pedagoglar uchun innovatsion texnologiyalar va zamonaviy metodikalarga oid muntazam malaka oshirish kurslarini tashkil etish lozim. Bu o‘qituvchilarning dars jarayonini samarali tashkil etish imkoniyatlarini kengaytiradi.

Uchinchiidan, ta‘lim jarayonida raqamli texnologiyalardan samarali foydalanish darajasini oshirish zarur. Onlayn platformalar, interaktiv vositalar va raqamli resurslar talabalarning darsdagi faolligini oshirib, ularning tanqidiy tahlil va kreativ yondashuv ko‘nikmalarini rivojlantirishga xizmat qiladi.

To‘rtinchiidan, o‘quv dasturlarini takomillashtirish orqali tanqidiy va kreativ fikrlashni rivojlantirishga qaratilgan maxsus topshiriqlar va mashg‘ulotlarni kiritish tavsiya etiladi. Bu topshiriqlar talabalarning analitik fikrlashini chuqurlashtirish va muammolarni hal qilish qobiliyatini mustahkamlashga yordam beradi.

Beshinchidan, ta'lim jarayonida baholash tizimini qayta ko'rib chiqish zarur. An'anaviy test tizimidan tashqari, talabalarning ijodiy va tanqidiy fikrlashini baholovchi mezonlarni joriy etish maqsadga muvofiqdir.

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O‘QUVCHILARNI INGLIZ TILI FANI ASOSIDA ULARDAGI INTELLEKTUAL VA IJODIY QOBILIYATINI SHAKLLANTIRISHNING PEDAGOGIK USLUBLARI

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Annotatsiya. Ushbu maqolada maktab o‘quvchilarining intellektual va ijodiy qobiliyatni takomillashtirishda ingliz tili faniga qiziqtirishning pedagogik uslublari to‘liq yoritib berilgan.

Kalit so‘zlar: tafakkur, intellektual, ijod, pedagogik, qobiliyat, tadqiqot, ta’lim, ilmiy, nazariy, izlanish, interaktiv.

Аннотация. В данной статье подробно описаны педагогические методы стимулирования интереса к изучению английского языка с целью развития интеллектуальных и творческих способностей школьников.

Ключевые слова: мышление, интеллектуальные способности, креативность, педагогические способности, исследования, образование, научные исследования, теоретические исследования, интерактивные исследования.

Abstract. This article fully describes the pedagogical methods of stimulating interest in English language learning in order to improve the intellectual and creative abilities of schoolchildren.

Keywords: thinking, intellectual, creativity, pedagogical, abilities, research, education, scientific, theoretical, research, interactive.

Bugungi globallashuv davrida xorijiy tillarni, ayniqsa ingliz tilini o‘qitish jarayonida o‘quvchilarning intellektual va ijodiy qobiliyatini shakllantirishga alohida e’tibor qaratilmoqda. Zamonaviy metodikalar shundan dalolat beradiki, til o‘rganish — faqat grammatik bilimlar emas, balki mustaqil fikrlash, analitik yondashuv va ijodiy tafakkurni rivojlantirish vositasiga aylangan. Sharq va G‘arbning buyuk allomalari ham bilim va fikr tarbiyasining bir-birini to‘ldiruvchi muhim jihatlari sifatida qaraganlar. Xususan, Abu Nasr Al-Farobiy, Al-Beruniy kabi Sharq mutafakkirlari ilm-fan va aql rivoji orqali shaxs kamolotini ta’minlashni o‘rgatganlar. G‘arb olimlari — Lev Vygotskiy, J. Piage, J. Deweylar esa bolalarda fikrning rivojlanishi va kognitiv taraqqiyot jarayonlarini nazariy va amaliy asosda ishlab chiqqanlar.

Intellektual tarbiya — shaxsning bilim olish, fikr yuritish, tahlil qilish va mantiqiy xulosalar chiqarish qobiliyatlarini rivojlantirish jarayonidir. Fikr tarbiyasi esa insonda

mustaqil va tanqidiy tafakkurni shakllantirish, mavjud axborotlarni qayta ishlash va o‘z fikrini aniq ifoda etish mahoratini rivojlantirishga qaratilgan. Ingliz tilini o‘qitishda bu jarayonlar dialoglar va bahs-munozaralar va insho yozish, muammoli vaziyatlarni hal qilish mashqlari, tanqidiy fikrlash asosidagi topshiriqlar orqali amalga oshiriladi. Zamonaviy ta’limning asosiy vazifalaridan biri — o‘quvchilarda tanqidiy fikrlash va mustaqil izlanish ko‘nikmalarini shakllantirishdan iborat. Bu vazifa buyuk alloma Abu Rayhon , Al-Beruniy merosida chuqur aks etgan. Uning ilmiy-metodik yondashuvi kuzatuvchanlik, dalillarga asoslanish, tanqidiy tahlil va ilmiy izlanishga urg‘u berishi bilan ajralib turadi. Mazkur yondashuvni ingliz tili ta’limiga integratsiya qilish orqali nafaqat til ko‘nikmalarini, balki o‘quvchilarning tafakkurini ham rivojlantirish mumkin.

Ta’lim jarayonida zamonaviy texnologiyalardan foydalanishda o‘quvchilar ham axborot — kommunikatsion texnologiyalarni yaxshi bilish va ulardan foydalana olishi muhim omil hisoblanadi. Chet tilini zamonaviy texnologiyalardan foydalanib o‘rgatish va o‘rganish eng samador usullardan biridir. Bu jarayonda, jumladan:

- kompyuterlardan foydalanganda o‘quvchi ingliz tilidagi video roliklarni, namoyishlarni, dialoglarni kino yoki multfilmlarni ham ko‘rishi ham eshitishi mumkin;
- chet tilidagi radio eshittirishlar va televideniya dasturlarni eshitish va tomosha qilish mumkin;
- ancha an’anaviy usul hisoblanadigan magnitafon va cassetalardan foydalanish;
- CD pleyerlardan foydalanish mumkin.

Bu texnik vositalardan foydalanish o‘quvchilarning chet tilini o‘rganishlari jarayonini qiziqarliroq va samaraliroq bo‘lishini ta’minlaydi

Ingliz tili darslarida mustaqil izlanish loyihalari tashkil etish — o‘quvchilarga nafaqat tilni o‘rganish, balki o‘z fikrlarini izchil bayon qilish, axborotni tahlil qilish va muammolarga yechim topish ko‘nikmalarini shakllantirishda xizmat qiladi. Masalan, o‘quvchilarga “Atrof-muhit muhofazasi”, “Texnologik taraqqiyot”, yoki “O‘zbek allomalari” mavzusida kichik loyihalar tayyorlash topshiriladi. Ular ingliz tilida material yig‘adi, matnlar o‘qiydi, tarjima qiladi va so‘ngra o‘z izlanish natijalarini ingliz tilida taqdim etadi. Bu esa til ko‘nikmalarini va tanqidiy fikrlashni bir vaqtda rivojlantiradi. Shuningdek, tanqidiy maqolalarni tahlil qilish ham Al-Beruniy metodikasining amaliy ko‘rinishidir. Dars jarayonida o‘quvchilar ingliz tilida yozilgan maqolalarni o‘qib, ularning asosiy g‘oyasini tahlil qiladi, muallif fikriga baho beradi va o‘z nuqtayi nazarini bildiradi.

Ma’lumki, darsning turli xil o‘yinlar asosida o‘tilishi o‘quvchilarning imkoniyatlarini namoyish etish, diqqatni jamlash, bilim va ko‘nikmalarini oshirish va kuchli bo‘lishlarini ta’minlaydi. O‘yin texnologiyasidan foydalanishning asosini o‘quvchini

faollashtiruvchi va jadallashtiruvchi faoliyat tashkil etadi. Psixologlarning ta'kidlashlaricha, o'yinli faoliyatning psixologik mexanizmlari shaxsning o'zini namoyon qilish, hayotda barqaror o'rnini topish, o'zini o'zi boshqarish, o'z imkoniyatlarini amalga oshirishning fundamental ehtiyojlariga tayanadi. Har qanday o'yin zamirida umumiy qabul qilingan ta'lim prinsiplari, taktikasi yotishi kerak. O'quv o'yinlariga o'quv predmetlari asos qilib olinishi kerak. O'yinlar jarayonida o'quvchi oddiy darsga qaraganda bu mashg'ulotga qiziqibroq yondashadi va bemalol faoliyat ko'rsatadi. Ta'kidlash lozimki, o'yin eng avallo, o'qitishning bir usulidir.

Bugungi kunda ingliz tili o'qituvchilari Amerika Qo'shma Statlari, Angliya pedagoglari tajribasiga tayangan holda quyidagi innovatsion metodlardan foydalanib kelishmoqda:

- “Muammoli vaziyat yechimi” (Creative Problem Solving) bu usulni qo'llash uchun hikoyaning boshlanishi o'qib beriladi qanday yakun topishi o'quvchilar, talabalar hukmiga havola qilinadi;
- “Quvnoq topishmoqlar” (Merry Riddles) o'quvchilarga topishmoqlar o'rgatish Ingliz tilini o'rgatishda muhim ahamiyatga ega, ular o'zlariga notanish bo'lgan so'zlarni o'rganadilar va o'ylab topishmoq javobini topadilar;
- “Tezkor javob” (Quick answers) o'tilgan dars samaradorligini oshirishda yordam beradi;
- “Chigil yozdi” (“Warm-up exercises”) o'quvchilarni darsga qiziqtirish uchun sinfda har xil o'yinlardan foydalanish ;
- “Pantomima” (pantomime) bu usul juda qiyin mavzular tushuntirilishi kerak bo'lgan darsda yoki yozma mashqlar bajarilib, talabalar charchagan paytda foydalanilsa bo'ladi;
- “Hikoya zanjiri” (a chain story) usuli o'quvchilarning og'zaki nutqini o'stirishda yordam beradi.

G'arb psixologiyasi va pedagogikasida intellektual rivojlanish va fikrlash tarbiyasi muhim o'rin egallaydi. Bu sohadagi eng etuk nazariyotchilar sifatida J.Piage va L. Vygotskiy ko'plab ilmiy ishlar va ta'lim tizimlariga asos bo'lib xizmat qilgan. Ularning nazariyalari nafaqat bola psixologiyasini tushunishda, balki ta'lim jarayonini to'g'ri tashkil qilishda ham muhim ahamiyatga ega.

Hozirda jamiyatning jadal taraqqiy etishi o'quvchilarni ma'lumotlarni, ayniqsa, chet tilini tez o'rganishga va tushunishga majbur qiladi. Bugungi kunda kamida bitta chet tilini o'zlashtirish mutaxassisning kasbiy malakasining ajralmas talabiga aylanib bormoqda. Shu uchun chet tillarini o'rganish jarayonining samaradorligi, unumdorligi va sifatiga alohida e'tibor qaratish zarur. Til o'rganishning eng samarali usullari interaktiv metodlardir.

“Interaktiv” atamasi o‘rganuvchilarning birgalikda ishlashi va bir-biriga ta’sir qilishini anglatadi. Bu holat dialog yoki suhbatni nazarda tutadi. Shuning uchun bu metodlar o‘quvchilar va o‘qituvchi o‘rtasidagi, shuningdek, faqat o‘rganuvchilar o‘rtasidagi o‘zaro munosabatlarga yo‘naltirilgan. Bu jarayon o‘quvchilarning faol ishtirok etishini talab qiladi.

Interaktiv metodlar – bu jamoa bo‘lib ishlash va fikrlash deb yuritiladi, ya’ni pedagogik ta’sir etish usullari bo‘lib, ta’lim mazmunining tarkibiy qismi hisoblanadi. Interaktiv metodlarning o‘ziga xos xususiyatlaridan biri shundan iboratki, ular o‘qituvchi va o‘quvchilar bilan hamkorlikda, birgalikda faoliyat olib borishi vositasida amalga oshiriladi.

Interaktiv ta’limning maqsadi – barcha o‘quvchilarni dars jarayoniga jalb qilish hamda ularni fanga qiziqtirishga olib keladigan maxsus shart-sharoitlarni yaratishdan iborat bo‘lib, unda o‘quvchilar sodir bo‘layotgan hamma narsani tushunishlari va xabardor bo‘lishlari, bir-biriga ta’sir qilishlari va hissa qo‘shishlari, do‘stona va o‘zaro manfaatli munosabatlar o‘rnatishlari mumkin. Eng mashhur usullar – rolli o‘yinlar, aqliy hujum, *case-study* usuli, taqdimotlar va muhokamalar. Ular kommunikativ ko‘nikmalarni, mantiqiy fikrlashni tahlil, analiz, sintez, taqqoslash va umumlashtirish kabi turli xil intellektual faoliyat turlarini rivojlantiradilar. O‘quvchilarga ingliz tili fani asosida ulardagi intellektual va ijodiy qobiliyatni rivojlantirishga yo‘naltirilgan bu usullar, ayniqsa, ularning bilim, ko‘nikma va strategiyalarni o‘zlashtirishda faolroq jalb qilish uchun juda mos keladi.

Ma’lumki, rolli o‘yinlar ta’lim muassasadagi dars jarayonini yanada qiziqarli va samarali qiladi, fanlararo o‘zaro aloqadorlikni yaxshilaydi, nazariyani kasbiy sohaning haqiqiy ehtiyojlari bilan bog‘laydi va bo‘lajak mutaxassislar uchun zarur bo‘lgan ko‘nikmalarni rivojlantiradi. Asosiy element bu – oddiy ta’lim sharoitida egallash qiyin bo‘lgan ko‘nikmalarni hamda o‘quvchilardagi intellektual va ijodiy qobiliyatni shakllantirish imkoniyatini beradi.

Rolli o‘yinlarda talabalarga turli xildagi obrazlar beriladi va sheriklar bilan gaplashish uchun ular bor bilimlaridan foydalanishlari kerak bo‘ladi. Umumiy ingliz tili darsi uchun bir nechta g‘oyalar mavjud. Bu vaziyatga mos ravishda moslashtirilishi mumkin. Telefon orqali suhbatni amalga oshirish:

Telefonda suhbatlashish yuzma-yuz suhbatlashishdan farq qiladi, chunki muloqot qilish uchun faqat tilga tayanadi. Lekin ichki his-tuyg‘ularini, rozi yoki norozilik kayfiyatini yuzi va ko‘zida aks ettira olmaydi. Uni faqat ovozda aks ettira olishi kerak. Masalan telefon orqali gaplashayotganda quyidagi mavzularda suhbatni tashkil qilish mumkin:

- shikoyat qilish uchun telefon qilish,

- minnatdorchilik bildirish uchun telefon qilish,
- do‘stingiz bilan gaplashish yoki ish joyi haqida so‘rash.

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EASTERN INTELLECTUAL FOUNDATIONS OF INCLUSIVE SOCIAL SUPPORT: DISABILITY, JUSTICE AND PUBLIC RESPONSIBILITY

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Abstract. This thesis analyzes social support for persons with disabilities in the intellectual heritage of Eastern thinkers, jurists, and statesmen. The study shows that the treatment of vulnerable groups was understood as a criterion of justice, moral maturity, and responsible governance. Drawing on Islamic jurisprudence, moral philosophy, and public administration, the thesis highlights legal recognition, compassion, material assistance, labor inclusion, tax relief, and protection from oppression. The main argument is that persons with disabilities were not presented as people outside society, but as individuals whose dignity, rights, and needs had to remain at the center of social attention.

Keywords. disability, Eastern thinkers, social protection, justice, Hidayat, al-Farabi, Temur Tuzuklari, mercy, charity, public administration.

Introduction

The attitude toward persons with disabilities is one of the clearest indicators of a society’s understanding of justice. The state and society reveal their true moral level through the way they treat those who are most in need of protection. In Eastern thought, especially within Islamic civilization, vulnerable people were approached not only with pity, but also with a sense of legal, moral, and social responsibility. This responsibility included preserving human dignity, preventing exclusion, and providing support according to a person’s condition and needs.

The source text demonstrates that the issue of persons with disabilities was connected with a broader circle of vulnerable groups: the poor, the needy, debtors, travelers in distress, people with limited labor capacity, and other socially defenseless persons. Therefore, the study of this topic is not limited to medical or charitable assistance. It also reveals historical ideas about law, ethics, labor, governance, taxation, and the ruler’s duty before society.

The purpose of this thesis is to summarize the main ideas found in the Eastern intellectual heritage concerning social protection and inclusion. The analysis is organized around several interrelated theses: recognition of legal capacity, moral and religious obligation to help, inclusion in useful labor, state responsibility for the weak, and the continuity of these ideas in later Central Asian thought.

Main Part

First, Eastern juristic thought recognized the legal status of persons with disabilities. In Burhan al-Din al-Marghinani's *Hidaya*, an individual's physical or mental condition is taken into account when defining responsibility for certain crimes and violations. This indicates that legal thought did not rely on a mechanical view of punishment. Instead, it required the careful assessment of circumstances, ability, and condition. The same source explains that mute persons could express legal transactions, including marriage, divorce, buying, and selling, through writing or gestures. This is significant because it does not cancel their legal capacity. On the contrary, it recognizes communication in forms appropriate to their condition.

Second, social protection was interpreted as both a public duty and a moral obligation. Islamic teaching connected assistance to vulnerable groups with institutions such as *zakat*, *fitr*, *ushr*, and *sadaqah*. Through these practices, support for the poor, the needy, debtors, travelers in distress, and other people requiring help became part of social life. Hadith literature also strengthens this idea. The act of guiding a blind person on the road is described as charity. Such an example shows that help is not limited to money; it also includes daily care, attention, and solidarity.

Third, Eastern philosophy connected justice with inclusion and the proper distribution of social goods. Abu Nasr al-Farabi's doctrine of the virtuous society interprets justice as giving each person his or her due share and preserving that share. In this understanding, wealth, health, honor, rank, and other benefits should be balanced according to the principles of justice. Persons with disabilities and the sick should not be isolated from society. They should be supported and, where possible, included in useful labor. For its time, this was a progressive idea, because it linked social protection not only with material assistance, but also with human dignity and social participation. Fourth, al-Farabi's idea that each person should work according to his or her abilities gives a special meaning to inclusion. Applied to persons with disabilities, this principle means that the aim of society should not be exclusion or passivity. Instead, society should help each person find a role that corresponds to his or her capacity. In this way, the issue of disability becomes part of the general question of social order, mutual benefit, and the moral organization of community life.

Fifth, the ethical writings of Nasir al-Din al-Tusi continue the same direction by emphasizing humanity, mercy, forgiveness, and compassion toward the weak. In this view, the maturity of a society is seen in its treatment of those who cannot fully defend themselves. The value of a human being is not reduced to physical strength or economic productivity. The weak and needy remain part of the moral community, and caring for them becomes a duty of conscience.

Sixth, traditions of public administration treated protection of the weak as a measure of just rule. In Nizam al-Mulk's *Siyasatnama*, the ruler's justice is shown through supervision of officials, prevention of oppression, and protection of the subjects. A wise ruler must learn the needs of the population and must pay particular attention to defenseless groups. This approach shows that social protection was not only a private act of kindness, but also a task of governance.

Seventh, the *Temur Tuzuklari* reflects a more organized understanding of social support. It emphasizes protection of the population's property, security, and living conditions, and it warns against oppressive tax collection that could drive people into poverty. Amir Temur's instructions to support the blind, the poor, and those whose opportunities for labor were limited show that vulnerable groups were included in the responsibilities of state policy. The establishment of mosques, madrasas, guest houses, hospitals, and soup kitchens for the poor also points to systematic forms of care.

Eighth, later Central Asian authors preserved this moral and political idea. In *Dastur ul-Muluk*, Samandar Termizi notes that the social condition of the population should be considered when taxes are determined. The works of Ahmad Donish, Mahmud ibn Vali, Mir Muhammad Amin Bukhari, Muhammad Yusuf Munshi, Abulgazi Bahadurkhan, and other authors portray the just ruler as a person who cares for the poor, the distressed, and the needy. Thus, concern for vulnerable groups became part of historical memory and political ethics.

The theoretical significance of these views lies in their integrated character. The Eastern tradition did not separate law from morality or governance from compassion. Legal capacity protected a person's status before the law; charity and mercy protected daily life; labor inclusion protected dignity; and just administration protected people from oppression. This combination forms a historically rich understanding of social support.

The practical meaning of the analyzed heritage is also clear. It teaches that assistance to persons with disabilities should not reduce them to passive recipients of help. Support should include respect, participation, appropriate forms of communication, and protection from economic hardship. In this sense, Eastern thinkers presented social care as a way of strengthening society itself.

Taken together, these ideas show that Eastern thought formed a broad model of social protection. It included legal recognition, charitable assistance, labor inclusion, protection from oppression, fair taxation, and the ruler's responsibility. Persons with disabilities were not described as people who should remain outside society. They were viewed as human beings whose dignity and needs required attention from family, community, and state.

Conclusion

The analysis shows that support for persons with disabilities was not an accidental or secondary theme in Eastern intellectual heritage. It was closely connected with justice, mercy, legal capacity, material assistance, and state responsibility. Islamic jurisprudence recognized the legal status of persons with disabilities and accepted forms of communication suitable to their condition. Moral and religious teaching strengthened assistance through charity, compassion, and everyday support.

Eastern philosophy and political thought emphasized that persons with disabilities should not be isolated from social life. Where possible, they should be involved in useful labor according to their abilities. Traditions of governance, especially those associated with Nizam al-Mulk and Amir Temur, show that care for the weak was understood as one of the main qualities of just rule. Therefore, the heritage of Eastern thinkers remains an important historical and moral source for strengthening inclusive social protection today. Its central message is that human dignity must stand at the center of law, morality, and public administration.

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KASBIY DIALOGLAR (MIJOZ BILAN MULOQOT) ORQALI SPEAKINGNI RIVOJLANTIRISH PROFESSIONAL TA'LIM MUASSASALARI UCHUN AMALIY METODIK MODEL

Eshqorayeva Ibodat

Termiz shahar 2-son texnikumi Ingliz tili fani o'qituvchisi

Annotatsiya.

Professional ta'lim muassasalarida ingliz tili darsining eng muhim natijasi – talabanning real ish vaziyatlarida tushunarli va odobli muloqot qila olishi, mijoz ehtiyojini aniqlashi, xizmatni taklif etishi, muammoli holatlarda yechim topib, qisqa izoh bera olishidir. Bunday kompetensiya ko'pincha grammatik qoidalarni bilishdan ko'ra, funksional nutq formulalari, tipik kasbiy dialoglar va avtomatlashtirilgan gapirish odatlariga tayangan holda shakllanadi. Ushbu maqolada texnikum va kasb-hunar yo'nalishlarida speakingni rivojlantirish uchun kasbiy dialoglar (mijoz bilan muloqot ssenariylari) asosida darsni loyihalash, mashq qildirish va baholashning oddiy, ammo tizimli usullari taklif etiladi. Metodologiya qismida 6 haftalik mini-modul dizayni bayon qilinadi: dialog-bank yaratish, til birliklarini chunklar ko'rinishida berish, uch bosqichli mashq (model–mashq–rol ijrosi), formatif baholash (check-list, quick rating, exit-ticket) hamda yakuniy performance baholash uchun rubrika ishlab chiqish. Natijalar qismida pilot monitoring (o'qituvchi rubrikasi va talabalar o'z-o'zini baholashi) asosida dialogga kirishish tezligi, muloqot odobi, leksik moslik va ravonlik ko'rsatkichlarida ijobiy siljishlar ko'rsatiladi. Muhokamada usulning afzalliklari, resurs cheklovlarida qo'llash yo'llari va xatolar bilan ishlash strategiyalari tahlil qilinadi. Tavsiya etilayotgan yondashuv oddiy General English darslarini ham kasbiy muloqotga yaqinlashtirib, bitiruvchining ishga tayyorgarligini kuchaytirishga xizmat qiladi.

Kalit so'zlar. kasbiy dialog, mijoz bilan muloqot, speaking, professional ta'lim, role-play, nutq formulalari, rubrika, formatif baholash.

Kirish

Professional ta'lim muassasalarida (texnikum, kasb-hunar maktablari va kollejlarda) ingliz tilini o'qitish ko'pincha amaliy foyda mezoni bilan baholanadi: talaba kelajakdagi ish joyida oddiy vazifalarni bajarishda ingliz tilidan foydalanishi kerak. Bu talab ayniqsa xizmat ko'rsatish sohalarida yaqqol ko'rinadi: turizm va mehmonxona xizmati, savdo va servis, logistika, IT-texnik xizmat, tibbiy xizmat, avtomexanika,

elektr jihozlarini ta'mirlash kabi yo'nalishlarda mijoz bilan muloqot doimiy jarayon hisoblanadi.

Ko'p hollarda mijoz bilan muloqot nafaqat nima deyish, balki qanday deyishni ham belgilaydi: odobli murojaat, aniqlashtiruvchi savollar, muammoni tushuntirish, uzr so'rash, taklif bildirish, vaqt va narxni aytish, xavfsizlikni eslatish kabi komponentlar so'zlashuvning funksional skeletini tashkil etadi. Dars jarayonida aynan shu funksional skelet shakllanmasa, talaba grammatikani bilsa ham muloqotni boshlash va davom ettirishda qiynaladi.

Amaliyotda speaking ko'nikmasini o'stirish bir necha sababga ko'ra qiyinlashadi. Guruhlar aralash darajali bo'ladi (A2–B1), ayrim talabalar gapirishdan uyaladi yoki xato qilishdan qo'rqadi. O'qituvchida tayyor kasbiy materiallar (dialoglar, ssenariylar, rubrikalar) cheklangan bo'lishi mumkin. Baholash esa ko'pincha testga tayanib, speakingning real sifat ko'rsatkichlarini (tushunarlik, muloqot odobi, vazifa bajarilishi) to'liq qamrab olmaydi. Natijada dars mavzu o'tishga aylanib, bitiruvchining ishga tayyorgarligi bilan uzilish paydo bo'ladi.

Kasbiy dialoglar asosidagi yondashuv ushbu muammoni soddalashtiradi. Professional muloqotning katta qismi takrorlanuvchi ssenariylardan iborat: salomlashish va xizmat taklif qilish, ehtiyojni aniqlash, tushuntirish va ko'rsatma berish, muammoni aniqlash (troubleshooting), vaqt va narxni kelishish, yakunlash va xayrlashish. Aynan shu ssenariylar atrofida dialog-bank tuzilib, dars mazmuni nutq formulalari + vazifa printsipi bilan bog'lanadi. Shunda grammatik va leksik material ham alohida maqsad emas, balki dialog vazifasini bajarishga xizmat qiladigan vositaga aylanadi.

Maqolaning maqsadi – professional ta'lim sharoitida speakingni kasbiy dialoglar orqali rivojlantirishning tizimli, amaliy va resurs talab qilmaydigan metodik modelini bayon qilish, shuningdek o'qituvchi uchun rejalashtirish, mashq qildirish va baholashning aniq mexanizmlarini taklif etishdir. Tadqiqot savoli quyidagicha ifodalanadi: kasbiy dialog-bank, rol ijrosi va rubrikali baholashga tayangan dars dizayni talabalarning tushunarli, odobli va vazifaga yo'naltirilgan speaking ko'rsatkichlarini qisqa muddatda yaxshilay oladimi?

Metodologiya

Metodik yondashuv dialogga asoslangan speaking modeliga tayandi va mini-tadqiqot sifatida pilot monitoring bilan kuzatildi. Ish jarayoni professional ta'lim muassasasidagi 1-kurs talabalari bilan 6 hafta davomida haftasiga 2 soatlik darslar doirasida tashkil etildi. Guruhlar umumiy darajasi A2–B1 bo'lgan talabalardan iborat bo'lib, asosiy maqsad kundalik kasbiy muloqot ssenariylarini o'rgatish va ularni avtomatlashtirishdan iborat edi.

Ishtirokchilar va kontekst. Tajribada shartli ravishda ikki guruh koʻzda tutildi: A guruhi (dialog-bank + rol ijrosi + rubrika) va B guruhi (anʼanaviy mashqlar: matn oʻqish, lugʻat, grammatika, qisqa dialoglarni takrorlash). Har bir guruhda 20–25 nafar talaba boʻldi. Bu dizayn qatʼiy laboratoriya tajribasini emas, balki amaliy taʼlim sharoitidagi metodik solishtirishni anglatadi; natijalar tendensiya sifatida talqin qilinadi.

Materiallar. Asosiy didaktik birlik sifatida 24 ta kasbiy dialog namunasi tayyorlandi (dialog-bank). Ular 6 ta yadro ssenariyga taqsimlandi: (1) Greeting & Offering help, (2) Needs analysis (clarifying questions), (3) Explaining options (service/product), (4) Handling problems/complaints, (5) Agreeing on time and price, (6) Closing & follow-up. Har bir dialog 8–12 replika (navbat)dan iborat boʻlib, ichida 10–15 ta tayyor ibora (chunks) ajratildi. Misol: "How can I help you today?", "Could you tell me ...?", "Let me check ...", "I'm sorry for the inconvenience", "Here are two options ...", "It will take about ...", "Would you like to ...?".

Jarayon. Har bir ssenariy 3 bosqichli sikl orqali oʻqitildi.

1) Model bosqichi: oʻqituvchi dialogni rolli oʻqish orqali namoyish qiladi, keyin maʼno va vazifa tushuntiriladi (kim, qayerda, nima muammo, nima yechim).

2) Mashq bosqichi: chunklarni qisqa drill, gapni davom ettirish, substitution mashqlari orqali mustahkamlash, soʻng juftlikda controlled practice (boʻsh joy toʻldirish, kartochka boʻyicha savol-javob).

3) Rol ijrosi: semi-open va open role-play (talabalar kartochkadan vaziyat oladi, oʻz soʻzlari bilan dialog qiladi). Bu bosqichda oʻqituvchi minimal aralashadi, faqat kommunikativ muvaffaqiyatni qoʻllab-quvvatlaydi.

Baholash vositalari. Speaking sifatini tez va shaffof oʻlchash uchun 4 mezonli rubrika ishlab chiqildi (1–5 ball): (a) Vazifa bajarilishi (mijoz ehtiyoji aniqlanib, yechim taklif qilindimi?), (b) Tushunarlilik va ravonlik (intelligibility/fluency), (c) Kasbiy leksika va iboralar mosligi (ESP chunks), (d) Muloqot odobi (politeness, tone). Har haftada formatif baholash sifatida check-list va 1 daqiqalik exit-ticket qoʻllanildi (masalan, bugungi ssenariy uchun 3 ta odobli ibora yozish yoki 2 ta aniqlashtiruvchi savol tuzish). Maʼlumotlarni tahlil qilish. Pilot monitoringda har guruhda 2 marta (boshlanish va 6-hafta oxiri) 3 daqiqalik role-play jonli ijro rubrika boʻyicha baholandi. Shuningdek, talabalar oʻz-oʻzini baholash anketasida (1–5) gapirishga ishonch, mijozni tushunish, gapni boshlash osonligi kabi indikatorlarni belgiladi.

Natijalar

Pilot monitoring natijalari kasbiy dialoglar asosidagi speaking sikli qisqa muddatda ijobiy oʻzgarishlar berishini koʻrsatdi. Birinchi navbatda, A guruhida dialogga kirishish (greeting + offering help) tezlashdi: dastlab koʻpchilik talaba 10–15 soniya sukutdan soʻng oddiy "Hello" bilan cheklanib qolgan boʻlsa, 6-hafta oxirida talabalar odobli va

vazifaga yo'naltirilgan formulalarni tezroq ishlata boshladi ("Hello, how can I help you?", "Good afternoon, what seems to be the problem?").

Ikkinchi o'zgarish aniqlashtiruvchi savollar sifatida namoyon bo'ldi. Dastlab savollar ko'pincha bir so'zli ("What?" "Where?") shaklda bo'lgan, keyinchalik esa "Could you tell me when it started?", "Do you have the order number?" kabi funksional savollar ko'paydi.

Rubrika bo'yicha o'rtacha ballar ham o'sish tendensiyasini berdi. Quyidagi jadvalda 1–5 ballik rubrika asosida boshlang'ich va yakuniy ko'rsatkichlarning o'rtacha qiymati keltiriladi (pilot ma'lumotlari, nisbiy solishtirish).

Guruh	Vazifa bajarilishi	Ravonlik/tushunarlik	ESP iboralar	Muloqot odobi
A (dialog-bank)	2.8 → 3.9	2.6 → 3.6	2.4 → 3.7	3.0 → 4.2
B (an'anaviy)	2.7 → 3.2	2.6 → 3.0	2.3 → 2.8	3.0 → 3.4

Jadvaldan ko'rinadiki, har ikki guruhda ham ma'lum o'sish mavjud, ammo A guruhida ayniqsa ESP iboralaridan foydalanish va muloqot odobi bo'yicha farq aniqroq. Bu shuni anglatadiki, speakingni dialog vazifasi atrofida mashq qildirish va iboralarni chunk sifatida avtomatlashtirish real kasbiy muloqotga yaqinroq natija beradi.

Talabalar o'z-o'zini baholashida ham ijobiy siljish qayd etildi. A guruhida gapni boshlash osonligi indikatori o'rtacha 2.4 dan 3.9 ga, mijoz bilan odobli gaplasha olish 2.8 dan 4.1 ga ko'tarildi. Ko'pchilik talaba role-playdan keyin aynan tayyor iboralar ro'yxati ularga nima deyishni bilish hissini berganini, shuning hisobiga hayajon kamayganini ta'kidladi.

Natijaviy baholash sifatida 6-hafta oxirida workplace speaking check o'tkazildi: talaba (1) salomlashib xizmat taklif qildi (20–30 soniya), (2) 2 ta aniqlashtiruvchi savol berdi (30–40 soniya), (3) 1 ta yechim varianti va taxminiy vaqt yoki narxni aytdi (40–60 soniya), (4) yakunda xayrlashib follow-up taklif qildi (20 soniya). Rubrika bo'yicha A guruhida ko'pchilik talaba 16–18 ball (maksimal 20) oralig'ida natija ko'rsatdi, B guruhida esa 12–15 ball oralig'i ko'proq uchradi (pilot kuzatuv).

Muhokama

Kasbiy dialoglar orqali speakingni rivojlantirishning birinchi afzalligi – didaktik aniqlik. Dars mavzu atrofida emas, kasbiy vazifa atrofida quriladi. Talaba uchun kommunikativ maqsad ravshan bo'ladi: mijozni tushunish, yechim taklif qilish, kelishish. Bu motivatsiyani oshiradi, chunki topshiriq darsdan tashqaridagi hayot bilan bog'lanadi.

Ikkinchi afzallik – til materialini optimallashtirish. Professional muloqotda tez-tez uchraydigan iboralarni chunk sifatida berish (masalan, "Could you please ...?", "Let me check ...", "Would you like to ...?") grammatikani alohida o‘qitishni qisqartiradi: talaba formulani tayyor holda ishlatib, keyin asta-sekin ichki tuzilishini anglaydi. Bunday yondashuv resurs cheklangan sharoitda (dars soati kam, darslik umumiy) ayniqsa qulay.

Uchinchi afzallik – baholashning shaffoflashuvi. Speakingni yoqdi-yoqmadi tarzida emas, rubrika bo‘yicha baholash o‘qituvchi va talaba uchun kutilmalarni bir xil qiladi. Talaba nimaga e‘tibor berishini biladi: vazifa bajarilishi, tushunarlilik, kasbiy ibora, odob. O‘qituvchi esa baholashni tezlashtiradi: role-play jarayonida 4 mezon bo‘yicha 1–5 ball qo‘yish yetarli.

Modelni joriy etishda ehtiyot nuqtalar ham bor. Dialoglar sun‘iy bo‘lib qolmasligi uchun ssenariylar doimiy yangilanib turishi kerak: bir xil ibora bilan cheklanib qolmasdan, alternativ formulalar banki beriladi. Xatolar bilan ishlashda esa role-play paytida har xatoni to‘xtatib tuzatish tavsiya etilmaydi; delayed correction ma‘qul: o‘qituvchi muhim xatolarni qayd etadi, faoliyatdan so‘ng qisqa tahlil qiladi va to‘g‘ri variantlarni beradi.

Aralash darajali guruhda dialog kartochkalarini darajalash (tiered cards) ishlaydi: kuchli talabaga shikoyat + 2 yechim variant berilsa, boshlang‘ich darajadagiga so‘rov + 1 yechim beriladi. Support language varaqasi hamma uchun ochiq bo‘lishi mumkin; bu real ish joyidagi cheat-sheet analogi sifatida qabul qilinadi.

Nihoyat, dialoglar faqat turizm yoki servis bilan cheklanmaydi. IT yo‘nalishida technical support call, tibbiyotda patient intake, avtomexanikada car problem description, elektr yo‘nalishida safety instruction kabi ssenariylar dialog-bankning tabiiy kengaytmasidir. Muhimi – har bir yo‘nalishda 6–8 ta yadro vaziyatni tanlab, ularni semestr davomida chuqurlashtirishdir.

Xulosa

Kasbiy dialoglar (mijoz bilan muloqot ssenariylari) professional ta‘lim muassasalarida speakingni rivojlantirish uchun qulay va natijaga yo‘naltirilgan didaktik birliklardan biridir. Ular darsni real ish vazifalari bilan bog‘laydi, til materialini chunklar orqali soddalashtiradi, role-play yordamida avtomatlashtirishni ta‘minlaydi va rubrikali baholash orqali shaffof natija beradi. 6 haftalik pilot monitoring dialog-bank + uch bosqichli speaking sikli (model–mashq–rol ijrosi) + formatif baholash vositalari qo‘llanganda vazifa bajarilishi, kasbiy ibora ishlatish va muloqot odobi ko‘rsatkichlari tezroq o‘shini ko‘rsatdi.

Amaliy tavsiyalar: (1) har yo‘nalish uchun 20–30 ta dialogdan iborat kichik dialog-bank tuzing; (2) har dialogdan 10–15 ta tayyor iborani ajrating va support language

sifatida darsda foydalanishga ruxsat bering; (3) role-playni haftasiga kamida 15–20 daqiqa doimiy qiling; (4) baholashda 4 mezonli rubrikani qo‘llang va tezkor feedback bering; (5) xatolarni ko‘proq faoliyatdan keyin tuzating, muloqot oqimini buzmaying. Shu yondashuv oddiy General English darslarini ham kasbiy muloqotga yaqinlashtirib, texnikum bitiruvchisining ish joyida ingliz tilidan foydalanish kompetensiyasini oshirishga xizmat qiladi.

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EMOTIVE LEXICAL UNITS WITH POSITIVE SENSE AND NEGATIVE SENSE IN THE ENGLISH AND UZBEK LANGUAGES

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Abstract: *This article provides a comparative analysis of emotive lexical units with positive and negative connotations in the English and Uzbek languages. The study focuses on emotional semantics, evaluative components, and connotative meanings that shape the expressive potential of lexical items. Words, phrases, and idiomatic expressions conveying positive and negative emotions are examined in terms of their linguistic features and functional roles in discourse. The research also explores similarities and differences in the formation and use of emotive vocabulary across different linguocultural contexts. The findings highlight the close relationship between language, emotion, and culture, emphasizing the role of emotive lexis in enhancing communicative effectiveness.*

Keywords: *Emotive lexicon, positive emotion, negative emotion, connotation, semantics, comparative analysis, linguoculturology, evaluative component, communication*

Annotatsiya: *Mazkur maqolada ingliz va o'zbek tillarida ijobiy va salbiy ma'noga ega bo'lgan emotiv leksik birliklar qiyosiy jihatdan tahlil qilinadi. Tadqiqotda emotsional semantika, konnotativ ma'no va baholovchi komponentlar asosida til birliklarining hissiy yuklamasi o'rganiladi. Ijobiy va salbiy emotsiyalarni ifodalovchi so'zlar, iboralar hamda frazeologik birliklarning lingvistik xususiyatlari aniqlanib, ularning nutqdagi funksional roli yoritiladi. Shuningdek, turli lingvomadaniy muhitlarda emotsional leksikaning shakllanishi va qo'llanishidagi o'xshashlik hamda tafovutlar tahlil qilinadi. Tadqiqot natijalari emotsional ifodaning til va madaniyat bilan uzviy bog'liqligini hamda uning kommunikativ samaradorlikdagi ahamiyatini ochib beradi.*

Kalit so'zlar: *Emotiv leksika, ijobiy emotsiya, salbiy emotsiya, konnotatsiya, semantika, qiyosiy tahlil, lingvokulturologiya, baholovchi komponent, kommunikatsiya*

Аннотация: *В данной статье проводится сравнительный анализ эмотивных лексических единиц с положительной и отрицательной коннотацией в английском и узбекском языках. В исследовании рассматриваются эмоциональная семантика, оценочные компоненты и коннотативные значения, формирующие экспрессивный потенциал языковых единиц. Анализируются*

слова, выражения и фразеологизмы, передающие положительные и отрицательные эмоции, а также их функциональная роль в речи. Особое внимание уделяется сходствам и различиям в формировании и использовании эмотивной лексики в разных лингвокультурных средах. Результаты исследования демонстрируют тесную связь языка, эмоций и культуры, а также значимость эмотивной лексики в повышении эффективности коммуникации.

Ключевые слова: Эмотивная лексика, положительные эмоции, отрицательные эмоции, коннотация, семантика, сравнительный анализ, лингвокультурология, оценочный компонент, коммуникация

INTRODUCTION

Emotions are inseparable from human communication, shaping not only what is said but how it is interpreted. Within this framework, emotive lexical units play a crucial role in conveying speakers' attitudes, evaluations, and psychological states. Words are rarely neutral; many carry positive or negative connotations that influence the tone and impact of discourse. The study of such emotionally marked vocabulary has therefore become an important area in modern linguistics, particularly at the intersection of semantics, pragmatics, and psycholinguistics. In both English and Uzbek, emotive lexical units function as key instruments for expressing approval, admiration, affection, as well as disapproval, anger, or dissatisfaction. These units include adjectives, nouns, verbs, and phraseological expressions that encode evaluative meaning either explicitly or implicitly. For instance, positively charged words tend to reinforce harmony and solidarity in communication, whereas negatively marked units often signal criticism, conflict, or emotional tension. The distinction between positive and negative emotive meanings is not always fixed; it may shift depending on context, speaker intention, and cultural norms. A comparative perspective reveals that emotive vocabulary is shaped not only by universal human experiences but also by specific linguistic and cultural traditions. English, as a global language, often demonstrates a high degree of lexical variation and stylistic flexibility in expressing emotions. Uzbek, on the other hand, reflects rich cultural values, politeness strategies, and figurative expressions that influence the use of emotive language. These differences make a contrastive analysis particularly relevant, as it allows for the identification of both shared patterns and culture-specific features in emotional expression. Recent linguistic research has emphasized the importance of connotation and evaluative meaning in lexical studies. Emotive words do not merely denote objects or actions; they simultaneously express attitudes and judgments. This dual function enhances their communicative power, making them essential for achieving pragmatic goals such as persuasion, empathy, or social alignment. At the same time, the interpretation of emotive lexis requires

sensitivity to contextual and cultural cues, as misinterpretation may lead to communicative breakdowns. The present study aims to analyze emotive lexical units with positive and negative meanings in English and Uzbek, focusing on their semantic structure, functional roles, and linguocultural characteristics. By examining how emotions are encoded in lexical choices, the research seeks to contribute to a deeper understanding of the relationship between language, emotion, and culture.

MAIN BODY

The analysis of emotive lexical units in English and Uzbek demonstrates that emotional meaning is encoded through a complex interaction of semantic, pragmatic, and cultural factors. These units are not limited to a single lexical category; rather, they are distributed across adjectives (happy, wonderful, terrible), nouns (joy, anger, fear), verbs (love, hate, admire), and idiomatic expressions. Their primary function lies in expressing evaluation, which may be either positive or negative, depending on the speaker's intention and communicative context. A closer examination reveals that emotive lexis can be broadly divided into two major groups: positively charged and negatively charged units. Positive emotive words typically convey approval, satisfaction, admiration, or affection. In English, examples such as brilliant, delightful, kind-hearted reflect a favorable emotional stance. Uzbek equivalents like ajoyib, mehribon, go'zal carry similar evaluative meanings, often enriched by cultural nuances related to respect and interpersonal harmony. These units tend to facilitate cooperation and create a supportive communicative environment. In contrast, negative emotive lexical units express disapproval, criticism, or emotional tension. English words such as awful, rude, disgusting and Uzbek counterparts like yomon, qo'pol, jirkanch signal dissatisfaction or negative judgment. Their use often intensifies the emotional tone of discourse and may influence interpersonal dynamics, sometimes leading to conflict or distancing between speakers. However, negative emotive vocabulary is not purely destructive; it can also serve as a tool for emphasizing urgency, warning, or strong personal stance. The boundary between positive and negative meanings is not always rigid. Many lexical items demonstrate semantic flexibility, acquiring different emotional values depending on context. For instance, irony and sarcasm may invert the apparent meaning of a word, transforming a positive expression into a negative one. Similarly, diminutive or affectionate forms in Uzbek can soften negative evaluations or strengthen positive ones. This context-dependent variability highlights the importance of pragmatic competence in interpreting emotive language accurately. From a linguocultural perspective, the distribution and usage of emotive lexical units reflect deeper cultural patterns. English often favors direct and explicit emotional expression, particularly in informal contexts, while Uzbek tends to employ more

indirect and culturally moderated forms, especially in situations requiring politeness or respect. Phraseological units and proverbs in Uzbek further enrich emotive expression by embedding emotions within culturally significant imagery. In English, idiomatic expressions also play a crucial role, though they may rely more on metaphorical extension than on traditional cultural symbolism. Another significant observation concerns the role of connotation in shaping emotive meaning. Denotative meaning alone is insufficient to capture the full expressive potential of a lexical unit. Instead, it is the connotative layer that carries emotional coloring and evaluative force. Words with similar denotations may differ greatly in their emotive impact due to variations in stylistic tone, frequency of use, and associative meaning. This distinction is particularly evident in synonymic sets, where one item may carry a neutral tone while another conveys strong emotional intensity. The findings also indicate that emotive lexical units are closely linked to communicative intention. Speakers strategically select emotionally marked vocabulary to achieve specific pragmatic goals, such as persuading the listener, expressing solidarity, or reinforcing social hierarchy. In this sense, emotive lexis functions not only as a reflection of internal states but also as an active instrument of interaction. Overall, the comparative analysis highlights both universal tendencies and language-specific features in the expression of emotions. While the fundamental distinction between positive and negative emotional meanings appears to be common across languages, the linguistic realization of these meanings varies significantly, shaped by structural, pragmatic, and cultural factors.

CONCLUSIONS

The comparative analysis of emotive lexical units in English and Uzbek confirms that emotional evaluation is a central dimension of lexical meaning rather than a peripheral addition. Positive and negative connotations are systematically encoded across parts of speech and realized through a combination of semantic content, connotative layering, and contextual cues. This reinforces the view that emotive lexis operates as an integral component of meaning-making in discourse. The data show that positive units predominantly support rapport-building functions—signaling approval, empathy, and alignment—while negative units intensify stance, mark disapproval, and can recalibrate interpersonal distance. Their impact is not fixed; it is modulated by context, speaker intention, and interactional goals. Irony, sarcasm, and mitigation strategies further demonstrate that polarity can be strategically shifted, underscoring the role of pragmatics in interpretation. Cross-linguistic comparison reveals shared foundations alongside clear divergences. Both languages employ similar evaluative oppositions, yet differ in preferred strategies of expression. English tends toward more direct lexicalization of affect in many informal settings, whereas Uzbek frequently utilizes

culturally shaped politeness norms, indirectness, and figurative resources to encode emotion. Phraseological richness in Uzbek and idiomatic flexibility in English illustrate how culture guides the selection and intensity of emotive forms. Connotation emerges as the key mechanism driving emotive force. Lexical items with comparable denotations can diverge sharply in emotional impact due to stylistic register, frequency, and associative meaning. This has implications for translation and language teaching, where sensitivity to connotative nuance is essential to avoid pragmatic mismatches. From a psycholinguistic perspective, the production and comprehension of emotive lexis involve rapid integration of affective and cognitive processes. Speakers draw on stored evaluative schemas and contextual inference to select and interpret emotionally marked vocabulary, which explains both the efficiency and the potential for misinterpretation in emotionally charged exchanges. In practical terms, the findings highlight the importance of developing emotive-pragmatic competence in bilingual and intercultural communication. Mastery of positive and negative evaluative resources enhances communicative effectiveness, supports appropriate tone management, and reduces the risk of unintended offense. Future research would benefit from corpus-based and experimental approaches to quantify usage patterns, as well as from multimodal analyses that include prosody and gesture. Extending the comparison to additional languages and registers could further clarify how universal affective categories interact with language-specific and culture-specific conventions.

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HUJAYRA VA TO‘QIMA: TUZILISHI VA FUNKSIONAL BOG‘LIQLIGI

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Annotatsiya

Mazkur maqolada hujayra va to‘qimalarning tuzilishi, ularning o‘zaro bog‘liqligi hamda biologik tizimdagi funksional ahamiyati yoritilgan. Hujayraning asosiy komponentlari, ularning vazifalari va to‘qimalarning shakllanish jarayoni ilmiy jihatdan tahlil qilingan. Shuningdek, turli xil to‘qima turlarining organizm hayot faoliyatidagi o‘rni va ularning hujayra darajasidagi o‘zgarishlar bilan bog‘liqligi ko‘rib chiqilgan. Tadqiqot natijalari hujayra va to‘qimalarning uzviy aloqadorligi tirik organizmning yaxlit faoliyatini ta‘minlashda muhim omil ekanligini ko‘rsatadi.

Kalit so‘zlar: hujayra, to‘qima, biologik tizim, funksional bog‘liqlik, organizm

Аннотация

В статье рассматриваются строение клетки и тканей, их взаимосвязь и функциональная роль в биологической системе. Проанализированы основные компоненты клетки, их функции, а также процессы формирования различных типов тканей. Особое внимание уделяется взаимосвязи клеточного уровня с тканевым уровнем организации живого организма. Результаты исследования показывают, что тесная связь между клетками и тканями обеспечивает целостность и жизнедеятельность организма.

Ключевые слова: клетка, ткань, биологическая система, функциональная связь, организм

Abstract

This article examines the structure of cells and tissues, their interrelationship, and functional significance in biological systems. The main components of the cell, their functions, and the formation of various tissue types are analyzed. Special attention is given to the relationship between the cellular and tissue levels of organization in living organisms. The results show that the close interaction between cells and tissues ensures the integrity and vital activity of the organism.

Keywords: cell, tissue, biological system, functional relationship, organism

Kirish

Biologiya fanida tirik organizmlarning tuzilishi va faoliyatini o‘rganish muhim ahamiyatga ega. Har qanday tirik mavjudot hujayralardan tashkil topgan bo‘lib, ular o‘z navbatida turli to‘qimalarni hosil qiladi. Hujayra tiriklikning eng kichik, ammo

mustaqil funksional birligi hisoblanadi. To‘qimalar esa o‘xshash tuzilish va vazifaga ega bo‘lgan hujayralar yig‘indisidan iborat bo‘lib, ular organizmning murakkab tizimini shakllantiradi.

Mazkur mavzuning dolzarbligi shundan iboratki, hujayra va to‘qimalarning o‘zaro bog‘liqligini chuqur o‘rganish orqali organizmda sodir bo‘ladigan fiziologik va patologik jarayonlarni yaxshiroq tushunish mumkin. Zamonaviy biologiya va tibbiyot fanlari ushbu bog‘liqlikni aniqlashga katta e‘tibor qaratmoqda.

Tadqiqotning maqsadi — hujayra va to‘qimalarning tuzilishi hamda ularning funksional bog‘liqligini ilmiy jihatdan tahlil qilishdan iborat.

Asosiy qism

Hujayraning tuzilishi va funksiyasi

Hujayra uch asosiy qismdan iborat: hujayra membranasi, sitoplazma va yadro. Membrana hujayrani tashqi muhitdan ajratib turadi va moddalar almashinuvini tartibga soladi. Sitoplazma esa turli organoidlarni o‘z ichiga oladi va hujayra ichidagi kimyoviy jarayonlar aynan shu yerda amalga oshadi. Yadro esa irsiy axborotni saqlaydi va hujayraning faoliyatini boshqaradi.

To‘qimalarning shakllanishi va turlari

To‘qimalar bir xil tuzilishga ega bo‘lgan hujayralar guruhidan tashkil topadi. Asosiy to‘qima turlari quyidagilardan iborat:

epitelial to‘qima

biriktiruvchi to‘qima

 mushak to‘qimasi

nerv to‘qimasi

Har bir to‘qima turi o‘ziga xos funksiyani bajaradi. Masalan, epitelial to‘qima himoya vazifasini bajarsa, mushak to‘qimasi harakatni ta‘minlaydi.

Hujayra va to‘qima o‘rtasidagi bog‘liqlik

Hujayralar o‘zaro birlashib to‘qimalarni hosil qiladi va ular birgalikda faoliyat yuritadi. Hujayralarning tuzilishidagi o‘zgarishlar bevosita to‘qimalarning funksiyasiga ta‘sir qiladi. Masalan, nerv hujayralarining zararlanishi nerv to‘qimasining faoliyatini buzadi, bu esa butun organizm faoliyatiga salbiy ta‘sir ko‘rsatadi.

Shuningdek, hujayralararo modda va signal almashinuvi to‘qimalarning yaxlit ishlashini ta‘minlaydi. Bu jarayonlar organizmning moslashuvchanligi va hayotiyligini ta‘minlashda muhim rol o‘ynaydi.

XULOSA

Xulosa qilib aytganda, hujayra va to‘qimalar tirik organizmning asosiy strukturaviy va funksional birliklari hisoblanadi. Ularning o‘zaro uzviy bog‘liqligi organizmning

yaxlit faoliyatini ta'minlaydi. Hujayra darajasida yuz beradigan o'zgarishlar to'qima va organlar faoliyatiga bevosita ta'sir ko'rsatadi.

Kelgusida ushbu yo'nalishda olib boriladigan tadqiqotlar biologiya va tibbiyot fanlarining rivojlanishiga katta hissa qo'shadi.

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BOSHLANG‘ICH SINFLARDA RAQAMLI O‘QITISH VOSITALARINING QO‘LLANILISHI VA TA‘LIM JARAYONIDAGI ROLI

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Annotatsiya: Ushbu maqola raqamli o‘qitish vositalari, jumladan, interaktiv taxtalar, onlayn platformalar, mobil ilovalar va boshqa elektron resurslar, boshlang‘ich ta‘lim jarayonida o‘quvchilarning bilim olish jarayonini sezilarli darajada yaxshilashga yordam beradi.

Maqolada raqamli vositalarning pedagogik yondashuvlar bilan integratsiyasi, o‘quvchilarning faol ishtirokini oshirish, ijodkorlik va tanqidiy fikrlash ko‘nikmalarini rivojlantirishdagi ahamiyati tahlil qilinadi. Shuningdek, raqamli o‘qitish vositalarining o‘qituvchilar uchun qulayliklari va ta‘lim sifatini oshirishdagi roli muhokama qilinadi. O‘quvchilarning ta‘lim jarayonida raqamli kompetensiyalarini shakllantirish, o‘qitish metodologiyasini yangilash va innovatsion pedagogik texnologiyalarni joriy etish orqali boshlang‘ich sinflarda raqamli o‘qitish vositalarining samaradorligini oshirish imkoniyatlari ko‘rsatib beriladi. Ushbu tadqiqot natijalari, kelgusida ta‘lim tizimida raqamli texnologiyalarni yanada kengroq qo‘llashga yordam beradi va o‘quvchilarning ta‘lim olish jarayonini yanada samarali qilishga xizmat qiladi.

Kalit so‘zlar: Boshlang‘ich ta‘lim, raqamli o‘qitish vositalari, elektron va raqamli texnologiyalar, kompyuterlar, planshetlar, interaktiv taxtalar, o‘quv dasturlari, mobil ilovalar, E-learning platformalari, taqdimot dasturlari, video darslar, loyiha ishlari, innovatsion pedagogik texnologiyalar, interfaol metodlar, raqamli kompetensiya.

Zamonaviy jamiyatda raqamli texnologiyalarning jadal rivojlanishi ta‘lim tizimining barcha bosqichlariga, xususan, boshlang‘ich ta‘lim jarayoniga ham bevosita ta‘sir ko‘rsatmoqda. Bugungi kunda axborot-kommunikatsiya texnologiyalari (AKT) nafaqat iqtisodiyot va ishlab chiqarish sohalarida, balki ta‘lim jarayonining mazmuni, shakli va metodlarini tubdan yangilashda ham muhim omil sifatida namoyon bo‘lmoqda. Shu nuqtayi nazardan, boshlang‘ich sinflarda raqamli o‘qitish

vositalaridan foydalanish masalasi pedagogika fanining eng dolzarb yo‘nalishlaridan biri hisoblanadi.

Raqamli o‘qitish vositalari zamonaviy ta‘lim tizimining eng muhim va tez rivojlanayotgan tarkibiy qismlaridan biri bo‘lib, ular axborot-kommunikatsiya texnologiyalari asosida yaratilgan, o‘quv jarayonini tashkil etish, boshqarish, amalga oshirish va natijalarni baholashda keng qo‘llaniladigan innovatsion pedagogik vositalar majmuasini ifodalaydi. Bugungi kunda ta‘lim jarayonining raqamlashtirilishi natijasida an‘anaviy o‘qitish usullari bilan bir qatorda elektron va interaktiv vositalardan foydalanish zarurati tobora ortib bormoqda. Raqamli o‘qitish vositalari o‘quv materiallarini faqatgina yetkazib berish bilan cheklanib qolmay, balki o‘quvchilarning mustaqil bilim olish jarayonini qo‘llab-quvvatlaydi, ularning kognitiv faolligini oshiradi va ta‘limga bo‘lgan qiziqishini kuchaytiradi. Ushbu vositalar yordamida o‘quv jarayoni ko‘rgazmali, interaktiv va individual yondashuv asosida tashkil etiladi, bu esa ayniqsa boshlang‘ich sinf o‘quvchilari uchun juda muhim hisoblanadi, chunki bu yoshda bolalarda tasavvur, diqqat va eslab qolish jarayonlari vizual hamda amaliy faoliyat bilan chambarchas bog‘liq bo‘ladi.

Raqamli o‘qitish vositalari tushunchasi keng qamrovli bo‘lib, u elektron darsliklar, ta‘limiy mobil ilovalar, onlayn o‘quv platformalari, multimedia taqdimotlar, interaktiv doskalar, virtual va kengaytirilgan reallik texnologiyalari, raqamli test tizimlari, audio va video darslar hamda turli simulyatsion dasturlarni o‘z ichiga oladi. Har bir vosita o‘zining didaktik vazifasi va imkoniyatlariga ega bo‘lib, ta‘lim jarayonining turli bosqichlarida samarali qo‘llanilishi mumkin. Masalan, elektron darsliklar o‘quv materialini tizimli va qulay shaklda taqdim etishga xizmat qilsa, multimedia resurslari mavzuni eshitish va ko‘rish orqali o‘zlashtirishni yengillashtiradi. Interaktiv platformalar esa o‘quvchini faol ishtirokchiga aylantirib, uning mustaqil fikrlash va qaror qabul qilish ko‘nikmalarini rivojlantiradi.

XXI asr jamiyati axborot oqimining keskin ortishi, raqamli texnologiyalarning kundalik hayotga chuqur kirib kelishi va bilimga bo‘lgan talablarning tubdan o‘zgarishi bilan xarakterlanadi. Bunday sharoitda ta‘lim tizimi oldiga yangi vazifalar qo‘yilmoqda. Endilikda o‘quvchini faqat tayyor bilimlar bilan qurollantirish yetarli emas, balki unda axborot bilan ishlash, uni tahlil qilish, saralash va maqsadga muvofiq qo‘llash qobiliyatlarini shakllantirish zarur. Shu nuqtai nazardan, axborotli va raqamli kompetensiyalar zamonaviy ta‘limning eng muhim tarkibiy qismlaridan biri sifatida namoyon bo‘lmoqda.

Boshlang‘ich ta‘lim davri shaxs rivojining eng muhim bosqichlaridan biri hisoblanadi. Aynan shu davrda o‘quvchilarda bilim olishga bo‘lgan qiziqish, o‘rganish motivatsiyasi va axborotga munosabat shakllanadi. Agar bu jarayonda axborotli va

raqamli kompetensiyalar maqsadli ravishda rivojlantirilsa, o'quvchi keyingi ta'lim bosqichlarida mustaqil o'rganishga tayyor bo'lgan faol subyektga aylanadi.

Pedagogik nuqtai nazardan axborotli va raqamli kompetensiyalar faqat texnik ko'nikmalar bilan cheklanmaydi. Ular o'quvchining fikrlash faoliyati, tanqidiy yondashuvi va ijtimoiy moslashuvchanligi bilan bevosita bog'liqdir. Masalan, internetdan olingan axborotni tahlil qilish jarayonida o'quvchi uning ishonchligini baholaydi, muhim va ikkilamchi ma'lumotlarni farqlashga o'rganadi. Bu esa tanqidiy fikrlashning shakllanishiga xizmat qiladi.

Zamonaviy pedagogik tadqiqotlar shuni ko'rsatadiki, axborotli va raqamli kompetensiyalarga ega bo'lgan o'quvchilar ta'lim jarayonida faolroq bo'ladi, mustaqil qaror qabul qilishga moyil bo'ladi va yangi bilimlarni tezroq o'zlashtiradi.

Bu kompetensiyalar o'quvchilarning nafaqat akademik muvaffaqiyatiga, balki ularning kelajakdagi kasbiy faoliyatiga ham ijobiy ta'sir ko'rsatadi.

Boshlang'ich ta'limda axborotli va raqamli kompetensiyalarni shakllantirishning pedagogik ahamiyati shundaki, bu jarayon o'quvchini axborot jamiyatining to'laqonli a'zosiga aylantiradi. O'quvchi bilimni tayyor shaklda qabul qiluvchi emas, balki uni izlab topuvchi, tahlil qiluvchi va amaliyotda qo'llovchi shaxs sifatida shakllanadi. Bu esa kompetensiyaviy yondashuvning asosiy maqsadiga to'liq mos keladi.

Hozirgi zamon ta'lim tizimida raqamli texnologiyalarning joriy etilishi ta'lim jarayonini tubdan o'zgartirib, o'quvchilarning bilim olish usullarini yanada samarali va qiziqarli qilish imkonini bermoqda. Boshlang'ich sinflarda raqamli o'qitish vositalarining qo'llanilishi, o'quvchilarning ijodkorlik, tanqidiy fikrlash va muammolarni hal qilish ko'nikmalarini rivojlantirishda muhim ahamiyatga ega.

Boshlang'ich ta'lim jarayonida foydalaniladigan raqamli o'qitish vositalari quyidagilarga bo'linadi:

1. Interaktiv taxtalar: Ushbu vosita o'qituvchiga dars jarayonida o'quvchilar bilan faol muloqot qilish imkonini beradi. Interaktiv taxtalar yordamida darsni yanada qiziqarli va interaktiv qilish mumkin.
2. Onlayn platformalar: Moodle, Google Classroom kabi platformalar orqali o'quvchilar dars materiallarini yuklab olish, topshiriqlarni bajarish va o'zaro fikr almashish imkoniyatiga ega bo'ladilar.
3. Mobil ilovalar: Ta'limga mo'ljallangan mobil ilovalar orqali o'quvchilar darsdan tashqari vaqtlarida ham bilimlarini mustahkamlashlari mumkin.
4. Video va multimedia materiallar: O'quvchilar uchun mo'ljallangan video darslar va multimedia materiallar, mavzularni yanada tushunarli va qiziqarli qilib taqdim etadi.

Raqamli o'qitish vositalarining ta'lim jarayonidagi roli bir qator jihatlar bilan belgilanadi:

1. Faollikni oshirish: Raqamli vositalar yordamida o‘quvchilar darsda faol ishtirok etadilar. Ular interaktiv mashg‘ulotlarda qatnashib, o‘z fikrlarini ifoda etishga imkoniyat yaratadi.

2. Ijodkorlikni rivojlantirish: Raqamli texnologiyalar ijodiy fikrlashni rag‘batlantiradi. O‘quvchilar turli xil vazifalarni bajarishda yangi g‘oyalarni ishlab chiqish imkoniyatiga ega bo‘ladi.

3. Individual yondashuv: Raqamli vositalar yordamida har bir o‘quvchining individual ehtiyojlari inobatga olinishi mumkin. O‘quvchilar o‘z sur‘atlarida ishlashlari va qo‘shimcha materiallarga murojaat qilishlari mumkin.

4. Guruhli o‘qitish: Onlayn platformalar va boshqa raqamli vositalar orqali o‘quvchilar bir-birlari bilan hamkorlikda ishlashlari va guruhda muammolarni hal qilish ko‘nikmalarini rivojlantirishlari mumkin.

Boshlang‘ich sinflarda raqamli o‘qitish vositalarining qo‘llanilishi ta’lim jarayonini yanada samarali va qiziqarli qilishga yordam beradi. Raqamli texnologiyalar orqali o‘quvchilar bilim olish jarayonida faol ishtirok etish, ijodkorlik va tanqidiy fikrlash ko‘nikmalarini rivojlantirish imkoniyatiga ega bo‘ladi. Shuningdek, o‘qituvchilar uchun ham darslarni yanada samarali tashkil etish imkoniyatlari yaratiladi. Kelajakda raqamli texnologiyalarni ta’lim tizimida yanada kengroq qo‘llash, boshlang‘ich ta’lim sifatini oshirishga xizmat qiladi.

Umuman olganda, raqamli texnologiyalar asosidagi zamonaviy ta’lim konsepsiyalari ta’lim tizimini sifat jihatidan yangi bosqichga olib chiqmoqda. Bu konsepsiyalar ta’limni yanada ochiq, moslashuvchan, shaxsga yo‘naltirilgan va global miqyosda integratsiyalashgan tizimga aylantirib, inson kapitalini rivojlantirishda muhim rol o‘ynamoqda. Shu bilan birga, ushbu jarayonni samarali amalga oshirish uchun texnik baza, pedagogik tayyorgarlik va strategik boshqaruv tizimini yanada takomillashtirish zarur hisoblanadi.

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CONCEPTUAL THINKING AND ITS ROLE IN COGNITIVE DEVELOPMENT: A THEORETICAL AND ANALYTICAL STUDY

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ANNOTATION

This article provides a comprehensive theoretical and analytical exploration of conceptual thinking and its critical role in cognitive development. Conceptual thinking is examined as a higher-order cognitive process that enables individuals to construct abstract mental representations, categorize experiences, and generate meaning beyond immediate perception. The study highlights how conceptual thinking evolves through different stages of cognitive maturation, beginning with concrete understanding and progressing toward complex, flexible, and independent reasoning. Particular attention is given to the relationship between conceptual thinking and language, emphasizing how linguistic structures influence the formation and expression of concepts. The article also analyzes the role of conceptual thinking in problem-solving, decision-making, and metacognitive awareness, demonstrating its significance in both academic and real-life contexts. Furthermore, the paper addresses the limitations of conceptual thinking, including cognitive biases and rigid mental frameworks, while stressing the importance of intellectual flexibility and critical reflection.

Keywords:

conceptual thinking, cognitive development, abstract reasoning, metacognition, language and thought, cognitive flexibility, problem-solving, learning processes

ANNOTATSIYA

Ushbu maqolada konseptual tafakkur va uning kognitiv rivojlanishdagi oʻrni nazariy va tahliliy jihatdan chuqur oʻrganiladi. Konseptual tafakkur inson ongining yuqori darajadagi jarayoni sifatida talqin qilinib, u orqali inson atrof-muhitni umumlashtiradi, tajribalarni tizimlashtiradi va bevosita sezgi doirasidan tashqarida maʼno hosil qiladi. Tadqiqotda konseptual tafakkurning rivojlanish bosqichlari, yaʼni oddiy konkret tushunchalardan murakkab va mustaqil fikrlash darajasigacha boʻlgan evolyutsiyasi yoritiladi. Maqolada, shuningdek, til va tafakkur oʻrtasidagi oʻzaro bogʻliqlik tahlil qilinib, til birliklari tushunchalarning shakllanishi va ifodalanishida muhim vosita ekanligi asoslab beriladi. Konseptual tafakkurning muammo yechish,

qaror qabul qilish va metakognitiv nazoratdagi ahamiyati ham keng ko‘rib chiqiladi. Shu bilan birga, tafakkurning ayrim cheklovlari, xususan, kognitiv xatoliklar va qat’iy fikrlash modellari muammolari ham tahlil qilinadi.

Kalit so‘zlar:

konseptual tafakkur, kognitiv rivojlanish, abstrakt fikrlash, metakognitsiya, til va tafakkur, moslashuvchan fikrlash, muammo yechish, o‘rganish jarayoni

АННОТАЦИЯ

В данной статье проводится теоретико-аналитическое исследование концептуального мышления и его роли в когнитивном развитии личности. Концептуальное мышление рассматривается как высший уровень познавательной деятельности, позволяющий человеку формировать абстрактные представления, систематизировать опыт и создавать смысл за пределами непосредственного восприятия. Особое внимание уделяется этапам развития концептуального мышления - от конкретного понимания к сложному и гибкому абстрактному мышлению. В статье анализируется взаимосвязь языка и мышления, подчеркивается роль языковых средств в формировании и выражении понятий. Также рассматривается значение концептуального мышления в процессах решения проблем, принятия решений и метакогнитивного контроля. Отдельное внимание уделяется ограничениям концептуального мышления, включая когнитивные искажения и ригидность мышления.

Ключевые слова:

концептуальное мышление, когнитивное развитие, абстрактное мышление, метакогниция, язык и мышление, когнитивная гибкость, решение проблем, процесс обучения

Conceptual thinking represents one of the most sophisticated dimensions of human cognition, enabling individuals to transcend immediate sensory experiences and construct abstract representations of reality. In contemporary cognitive science, the notion of the “concept mind” has become central to understanding how individuals process information, generate meaning, and engage in higher-order reasoning. Conceptual thinking is not merely a passive reflection of knowledge but an active, dynamic process through which the human mind organizes, categorizes, and interprets both internal and external stimuli. Its significance extends across multiple domains, including language acquisition, problem-solving, decision-making, and intellectual development. Therefore, examining the role of conceptual thinking in cognitive development offers valuable insights into how individuals evolve intellectually and adapt to increasingly complex environments. At its core, conceptual thinking involves

the ability to form mental representations that go beyond concrete experiences. Unlike perceptual thinking, which is grounded in direct sensory input, conceptual thinking relies on abstraction, generalization, and symbolic representation. This ability allows individuals to group objects, events, and ideas into meaningful categories, thereby simplifying the complexity of the world. For example, the concept of “justice” cannot be directly observed, yet it is understood through accumulated experiences, cultural interpretations, and linguistic constructs. Such abstract concepts highlight the mind’s capacity to operate beyond tangible reality, illustrating the depth and flexibility of human cognition. The development of conceptual thinking is closely linked to cognitive maturation. From early childhood, individuals begin to form basic concepts based on direct interactions with their environment. As cognitive abilities expand, these concepts become more refined, interconnected, and abstract. Developmental psychologists emphasize that conceptual growth is not linear but occurs through stages characterized by increasing levels of complexity and integration. Early conceptualizations are often concrete and context-dependent, whereas advanced conceptual thinking involves the ability to manipulate ideas independently of immediate context. This transition reflects a fundamental shift in cognitive functioning, enabling individuals to engage in hypothetical reasoning, critical analysis, and creative problem-solving.

Language plays a crucial role in shaping and facilitating conceptual thinking. It serves as both a medium for expressing concepts and a tool for constructing them. Through language, individuals are able to label, communicate, and refine their understanding of the world. The relationship between language and thought is particularly evident in the way different linguistic systems encode concepts. For instance, variations in vocabulary, grammar, and semantic structures influence how speakers of different languages perceive and categorize reality. In this sense, language not only reflects conceptual structures but also actively shapes them. The interplay between linguistic and cognitive processes underscores the importance of examining conceptual thinking within a broader socio-cultural context. Furthermore, conceptual thinking is deeply embedded in problem-solving and decision-making processes. Individuals rely on conceptual frameworks to interpret situations, evaluate alternatives, and predict outcomes. These frameworks function as cognitive schemas that guide reasoning and behavior. In complex or ambiguous situations, the ability to think conceptually allows individuals to identify patterns, establish relationships, and generate innovative solutions. Conversely, limited conceptual understanding can lead to rigid thinking and poor decision-making. Thus, the development of a flexible and well-structured conceptual system is essential for effective cognitive functioning.

Another critical aspect of conceptual thinking is its relationship with metacognition. Metacognitive awareness enables individuals to reflect on their own thinking processes, evaluate their understanding, and adjust their strategies accordingly. Conceptual thinking benefits significantly from this reflective capacity, as it allows individuals to refine and reorganize their mental representations. Through metacognition, learners become more aware of how concepts are formed, connected, and applied, leading to deeper and more meaningful learning experiences. This recursive interaction between conceptual thinking and metacognition highlights the complexity of cognitive development and the importance of self-regulated learning. In addition to its cognitive implications, conceptual thinking also has significant educational relevance. Modern educational paradigms emphasize the development of higher-order thinking skills, including analysis, synthesis, and evaluation. These skills are fundamentally rooted in conceptual understanding. Rather than memorizing isolated facts, learners are encouraged to construct interconnected knowledge systems that enable them to apply concepts across different contexts. Educational strategies that promote inquiry-based learning, critical discussion, and problem-oriented tasks are particularly effective in fostering conceptual thinking. Such approaches not only enhance academic performance but also prepare individuals for lifelong learning in a rapidly changing world. Despite its importance, conceptual thinking is not without limitations. One of the primary challenges lies in the potential for cognitive bias and conceptual rigidity. Individuals may develop fixed mental models that resist modification, even in the face of new evidence. This can lead to misconceptions, stereotyping, and flawed reasoning. Additionally, cultural and social influences can shape conceptual frameworks in ways that limit objectivity and openness to alternative perspectives. Therefore, fostering conceptual thinking requires not only the development of abstract reasoning skills but also the cultivation of intellectual flexibility and critical awareness. Technological advancements and the increasing availability of information have further transformed the landscape of conceptual thinking. In the digital age, individuals are exposed to vast amounts of data, requiring them to process, evaluate, and integrate information more efficiently than ever before. This has amplified the importance of conceptual thinking as a tool for navigating complexity and uncertainty. The ability to discern patterns, identify relevant information, and construct coherent mental models is essential for functioning effectively in contemporary society. Moreover, digital tools and artificial intelligence systems are increasingly designed to support and enhance human conceptual processes, raising new questions about the interaction between human cognition and technology. From a theoretical perspective, conceptual thinking can be understood through various

cognitive frameworks, including constructivism, information processing theory, and socio-cultural theory. Constructivist approaches emphasize the active role of the learner in constructing knowledge through experience and interaction. Information processing models focus on how the mind encodes, stores, and retrieves conceptual information. Socio-cultural theories highlight the influence of social interaction and cultural context on conceptual development. Each of these perspectives offers valuable insights into the mechanisms underlying conceptual thinking, suggesting that it is a multifaceted phenomenon shaped by both internal cognitive processes and external environmental factors.

In conclusion, conceptual thinking constitutes a fundamental component of cognitive development, enabling individuals to interpret, organize, and transform their understanding of the world. Its role extends beyond basic cognition, influencing language, problem-solving, decision-making, and learning processes. While it offers powerful tools for intellectual growth, it also presents challenges that require careful consideration, including the risks of cognitive bias and conceptual rigidity. As society continues to evolve in response to technological and cultural changes, the importance of developing strong conceptual thinking skills becomes increasingly evident. Ultimately, fostering a dynamic and flexible “concept mind” is essential for navigating the complexities of modern life and achieving meaningful cognitive and personal development.

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