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## **INTERNATIONAL CONFERENCE ON MODERN DEVELOPMENT OF PEDAGOGY AND LINGUISTICS**

Volume 01, Issue 11, 2024 (28-DECEMBER)

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## INTEGRATION OF TRANSLATION IN FOREIGN LANGUAGE TEACHING

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**Annotation:** Translation plays a crucial role in the instruction of foreign languages, acting as a bridge between learners' native and target languages and promoting both linguistic proficiency and cultural comprehension. Traditionally regarded as a method for vocabulary acquisition and grammar practice, translation has evolved into a dynamic pedagogical technique that significantly enhances students' communicative abilities. This paper examines the diverse functions of translation within foreign language education, highlighting its potential to improve reading, writing, listening, and speaking skills. By analyzing various instructional methods, including direct translation, comparative analysis, and task-based translation, this study underscores how translation facilitates a deeper understanding of language structures, idiomatic expressions, and cultural subtleties. Furthermore, it investigates the advantages of incorporating translation exercises into contemporary language curricula, such as enhancing learners' cognitive flexibility, critical thinking, and intercultural competence. The findings indicate that, when applied strategically, translation serves not only as a tool for achieving linguistic precision but also as a vital pathway to effective communication in an increasingly globalized environment.

**Keywords:** equivalent elements, nuances, language theorists.

Translation stands out as one of the most demanding and intellectually challenging endeavors one can undertake. This complex task involves both the act of translating and the outcomes that result from it. According to Oettinger interlingua translation as the intricate process of substituting elements from one language referred to as the "domain" of translation with equivalent elements from another language, known as the "range."<sup>1</sup> This process is not merely about word-for-word replacements; it encompasses the nuanced transfer of meaning from one language to another while considering various constraints. These constraints are multifaceted and include

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<sup>1</sup> <https://moluch.ru/archive/158/44755/?ysclid=m4448hgnrk912058081>

factors such as vocabulary, context, grammatical structures, cultural nuances, writing conventions, and the inherent difficulties associated with certain words or phrases, particularly idioms. The landscape of language instruction underwent a significant transformation in the 20th century, marked by a shift away from traditional application translation methods and the use of explanations in students' native languages. This change gave rise to the Direct Method, a teaching approach that discouraged the use of students' first language altogether. However, this trend was not universally accepted among language theorists. In the 1970s, Noam Chomsky introduced the Cognitive Method as an innovative response to the limitations of the Direct Method.<sup>2</sup> This modernized version of the Grammar-Translation Method aims to cultivate a learner's language capabilities, enabling them to comprehend and generate a vast array of grammatically correct sentences. Incorporating translation into language lessons serves a vital role in language education. It assists students in understanding the intricate connections between languages and uncovers the potential embedded within both. Translation is not merely an academic exercise; it is a natural and essential activity in today's globalized world, where exposure to foreign words is commonplace, and the ability to decode these terms becomes imperative.

Translation develops qualities necessary to all language studying: flexibility, accuracy, and clarity during searching for the most appropriate words to convey what is meant. The students can contribute their own thoughts while focusing on the text and feeling freedom in putting up their ideas. Before the translating a number of crucial factors ought to be taken into account. In the opinion of Harmer<sup>3</sup> it is necessary to consider the four main elements of a plan:

- Activities — what students will be doing in the classroom, the way they will be grouped, what kind of activity each of them will solve;
- Skills– what language skill the students will develop;
- Language– what elements of a language will be practiced;
- Content — lesson planners have to select content which has a good chance of provoking interest and involvement.<sup>4</sup> Equivalence is the central issue in translation. It appears as a main problem among children at primary school. According to Wilss it consists of three components: “an undesirable initial state, a desirable goal state,

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<sup>2</sup> Chomsky, Noam Aspects of the Theory of Syntax, Cambridge, MA:MIT Press, 1994. Duff, Alan Resource Books For Teachers– Translation, Oxford University Press, Oxford, 1994

<sup>3</sup> Harmer, Jeremy, The Practice of English Language Teaching, Pearson Education Limited, Longman 2001

<sup>4</sup> Harmer, Jeremy, The Practice of English Language Teaching, Pearson Education Limited, Longman 2001

barrier which prevents the transformation of the initial state into the goal state.”<sup>5</sup> There are three types of barriers between an initial state and a goal state which constitute a problem. The first of them is a synthesis problem which concerns the means for the unknown transformation. The second obstacle deals with an interpolation problem that is an abundance of already familiar means and combinations of them for the transformation. The third regards a dialectical problem which appears because the goal state is vaguely known or unknown, and initial state is considered to be undesirable. This type of barrier occurs in the production of lyrical work and also in everyday life, e.g. in writing letters. According to Nord there are four categories of translation problems:

– Pragmatic translation problems which arise from the particular situation and represent a specific contrast. Those problems can be identified by the extra textual factors of the text-analytical model.

– Cultural translation problems are a result of the differences in culture e. g. specific habits, expectations, norms and conventions concerning verbal and other behavior.

- Linguistic translation problems which are connected with the structural differences between languages in lexis, sentence structure and supra segmental features e. g. ‘false friends.’<sup>6</sup>

Language learners are required to acquire more communicative skills than translation skills. Therefore, among people learning a foreign language, the concept of equivalence presents a significant challenge, as they do not fully comprehend the distinction between synonymy and equivalence. Many learners assume that there is a direct, one-to-one correlation between the meaning of words or sentences in the target and source languages. Consequently, the primary concern is determining the nature of this equivalence.

Equivalence can be understood in two ways. It refers to an agreement between a word or group of words in the second language and a corresponding word or group in the first language in a given context. Common words pose particular challenges for learners, particularly children. For instance, the verb "to get" in all its forms occupies several columns in the dictionary. Young learners may struggle to infer the meaning from context. Words are not always translatable, and texts can always be interpreted, leading to the next challenge. Untranslatable words can be translated through description, for example, "living room" is a space where people spend time, watch

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<sup>5</sup> Wilss, W. (1987). Translation and interpreting as problem-solving. Tübingen: Gunter Narr Verlag.

<sup>6</sup> Nord, C. (1997). Translating as a purposeful activity: Functionalist approaches explained. Routledge.

television, relax, etc. Finding the appropriate word for "lunch" in Polish seems unrealistic, as in England, it is a light meal or sandwich typically eaten at work around 1 p.m.

To summarize, translation should be practiced in a supportive environment under the guidance of a teacher. Students should have the opportunity to exchange knowledge and compare word choices. This way, each task will contribute to the development of their translation skills. Only a systematic approach to translation will lead to success. With the advancement of artificial intelligence and natural language processing technology, CAT technology will better adapt to the translation needs of different languages and fields, providing students with more personalized and professional translation teaching services. Meanwhile, teachers need to continuously update their knowledge and skills, keep pace with CAT technology, and better guide students to promote the development and progress of translation teaching.

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## **O‘ZBEK BOLALAR NASRIDA HIKOYA JANRINING ADABIY TAHLIL ASOSIDA O‘RGATILISHI**

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**Annotatsiya:** maqolada hikoya janri insonga ma’naviy ozuqa beruvchi ijod mahsuli ekanligi, jahon va o‘zbek bolalar adabiyoti nasrida hikoya janri badiiy saviyasi, mazmuni ixcham, real voqelik yoritilgan asar hisoblanishi nazariyasi yoritilgan. Hikoyada davr va qahramon masalasi, ijtimoiy hayot tasviri, xarakterlar talqini asarning asosiy bo‘g‘inini tashkil qilishi, hikoyaning boshlang‘ich sinf o‘quvchilariga adabiy tahlil qolipi asosida o‘rgatilishi haida ilmiy-nazariy fikr va mulohazalar berilgan.

**Аннотация.** В статье изложена теория о том, что жанр рассказа является продуктом творчества, обеспечивающим духовное питание человека, а жанр рассказа считается произведением художественного уровня, лаконичного содержания и реалистической реальности в прозе мировой и узбекской детской литературы. В повести вопрос о периоде и герое, описание общественной жизни, интерпретация персонажей являются основным звеном произведения, а преподавание рассказа учащимся начальных классов осуществляется по схеме литературного анализа.

**Annotation.** The article outlines the theory that the genre of the story is a product of creativity that provides spiritual nutrition for a person, and the genre of the story is considered a work of artistic level, laconic content and realistic reality in the prose of world and Uzbek children's literature. In the story, the question of the period and the hero, the description of social life, the interpretation of the characters are the main link of the work, and the teaching of the story to primary school students is carried out according to the scheme of literary analysis.

Dunyo adabiyotshunosligi nasriy janrlar shakllanishi hamda badiiy taraqqiyotga ta’siri, uning o‘ziga xos xususiyatlarining stilizatsiyasi qilinishi bilan bog‘liq poetik qonuniyatlarini aniqlash hamisha dolzarb hisoblangan. Chunki yozma adabiyot va folklor, proza va dramaturgiya munosabatlarining bunday tarixiy-tadrijiy rivoji mazkur adabiy jarayonga aloqador an’analarning poetik tafakkuri yangilanishi

va ijodiy mezonlarining takomillashishiga ko'rsatgan ta'sirini aniqlashga xizmat qiladi. O'zbek adabiyotshunosligida nasrning noyob namunalari bo'lgan bolalar hikoyachiligini ilmiy-nazariy tahlil qilish, ulardagi badiiy qahramon va obrazlar tizimini tadqiq qilish muhim muammo hisoblanadi. Bolalar hikoyalarning badiiy maqsadi, didaktik xususiyatlari, bugungi zamon talablariga to'la mos ravishdagi tahlillari, ularning obrazlar tizimi va badiiy qahramon masalasi alohida ilmiy tadqiqotni talab qiladi.

Hikoya - badiiy adabiyotda kichik epik janr, hayot hodisalari ixcham ifoda etiladigan nasriy asar. Jahon adabiyotida hikoya qadim an'analarga ega. O'tmishda hikoya folklor asarlari tarkibida bayon unsuri bo'lib ishtirok etgan. Mustaqil janr sifatida faqat yozma adabiyotda shakllangan. Hikoya inson hayotida yuz bergan ixcham voqeani lo'nda ifodalashga mo'ljallangan. Unda shu voqeaga qadar personaj hayotida nima bo'lgan, qanday ro'y bergan, kim bilan - bular to'g'risida ma'lumot berish shart emas. Juda zarur bo'lsa, ayrim detallar orqali ihora qilinishi mumkin. Boshlang'ich sinf o'quvchilari asta-sekin kichik hajmli ertak, hikoya, bolalar uchun yozilgan she'rlarni o'qish jarayonida ularning mazmunini o'zlashtirib, og'zaki nutqda qayta bayon qilishga, odob va axloq masalalariga munosabat bildirishga o'rganadilar. O'quvchilar obrazlarning xatti-harakatlarini kuzatib, ularga tavsif berish malakasini hosil qiladilar.

Ayni shu ko'nikmalarga tayanib, ta'limning keyingi bosqichlarida o'quvchilarda adabiy tahlil malakasi shakllantirila boshlanadi. Tabiiyki, 1-4-sinflar o'quvchilari oldiga qo'yiladigan o'quv maqsadlari va vazifalari asta - sekin murakkablasha boradi. O'qituvchi-o'quvchi munosabatlarida o'quvchining faolligini oshirishga alohida e'tibor qaratiladi:

xilma-xil janrdagi asarlarni o'qib o'rganish jarayonida zarur nazariy bilimlarni o'zlashtirib borishlari;

badiiy asarning shakl va mazmun jihatdan yaxlitligi haqida tasavvur hosil qilishlari; o'qib o'rganilgan asarlarni o'qituvchi yordamida tahlil qilishga kirishishlari ko'zda tutilgan.

Shu sababli, 1-4-sinflardagi adabiy tahlil xususiyatlarini quyidagicha belgilash mumkin:

badiiy asar janriga oid nazariy tushunchalarni syujet, kompozitsiya, obraz, badiiy konfliktga bog'lab o'rganish;

darsda o'rganilgan asarlarning badiiy xususiyatlariga o'quvchilar diqqatini qaratish; xilma- xil janrdagi asarlarni janr talablari asosida o'zaro farqlash malakasiga ega

bo‘lish;

darslikdagi savol va topshiriqlar, o‘qituvchining o‘quvchilarni mustaqil ijodiy ishga hamda tahlilga yo‘llovchi topshiriqlari asosida tahlil malakasini shakllantirib borish; o‘quvchilarni adabiy asar matniga tayanib tahlil qilishga yo‘naltiruvchi usullardan foydalanish.

Binobarin, o‘quvchilarda adabiy tahlil malakasini shakllantirish didaktik, psixologik va metodik tamoyillarga tayanishni taqozo etadi. Chunki, o‘quvchining badiiyatni his qilish holati uning ruhiyati bilan bog‘lansa, badiiy asarni o‘qib o‘rganish jarayonida undan hayotiy xulosalar chiqarish, ma’naviy saboq olishga, ong va hissiyotining ta’lim maqsadiga ko‘ra rivojlanishi didaktika bilan bog‘lanadi; o‘quvchining adabiy tahlil talablarini o‘rganishi, adabiy asarning qurilishi va janriga oid bilimlarni o‘zlashtirib, badiiy ijod qonuniyatlari talablariga mos tarzda bu bilimlarga tayanib amaliy ish yuritishi, ijodiy fikrlashi – metodika bilan bog‘lanadi. Maktab adabiy ta’limiga estetik tahlilni olib kirish masalasi hanuz dolzarbligini saqlab turibdi. Xo‘sh, adabiy tahlil nima? Umumta’lim maktablari adabiy ta’limiga estetik tahlilni olib kirish yo‘llari qanday? o‘quvchilarda adabiy tahlil malakasi ta’limning qaysi bosqichida shakllantiriladi? Adabiy tahlil - badiiy asarni o‘qib, mazmunini o‘zlashtirishdangina iborat emas, holbuki, ko‘plab adabiyot o‘qituvchilari adabiy tahlilni ana shunday yuzaki tarzda tushunadilar.

Bolalar adabiyoti – [bolalar](#) va o‘smirlar uchun yaratilgan badiiy, ilmiy, ilmiy-ommabop va publitsistik asarlar majmui. Bularning asosiy qismini badiiy asarlar tashkil etadi. Sharq yozma adabiyotida „pandnoma“, „mav’izatnoma“, „nasihatnoma“, „axloq kitoblari“ singari nomlar bilan tasnif qilinuvchi asarlar bolalar adabiyotining dastlabki namunalari hisoblanadi. Masalan, Kaykovusning „Mav’izatnomai Kaykovus“ („Qobusnoma“), Shayx Sa’diyning „Guliston“ va „Bo‘ston“, Jomiyning „Bahoriston“ asarlari shular jumlasidandir. Bular tarjima vositasida o‘zbek Bolalar adabiyotiga kirib kelgan. Alisher Navoiyning „Hayrat ulabr“o“, „Mantiq ut-tayr“ va „Mahbub ul-qulub“ asarlari, Xojaning „Miftoh ul-adl“ va „Gulzor“, Gulxaniyning „Zarbulmasal“ asarlari esa o‘zbek bolalar adabiyotining mumtoz namunalari bo‘lib, pand-nasihat ruhidagi maqolat va hikoyatlari bilan asrlar mobaynida yosh avlodni yaxshi insoniy fazilatlar ruhida tarbiyalashga xizmat qilib kelmoqda.

Hozirgi zamon o‘zbek bolalar nasrida ham salmoqli asarlar yuzaga keldi. Yozuvchilarning yangidan - yangi avlodi kamol topdi. Bolalarning yoshi, qiziqishi, dunyoqarashiga to‘la javob bera oladigan ko‘plab hikoyalar yaratildi.

Hakim Nazir, Yoqubjon Shukurov, Nosir Fozilov, Xudoyberdi To‘xtaboyev, Turg‘unboy G‘oipov, Rahmat Azizxo‘jayev, Latif Mahmudov, Farhod Musajon, Sobir Yunusov, Oqiljon Husanov, Mahmud Murodov, Ergash Rayimov, Safar Barnoyev, Abdusaid Ko‘chimov, Anvar Obidjon va boshqalarning maktab yoshidagi bolalarga mo‘ljallangan qissa va hikoyalar to‘plamlari bosilib chiqdi. Juda ko‘p hikoyalarda kichkintoylar hayotidagi turli sarguzashtlar va ziddiyatlar o‘z ifodasini topmoqda. Shodmonbek Otaboyevning „Itolg‘i“ hikoyasi qush, qurt- qumursqalarni sevish, ardoqlashga qaratilgan. Itolg‘i chumchuq va chug‘urchuqlarni tutib olib yeydigan qush. Shukurali aka itolg‘ini jiyani Shavkatga sovg‘a qiladi. Shavkat uzum qo‘riqlashda undan foydalanmoqchi edi. Ammo qush ularnikida o‘zini erkin sezmaydi. Buning sababini surishtirganda Shavkatning otasi bu jonivor ozodlik va erkinlikni qo‘msayotganligini tushuntiradi. Shavkat qushlarni yaxshi ko‘radigan, rahmdil bola. U itolg‘ini qafasda uch kun zo‘rg‘a ushlab turadi. Qafasda qush emas, o‘zi o‘tirgandek bo‘ladi va itolg‘ini qafasdan butunlay chiqarib yuboradi. Qush bolaga rahmat, degandek aylanib uchib ketadi. Adabiy tahlil she‘r yoki nasriy asarni ifodali o‘qishdan boshlanadi; o‘qish davomida ijodkor yaratgan tafakkur tarzi anglanadi, o‘zlashtiriladi, muhokama qilinadi, kitobxon ko‘z o‘ngida yaratilgan poetik manzara yoki holat ham tashqi, ham ichki harakatlar, tuyg‘ular orqali idrok etiladi, his qilinadi. o‘sha ta‘sirchan manzarani yaratishda shoir yo yozuvchi qo‘llagan tasviriy vositalarga sirtdan ahamiyat berilmaydi, asosiy e‘tibor o‘qish jarayonida mazmunga, obrazning ichki ma‘nolariga jalb etiladi. Ammo, tahlil jarayonida ana shu ma‘nolarni ifoda etishga safarbar qilingan barcha vositalar o‘rganiladi. Xilma-xil davrda yashab ijod etgan ijodkorlar yaratgan asarlarni badiiylik, hayotiylik va ta‘sirchanlik mezonlari asosida o‘rganish maktab adabiy ta‘limining bosh vazifasini belgilaydi.

O‘zbek adabiyotida “tahlil” va “talqin” tushunchalari mavjud. Jumladan, adabiyotshunoslikda “tahlil” va “talqin” tushunchalari juda keng qo‘llanilib, ular badiiy asarni tushunish jarayonida bir-biriga uzviy bog‘liq, hatto o‘rni kelsa bir-birini qoplab ketadigan ikkita jihatini anglatadi. Zero, badiiy asarni tushunish, uning mazmun-mohiyatini anglash jarayonida tahlil va talqin amallari har vaqt birgalikda hozirdir.

Yaxshi ma‘lumki, lug‘aviy ma‘noda “tahlil” so‘zi obyekt (narsa, hodisa, jarayon)ni o‘rganish maqsadida fikran (yoki amalda) tarkibiy qismlarga ajratishdan iborat amalni anglatadi. Keng ma‘noda “talqin” so‘zi o‘zga tomonidan aytilgan gap yoxud yozilgan asar (Ilmiy, falsafiy, diniy, badiiy va b.) mazmunini anglash, uni ma‘lum

yaxlitlikda tushunish va tushuntirish (adabiyotshunosning maqsadi tushunishning o'zigina emas, tushuntirish ham) deganidir. Shu ma'noda qaralsa, mumtoz adabiyotshunosligimizda, umuman, o'tmish ilmida "talqin" so'zining ma'nosi qisman "sharh", "tafsir" atamalari bilan ham berilgan.

Badiiy asarni tushunish jarayoni obyektiv va subyektiv ibtidolardan tarkib topar ekan: agar bu o'rinda talqin qilayotgan shaxsni subyektiv ibtido deb olsak, badiiy matn obyektiv ibtidodir.

Adabiy asarlardan estetik tahlilga tayanib ma'naviy saboq berish, yoshlarni ma'naviy barkamol insonlar qilib tarbiyalash, ham jisman, ham ruhan tetik, baquvvat, komil shaxslarni shakllantirish adabiy ta'limning yetakchi vazifalaridan biridir. O'quvchilarda tahlil malakasi 1-4-sinflarda shakllantirilishi, yuqori sinflarda esa bu malakani takomillashtirishga e'tibor qaratish lozimligi metodik adabiyotlarda tilga olingan.

Ammo, mazkur malakani shakllantirish uchun boshlang'ich sinflarda o'quvchilar ma'lum adabiy tayyorgarlik bosqichidan o'tishlari zarur. To'g'ri, ilk bosqichda bu holat o'quvchining his etish qobiliyati orqali ko'p darajada voqe bo'ladi. O'quvchi zavqlanish, ta'sirlanish orqali mazmunni anglash sari boradi. Ta'limning keyingi bosqichlarida shu xususiyatga tayanib, o'quvchini fikrlashga o'rgatiladi, muhokama - mulohazalari tinglanadi, zarur o'rinlar o'qituvchi tomonidan to'ldiriladi, endi asar qurilishi, janr xususiyatlari haqidagi boshlang'ich bilimlar beriladi.

Gap 1-4-sinf o'quvchilarida shakllantirilishi zarur bo'lgan amaliy ko'nikma va tahlil malakasiga kelib taqalganda shuni alohida ta'kidlash lozimki, ta'limning bu bosqichida o'quvchilar kitobxonligiga erishish jiddiy muammo hisoblanadi. Kitob o'qimaydigan yoki bunga havasi bo'lmagan o'quvchidan didli kitobxonni "yaratish" o'qituvchining ijodkorligiga, izlanuvchanligiga ko'p darajada bog'liq. Kitob o'qishni ma'naviy ehtiyojga aylantira olgan o'quvchigina estetik tahlil malakasini to'la egallashi mumkin. Kitobxonlik darajasi yuqori bo'lgan o'quvchilar yuqori sinflarda adabiy jarayonning muhim qonuniyatlarini, badiiy ijoddagi an'anaviylik va badiiy mahorat, uslubiy o'ziga xoslik kabi tushunchalarni o'zlashtira oladilar.

Yuqorida aytilganidek, adabiy asar tahlilida qat'iy belgilangan tartib va masalalar mavjud emas, bular tadqiqot maqsadidan kelib chiqqan holda belgilanadi. Xulosa qilib aytganda, adabiy asar tahlilining muvaffaqiyati ko'p jihatdan maqsadni aniq belgilash, shu maqsadga erishishga yordam belgilanadi. Xulosa qilib aytganda, adabiy asar tahlilining muvaffaqiyati ko'p jihatdan maqsadni aniq belgilash, shu maqsadga erishishga yordam beradigan metodlarni tanlay bilish va tahlilni amalga

oshirish tartibini to'g'ri belgilashga bog'liqdir. Shu shartlar asosida amalga oshirilgan tahlil asar talqini - uning tushunilishi va tushuntirilishi ilmiy jihatdan asosli bo'lishini ta'minlaydi.

O'quvchilarda adabiy tahlil malakasining shakllanishi adabiyot o'qituvchilarining bilimiga, dars jarayonida samarali metod va usullarni qo'llash darajalariga ham bog'liq, albatta. Shu bilan birga darslarning ilmiy-metodik jihatdan to'g'ri tashkil etilishi ham ta'lim sifatini ta'minlovchi omildir.

Demak, o'quvchilarda tahlil malakasini tarkib toptirish ham nazariy, ham amaliy bilimlar va malakalarni birlashtiruvchi ta'lim jarayonini o'z ichiga oladi. Yangilangan ta'lim texnologiyasi talabiga ko'ra o'quvchini oddiy tinglovchi darajasidan faol izlanuvchi, fikrlovchi, ijodkor o'quvchi darajasiga yetkazish maqsadi ana shunday amaliy jarayonlarda yuzaga chiqadi.

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## **BOSHLANG'ICH TA'LIM "ONA TILI" DARSLARINI TA'LIMIY O'YINLAR ASOSIDA TASHKIL ETISHGA OID YONDASHUVLAR**

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**Annotatsiya:** maqolada boshlang'ich ta'lim ona tili darslarida ta'limiy o'yinlardan foydalanishga doir yondashuv va tamoyillar bilan tanishib, ular asosida darslarni sifatli tashkil qilishga harakat qilinishi haqida ilmiy nazariy ma'lumot keltirilgan. Jumladan, nutqdan tilga qarab borish, tilni o'qitishda tabiiylikka rioya qilish tamoyillari haqida batafsilroq ma'lumot namunalar asosida yoritib berilgan.

**Аннотация:** в статье представлены научно-теоретические сведения о подходе и принципах использования обучающих игр на уроках родного языка в начальной школе, а также попытки организации занятий на их основе. В частности, на примерах дается более подробная информация о принципах перехода от речи к языку, соблюдении естественности при обучении языку.

**Annotation:** the article presents scientific and theoretical information about the approach and principles of using educational games in native language lessons in primary school, as well as attempts to organize classes based on them. In particular, examples provide more detailed information about the principles of the transition from speech to language and maintaining naturalness when teaching language.

Mamlakatimizda so'nggi yillar ichida ta'lim tizimidagi barcha bosqichlarni zamonaviy talablar asosida tashkil etish bo'yicha amaliy ishlar hal qiluvchi bosqichga kirdi. Ya'ni maktabgacha ta'lim muassasasidan tortib to oliy ta'lim muassasalaridagi ta'limgacha, barchasi zamonaviy talablar asosida tashkil etilishi borasida qator ishlar amalga oshirilmoqda.

Prezidentimiz ta'kidlaganlaridek: "Farzandlarimiz maktabdan qanchalik bilimli bo'lib chiqsa, yuqori texnologiyalarga asoslangan iqtisodiyot tarmoqlari shuncha tez rivojlanadi, ko'plab ijtimoiy muammolarni echish imkoni tug'iladi. Shunday ekan, Yangi O'zbekiston ostonasi maktabdan boshlanadi desam, o'ylaymanki, butun xalqimiz bu fikrni qo'llab-quvvatlaydi".[1.593] Boshlang'ich ta'limda Milliy o'quv dasturi asosida darsliklar hajmini ixchamlab, bolalarga tushunarli tarzda, zarur bo'lsa qismlarga bo'lib, rangdor rasimli, bolalarbop qilib chop etish, nazariy asoslangan matnlarning o'rniga turli xil qiziqarli mashq va topshiriqlar

asosida o'yinlar vositalari bilan bog'lanishi, didaktik talablarni o'zida aks ettirgan bo'lishi lozim. Boshlang'ich sinf o'quvchilari asosan tasavvur qilishi orqali fikr yuritadilar. Ya'ni qandaydir holat yoki narsa-hodisaning nomi keltirilganida ular tasavvurlarini ishga solishadi va aytilgan narsani tasavvur qilib ko'rishga harakat qilishadi. Shuning uchun ham ular ko'pincha o'ynash, jismoniy harakat qilishga intiladilar. Shu sababli yangi Milliy o'quv dasturi asosida o'tkaziladigan darslarimizda o'yin mashg'ulotlari tez-tez o'tkazilib turadi. Chunki, yosh bolaga berilayotgan bilimni o'yinlar orqali singdirsak, ular uchun quruq qoida yodlash va uzluksiz mashq ishlataverishdan qiziqroq tuyuladi. Ayniqsa, maktabgacha ta'lim muassasalaridan endigina maktab ostonasiga qadam qo'ygan 1-sinf o'quvchilarida bu yanada yaqqolroq namoyon bo'ladi. Bunda to'g'ri tanlangan tashkiliy o'yinlar darsda har bir o'quvchining har tomonlama imkoniyatlarini beradi, madaniy hordiq chiqaradi. To'g'ri tanlangan degan tushunchani biz keng ma'noda olishimiz mumkin. Shu o'rinda o'z-o'zidan bizda savol tug'iladi. Xo'sh, o'yinlarimiz to'g'ri tanlangan degan xulosaga kelinishi uchun biz uni qaysi shartlar asosida tanlashimiz kerak? Avvalambor, tashkil qilinadigan o'yinlar bola yosh xususiyatlariga to'laqonli ravishda mos bo'lishi lozim. Bola yosh xususiyatlari deganda uning ham jismoniy, ham aqliy rivojlanishi jihatidan olamiz. Ikkinchidan, o'yinlarimiz kerakli paytda tashkil qilinishi lozim. Ya'ni bu dars bosqichlari bilan o'zaro aloqador.

O'yin bola hayotida muhim o'rin tutadi. Boshlang'ich sinf o'quvchilarini barkamol va ilimli insonlar etib tarbiyalashning muhim shakllaridan biri – bu ta'limiy o'yinlardir. Maktab sharoitida o'yinlarni tashkil qilish bolalarni yanada maktabga yaqinlashtiradi, ular o'zlarining sevimli mashg'uloti ya'ni o'yinlarda ishtirok etishdan katta zavq oladilar. Maktabga majburan emas, balki o'z xohishlari bilan keladigan bo'ladilar. Shu bilan birga, o'yin o'ynash orqali o'quvchilarda dars jarayonida hosil bo'lgan zerikish va toliqish holatlarining oldi olinadi. Bizga ma'lumki, ushbu yoshdagi bolalarning diqqati beqaror bo'ladi, tez-tez qaytariladigan o'yinlar ham ularning zerikishiga olib keladi. Shu sababli, turli xildagi qiziqarli o'yinlardan dars davomida foydalanish samarali natija beradi.

O'yin bu ijod, o'yin bu hayot demakdir. Darhaqiqat o'yin bola uchun yashash tarzi, asosiy faoliyat jarayonidir. O'yinlar jarayonida bolaning dunyoqarashi shakllanadi, u o'zini o'yin jarayonida kashf qilib boradi.

Shunday ekan, respublikamizda boshlang'ich sinf o'quvchilarida o'z fikrini erkin bayon eta olish, milliy ruhni shakllantirish muhim vazifalardan biridir. Ushbu

vazifalarni amalga oshirish uchun dars jarayonida o‘yinlardan foydalanib, shu malaka va ko‘nikmalarni o‘yin yordamida shakllantirish samara beradi.

Ushbu maqolada ona tili darslarida ta‘limiy o‘yinlardan foydalanishga doir yondashuv va tamoyillar bilan tanishib o‘tamiz. Ona tili darslarida ta‘limiy o‘yinlar asosida tashkil etishda amal qilinadigan yondashuv va tamoyillarni belgilashda A.G‘ulomov, H.Ne‘matov, R.Safarova, Sh.Yusupova, X.Qurbonova, T.Ziyodova va boshqa metodist olimlarning, didaktika bo‘yicha esa M.I.Maxmutov, E.G‘oziyev, O.Roziqovlarning tadqiqot ishlari, monografiyalari, metodik qo‘llanmalari, ilmiy maqolalariga tayandik.

Til ta‘limi tamoyillari, avvalo, tilning o‘z tabiatiga bog‘liqdir. Til ta‘limi bo‘yicha bilimlarni o‘rganish jarayoniga nazar tashlaydigan bo‘lsak, uning manbai o‘zbek tilshunosligi fani hisoblanadi. Zotan, tildan beriladigan bilimlarning nazariy asoslari, ularning o‘ziga xos xususiyatlari, u bilan bog‘liq bo‘lgan qo‘shimcha malumotlar tilshunoslik fanida batafsil bayon etilgan. Ammo tilshunoslik fanida tilni qanday o‘qitish kerak, uni o‘qitishda nimalarga ahamiyat berish kerak, tildan o‘zlashtiriladigan bilimlarning hajmi va mundarijasi qanday bo‘lishi haqidagi masalalar o‘rganilmagan. Bular tilshunoslik fanining vazifasi ham emas. Bu savollar bilan boshqa soha, ona tili didaktikasi shug‘ullanadi. Til ta‘limi prinsiplari, avvalo, ona tilining o‘z xususiyatlaridan kelib chiqib belgilanadi. Ona tili o‘qitishda umumdidaktik prinsiplar bilan birga, til ta‘limi tamoyillariga to‘liq rioya qilish mashg‘ulotlarning samaradorligini oshiradi. Endi bir qancha tamoyillar bilan tanishib o‘tamiz.

**Nutqdan tilga qarab borish tamoyili.** Bola o‘zini va o‘zgalarni, atrofdagi voqea-hodisalarni, narsa va hodisalarni til vositasida taniydi va o‘rganadi. Ular to‘g‘risidagi o‘z fikrini, hissiyot va kechinmalarini nutq vositasida yuzaga chiqaradi. Til va nutqning o‘zaro munosabati bolalar uchun ham, kattalar uchun ham umumiylik va xususiylik, imkoniyat va reallik o‘rtasidagi munosabatlar bog‘lanishlar shaklida amal qiladi. Til va nutq tushunchalarini farqlaydigan bo‘lsak, til umumiylikdir. Uning elementlari ongda bo‘ladi va har doim mavjud. Kerakli joyda va kerakli vaziyatda biz til vositalaridan istaganimizcha ishlatishimiz mumkin. Nutq xususiylikdir. U odamlarning o‘zaro munosabat, muloqot, bahslashuvlarida yuzaga chiqadi. Ya‘ni har bir insonning nutqi o‘ziga xos, o‘zgachadir. O‘tgan yilgacha maktablar tajribasida ona tili fanini o‘qitishni “ tildan nutqqa ” qarab borish qolipida tashkil etish an‘anaga aylangan. Ya‘ni umumiylikdan xususiylikka qarab o‘rgatish tamoyili. Shu qolipga ko‘ra oldin qoida, ta‘riflar tushuntiriladi, so‘ngra esa ularni mustahkamlash, nutqda

qo'llash ustida ishlashga o'tiladi. Bu ma'lum darajada o'quv-tarbiya jarayonida bolalarning ijodkorligiga monelik qiladi. Ya'ni o'quvchilarning shaxsiy nutqi rivojlanmay qoladi. Ma'lum darajada o'quvchilar o'z shaxsiy fikrlarini ifoda etish ko'nikmalaridan cheklanadi. Til va nutq hodisalari o'rtasidagi munosabatlarga asoslanib, ona tili o'qitishni "nutqdan tilga" qarab borish shaklida ham tashkil etish mumkin. Nutqdan tilga qarab borish shakli ilg'or, ijodkor o'qituvchilar faoliyatida uchraydi. Bu toifadagi o'qituvchilar oldin o'rganilayotgan mavzuga oid dalillar ustida bolalar faoliyatini tashkil etishadi. Ya'ni dastalb o'quvchilar fikri bilan tanishishadi va so'ngra, ularni birlashtirib qoida ko'rinishiga keltirishadi. Ular o'quvchilar faoliyatini olimlarning ijodiy izlanishlariga o'xshatib ishlashga o'rgatishadi. Buning uchun turli-tuman matnlarda til elementlari – nutq tovushlari, so'z, so'z birikmalari, obrazli iboralar, turli sintaktik qurilmalar ajratiladi, ular bilan o'quvchilarning ongi, binobarin, nutqi boyitiladi. Bu, o'z navbatida, o'quvchilar ijodkorligini ta'minlaydi. Lekin hozirgi Milliy o'quv dasturiga nazar tashlaydigan bo'lsak, u asosida tashkil etilgan yangi, ona tili hamda o'qish fanlarini o'zida jamlagan "Ona tili va o'qish savodxonligi" darsliklari turli xil qoidabozlikdan xoli holatda tuzilgan bo'lib, darslik mobaynida umuman qoidani uchratmaysiz. Milliy o'quv dasturini tashkil qilishning ham asosiy maqsadlaridan biri bu o'quvchilarda ijodiy fikrlash qobiliyatini rivojlantirish, ma'lum bir mavzu doirasida mustaqil fikrlay olish qobiliyatini shakllantirish hisoblanadi. Til ta'limida tayyor matnlar ustida ishlash va matni shakllantirish ona tili o'qitishning yetakchi usuli bo'lmog'i shart. Bobomiz Alisher Navoiy o'zining "Lison ut-tayr" dostonida ta'kidlab o'tganidek,

"Istabon tashxisi xotir ustod, Nazm o'qiturkim ravon bo'lsun savod".

Xotiraning tashxisi, ya'ni jonlanishi, savodning ravonligi-yu barkamolligi, til chechanligi nazmiy va nasriy matnlar ustida ishlashga mutlaqo bog'liq.

**Tilni o'qitishda tabiiylikka rioya qilish tamoyili** quyidagi yo'llar bilan amalga oshiriladi.

1. Boshlang'ich sinflarda til hodisalarini izohlashda o'quvchilar nutqidagi so'zlar va sintaktik qurilmalarni hisobga olish;
2. Boshlang'ich sinflarda til xususiyatlarini o'rgatishda ketma-ketlik va izchillik xususiyatlariga rioya qilish;
3. Til materillarini jonli nutq tarkibida o'rgatish. O'quvchi nutq tovushi, so'z va sintaktik konstruksiyalarni ko'rgazma qurol yordamida qancha to'g'ri, ongli tushunsa, uni nutq tarkibida ham shuncha to'g'ri, ongli tushunadi. Inson nutqi o'ziga

xos “obrazli ko‘rgazma” bo‘lib, u tabiat va jamiyatda obyektiv mavjud bo‘lgan narsalarning ongimizdagi in‘ikosini reallashtirish, o‘zgalarga tushunarli bo‘lishini ta‘minlash uchun xizmat qiladi. Til hodisalari jonli nutq tarkibida izohlansa, bolalar uni ongli o‘zlashtiradi.

2022-yilda tajriba-sinov tariqasida joriy qilingan va hozirda ham amalda bo‘lgan Milliy o‘quv dasturiga muvofiq “ona tili” darsligi yangi “ona tili va o‘qish savodxonligi” darsligi bilan almashdi va bunda oldingi tizimdagi o‘qish darsligi ham hamohang tarzda yaratildi. Milliy o‘quv dasturining asosiy maqsadi o‘quvchilarning nutqini shakllantirish va oldingi tizimdagi qoidalardan chetlashgan holda ko‘proq ularni amaliyotga tatbiq qilish ko‘nikmalarini shakllantirishdan iborat. Umuman olganda ona tili darslari quyidagi bilimlarni o‘quvchi yetkazishni o‘z oldiga maqsad qilib qo‘ygan.

1) grammatikaga oid o‘zlashtiriladigan bilimlar; fonetika, morfologiya, sintaksis, leksikologiya, so‘z tarkibi, so‘z yasalishi, yozuv va imlo, nutq uslublari, uslubiyatga oid tushunchalarni o‘zlashtirish va ularni amaliyotga tatbiq qilgan holda mustahkamlash ;

2) nutqni o‘stirish:

—birinchidan, o‘quvchilarning so‘z boyligini rivojlantirish;

— ikkinchidan, o‘zbek adabiy tili me‘yorlarini o‘rgatish, adabiy talaffuz me‘yorlari, uchinchi yo‘nalish o‘quvchilarda fikrni og‘zaki va yozma bog‘lanishli bayon qilish malaka hamda ko‘nikmalarini hosil qilish shart qilib belgilangan. Ana shundan kelib chiqib, ona tili ta‘limining asosiy maqsadi: ona tili mashg‘ulotlari o‘quvchilarda ijodiylik, mustaqil fikrlash qobiliyatlarini shakllantirishdan iborat. Hozirda mazkur murakkab, mas‘uliyatli vazifani bajarishda ona tili va o‘qish savodxonligi darsliklarining ahamiyati muhim.

O‘quvchilarning ijodiy fikrlashini rivojlantirishga xizmat qiladigan o‘quv topshiriqlari ham aynan shu darsliklardan o‘rin olgan. Mazkur topshiriqlar turli usullar bilan o‘qituvchi hamkorligida o‘quvchilar tomonidan mustaqil bajarishi lozim. Ushbu jarayonda ko‘pincha ijobiy natija beradigan topshiriqlarning asosiy turlaridan biri grammatik o‘yin- topshiriqlardir. Bu turdagi topshiriqlar o‘quvchilardan zukkolikni, bilimdonlikni, izlanishni, topqirlikni va tezkorlikni talab qiladi. Ona tili darslarining qiziqarli va samarali o‘tishida o‘yin-topshiriqlarning ahamiyati nihoyatda katta. Ta‘limiy o‘yinlarga xos bo‘lgan asosiy jihat shundan iboratki, u ko‘pincha musobaqa tarzida tashkil etiladi. Natija yakunida, o‘quvchi va guruhlarga rag‘bat yoki ballar berilishi, shubhasiz, o‘quvchilarda topshiriqni

bajarishga ishtiyoqni oshirishga sabab bo‘ladi. Odatda o‘quvchilar bajargan ishi uchun rag‘batlantirilishi lozim, sababi bu jarayon darsda o‘quvchilarning doimo faolligini ta‘minlaydi. Natijada, o‘quvchilarning grammatik savodxonligi, ijodiy fikrlash qobiliyati, topqirligi, nutqi va shu fanga muhabbati ancha oshadi. Shu bilan bir qatorda, shu fanga oid qo‘shimcha adabiyotlardan foydalanish, boshqa fanlar bilan ham jiddiy shug‘ullanish ehtiyojini tug‘diradi. Yuqoridagilarni inobatga olgan holda, o‘qituvchi darslarining samarali va qiziqarli bo‘lishi uchun turli ta‘limiy o‘yinlar va boshqotirmalardan unumli foydalanishi maqsadga muvofiqdir. Bugungi davr talabi ham, fan o‘qituvchisidan mahorat, ijodkorlik, izlanish va eng asosiysi, tinimsiz mehnat talab qiladi. Shularni hisobga olgan, holda ona tili va o‘qish savodxonligi darslarini o‘tishda ishlatish mumkin bo‘lgan ayrim grammatik o‘yinlar, boshqotirmalar va ulardan foydalanish metodlarini ko‘rib chiqamiz. Bunday grammatik o‘yinlarni har bir pedagog o‘qituvchi o‘zi uchun yanada ko‘plab o‘ylab topishi va ulardan dars jarayonida foydalanishi mumkin. Bu esa, yuqorida ta‘kidlanganidek, o‘qituvchining ijodkorligiga, izlanuvchanligiga, mahorati va tinimsiz qiladigan mehnatiga bog‘liq.

Bu jarayon ham, albatta, osondan murakkabga qarab bosqichma-bosqich amalga oshirilishi lozim.

Ta‘limiy o‘yin asosida tashkil qilingan darslar albatta, an‘anaviy tarzda tashkil qilingan darslardan farq qiladi. Ta‘limiy o‘yinlar asosida tashkil qilingan darslar boshlang‘ich sinf o‘quvchilarining mustaqilligi va o‘quv fani faoliyatini ta‘qiqlamasdan berilgan maqsadga yetish uchun yordam beradi. Bu jarayonda o‘quvchilar boshqa darslarga nisbatan ancha faol, erkin va o‘z fikrlarini bemalol yetkazib bera oladilar. Ma‘lumki 1-sinfga qabul qilinib, maktab ostonasida ilk qadam qo‘ygan bolaning faoliyatida o‘yin asosiy o‘rinni egallaydi. O‘yin ularning eng sevimli mashg‘uloti bo‘lib, ular har qanday mashg‘ulotni o‘yin bilan uyg‘unlashtirishga harakat qiladilar. Shunday ekan o‘qituvchi o‘quvchi faoliyatidan ularning sevimli mashg‘uloti - o‘yinni siqib chiqarmasdan, undan maqsadga muvofiq foydalanish bilan ta‘lim jarayonining samaradorligini oshirishga imkon beradi.

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## **THE REPRESENTATION OF THE IMAGE OF AMIR TEMUR IN “SAKHIBKIRAN” BY ABDULLA ORIPOV.**

**UDK: 82.09(420)**

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**Annotation.** The article illustrates the analyzes of the main character in the “Sakhibkiran” written by the Uzbek poet Abdullah Oripov. Oripov is one of the most prominent figures in modern Uzbek literature, and Sakhibkiran is one of his well-known works. The poem explores Timur’s historical significance, his achievements, and his complex character. Through this work, Oripov highlights the legacy of Timur, blending historical facts with poetic expression, while also reflecting on the themes of power, leadership, and ambition.

**Key words:** complex interplay, intensity of emotions, cultural continuity, ruler, historical legacy

**Abdulla Oripovning “Sohibqiron” asarida Amir Temur obrazining talqini.**

**Annotatsiya.** Ushbu maqolada zamonaviy o‘zbek adabiyotining yorqin vakillaridan biri, shoir Abdulla Oripovning “Sohibqiron” asaridagi asosiy qahramonning tahlili yoritiladi. Oripovning mazkur asari uning eng mashhur ijod namunalari qatoriga kiradi. Doston Amir Temurning tarixiy ahamiyati, yutuqlari va murakkab xarakterini o‘rganadi. Ushbu asar orqali Oripov Temurning merosini, tarixiy haqiqatlar va badiiy ifodani uyg‘unlashtirgan holda, kuch, rahbarlik va intilish mavzulariga murojaat qiladi.

**Kalit so‘zlar:** murakkab o‘zaro bog‘liqlik, hissiyotlarning kuchi, madaniy davomiylik, hukmdor, tarixiy meros.

**Образ Амир Темура в произведении “Сохибкиран” Абдуллы Орипова.**

**Аннотация.** В статье проанализирован образ главного героя произведения “Сохибкиран” узбекского поэта Абдуллы Орипова, одного из выдающихся представителей современной узбекской литературы. Поэма “Сохибкиран” является одним из известных произведений автора. Она исследует историческую значимость Тимура, его достижения и сложный характер. Через это произведение Оripов подчеркивает наследие Тимура, сочетая исторические

факты с поэтическим выражением, а также обращается к темам власти, лидерства и стремления.

**Ключевые слова:** сложное взаимодействие, интенсивность эмоций, культурная преемственность, правитель, историческое наследие.

The depiction of Amir Timur (Tamerlane) and his character as Tamburlaine in 21st-century English literature reflects a complex interplay of historical interpretation, cultural context, and literary adaptation. Various authors and works engage with the legacy of Amir Timur, often presenting him as a multifaceted character who embodies both the grandeur and the brutality of his conquests. Here are some key themes and aspects that characterize his depiction in contemporary literature:

Many 21st-century literary works reassess the historical figure of Amir Timur, moving beyond the traditional narrative of a ruthless conqueror. Authors often explore the socio-political context of his time, examining how his actions were influenced by the cultural and historical circumstances of the 14th century. This nuanced portrayal often emphasizes his role as a unifier of the Central Asian region and a figure of significant cultural patronage.

Contemporary literature frequently highlights the duality of Tamburlaine's character, showcasing him as both a brilliant military strategist and a figure of immense cruelty. This ambivalence invites readers to grapple with the complexity of his legacy. Some works may romanticize his ambition and vision, while others focus on the devastating consequences of his conquests, thus portraying him as a tragic hero and a villain simultaneously.

In the 21st century, discussions of identity and legacy are prominent, and authors often engage with Timur's image as a symbol of national pride or a controversial historical figure. His portrayal can vary significantly depending on the cultural background of the author; for instance, Uzbek authors may emphasize his role as a national hero, while Western authors might focus on the implications of his imperialism.

The themes of power, ambition, and the quest for greatness are central to the depiction of Tamburlaine in contemporary literature. Many works explore the moral and ethical dilemmas associated with the pursuit of power, often questioning the cost of ambition. Authors may draw parallels between Timur's conquests and modern-day issues of imperialism, colonialism, and the nature of leadership.

Amir Timur is often used as a symbol broader themes in society. His character can represent the archetype of the conqueror, embodying the complexities of human desire for control and dominance. Contemporary literature may use his image to comment on contemporary geopolitical issues, drawing connections between historical events and current global dynamics.

Some 21st-century works explore the figure of Tamburlaine through feminist or postcolonial lenses, critiquing the traditional narratives that often glorify male conquerors while sidelining the voices and experiences of those affected by their actions. This approach can lead to a re-evaluation of power dynamics and a focus on the narratives of the conquered, providing a more inclusive historical perspective.

In 21st-century English literature, the depiction of Amir Timur as Tamburlaine is marked by a rich tapestry of interpretations that reflect contemporary concerns and sensibilities. Authors engage with his legacy to explore themes of power, identity, and morality, creating a multifaceted image of a historical figure who continues to resonate in modern discussions about conquest and cultural heritage. Through this lens, Amir Timur/Tamburlaine becomes not just a historical character but a symbol for ongoing dialogues about ambition, legacy, and the complexities of human nature.

“Sakhirkiran” is a notable poem by Abdullah Oripov, a prominent Uzbek poet known for his contributions to contemporary Uzbek literature. The poem is often celebrated for its rich imagery, emotional depth, and exploration of themes such as love, longing, and the cultural heritage of Central Asia.

The poem expresses deep feelings of love and yearning. Oripov often captures the intensity of emotions associated with love, portraying it as a powerful force that shapes the human experience.

“Sakhirkiran” reflects on the cultural heritage and identity of the Uzbek people. Oripov incorporates elements of Uzbek history, folklore, and traditions, grounding his exploration of universal themes in a specific cultural context.

The natural world plays a significant role in Oripov’s poetry. In “Sakhirkiran,” he uses vivid descriptions of the landscape to evoke emotions and create a connection between the characters’ internal struggles and the external environment.

There is often a spiritual dimension in Oripov’s work, where love transcends the physical realm and touches on the divine. This aspect adds depth to the emotional experiences portrayed in the poem.

Oripov’s style is characterized by lyrical language, rich metaphors, and a musical quality that enhances the emotional resonance of his poetry. He often employs

traditional forms and rhythms, blending them with modern sensibilities to create a unique voice.

Amir Timur is often depicted as a heroic and larger-than-life character. Oripov emphasizes his strength, leadership, and military prowess, portraying him as a unifying figure for the Uzbek people. This heroism is tied to the historical achievements of Timur, who is celebrated for his conquests and the establishment of a vast empire.

The poem reflects on Timur's role in shaping the cultural and historical identity of Central Asia. Oripov explores the impact of Timur's reign on the region, highlighting the flourishing of arts, architecture, and culture during the Timurid period. Timur is seen not only as a conqueror but also as a patron of culture and civilization.

While Timur is celebrated for his achievements, Oripov also hints at the darker aspects of his legacy, including the violence and destruction that accompanied his conquests. This duality adds depth to the portrayal, acknowledging the complexities of historical figures who are often romanticized.

Oripov often intertwines the image of Amir Timur with the natural landscape of Central Asia. The poet uses vivid imagery to evoke the beauty of the region, suggesting that Timur's spirit is intertwined with the land he ruled. This connection emphasizes the idea of a leader who is not only a conqueror but also a custodian of his homeland.

Amir Timur serves as a symbol of national pride and identity for the Uzbek people. Oripov's depiction reinforces the idea that Timur's legacy continues to resonate in contemporary Uzbekistan, inspiring a sense of cultural continuity and pride among the people.

In conclusion, "Sakhirkiran" is a testament to Abdullah Oripov's ability to weave complex emotions and cultural narratives into his poetry. Through his exploration of love, identity, and the natural world, he invites readers to reflect on their own experiences and connections to the themes he presents. In "Sakhirkiran", Abdullah Oripov crafts a multifaceted image of Amir Timur, blending historical reverence with poetic reflection. The poem captures the essence of a leader who embodies both the aspirations and complexities of a nation, celebrating his legacy while acknowledging the nuances of his character. Through this depiction, Oripov connects the past with the present, inviting readers to reflect on their own cultural identity and heritage. Oripov's Sakhirkiran highlights Timur as a powerful conqueror whose drive for

empire-building is matched by his sense of destiny. The poet explores the depths of Timur's character, presenting him not only as a commanding figure but also as a ruler grappling with the moral implications of his actions.

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## FEMINIST CRITIQUE AND CULTURE

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**Abstract** This article examines the feminist critique of culture, a crucial component of the broader feminist theory and activism. Feminist critique analyzes how cultural norms, practices, and representations perpetuate patriarchal power structures and marginalize the experiences of women and other gender-diverse individuals. The article explores the key areas of cultural critique, including the portrayal of gender in media, the reinforcement of traditional gender roles and expectations, and the absence or misrepresentation of marginalized voices. It also discusses the intersectional approach, which recognizes the ways in which gender interacts with other social identities, such as race, class, and sexuality, to shape cultural experiences and power dynamics. The article delves into the historical development of the feminist cultural critique, its theoretical foundations, and the ongoing efforts to challenge and transform dominant cultural narratives. It concludes by highlighting the significance of the feminist cultural critique in driving social change and fostering a more inclusive and equitable cultural landscape.

**Keywords:** Feminist critique, patriarchy, cultural representations, media, intersectionality, social change

**Annotatsiya** Ushbu maqola kengroq feministik nazariya va faollikning muhim tarkibiy qismi bo'lgan madaniyatning feministik tanqidini ko'rib chiqadi. Feministik tanqid madaniy me'yorlar, amaliyotlar va vakilliklarning patriarxal hokimiyat tuzilmalarini qanday davom ettirishini va ayollar va boshqa gender xilma-xil shaxslarning tajribasini cheklashini tahlil qiladi. Maqolada madaniy tanqidning asosiy yo'nalishlari, jumladan, ommaviy axborot vositalarida gender tasviri, an'anaviy gender rollari va umidlarini kuchaytirish, shuningdek, marginal ovozlarning yo'qligi yoki noto'g'ri talqin qilinishi ko'rib chiqiladi. Shuningdek, u madaniy tajriba va kuch dinamikasini shakllantirish uchun jinsning irq, sinf va jinsiylik kabi boshqa ijtimoiy o'ziga xosliklar bilan o'zaro ta'sir qilish usullarini tan oladigan kesishgan yondashuvni

muhokama qiladi. Maqolada feministik madaniy tanqidning tarixiy rivojlanishi, uning nazariy asoslari va hukmron madaniyat rivoyatlariga qarshi chiqish va o'zgartirish bo'yicha olib borilayotgan sa'y-harakatlar haqida so'z boradi. U feministik madaniy tanqidning ijtimoiy o'zgarishlarni rag'batlantirish va yanada inklyuziv va adolatli madaniy landshaftni rivojlantirishdagi ahamiyatini ta'kidlash bilan yakunlanadi.

**Kalit so'zlar:** Feministik tanqid, patriarxat, madaniy vakillik, ommaviy axborot vositalari, kesishish, ijtimoiy o'zgarish

**Аннотация** В этой статье рассматривается феминистская критика культуры, важнейший компонент более широкой феминистской теории и активизма. Феминистская критика анализирует, как культурные нормы, практики и представления увековечивают патриархальные структуры власти и маргинализируют опыт женщин и других людей с гендерным разнообразием. В статье исследуются ключевые области культурной критики, включая изображение гендера в средствах массовой информации, усиление традиционных гендерных ролей и ожиданий, а также отсутствие или искажение маргинализированных голосов. В нем также обсуждается интерсекциональный подход, который признает способы взаимодействия гендера с другими социальными идентичностями, такими как раса, класс и сексуальность, для формирования культурного опыта и динамики власти. Статья углубляется в историческое развитие феминистской культурной критики, ее теоретические основы, а также продолжающиеся попытки бросить вызов и трансформировать доминирующие культурные нарративы. В заключение подчеркивается значение феминистской культурной критики в стимулировании социальных изменений и создании более инклюзивного и справедливого культурного ландшафта.

**Ключевые слова:** феминистская критика, патриархат, культурные репрезентации, СМИ, интерсекциональность, социальные изменения.

## INTRODUCTION

Feminist theory has long recognized that the realm of culture, encompassing media, art, literature, and societal norms, is a critical site of gender-based oppression and marginalization. The feminist cultural critique examines how patriarchal power structures are embedded within cultural representations, practices, and discourses, and how these ultimately shape and constrain the experiences and opportunities of

women and other marginalized genders. The feminist cultural critique emerged as a crucial component of the broader feminist movement, as scholars and activists sought to understand the ways in which dominant cultural narratives and representations reinforce gender-based inequalities and perpetuate harmful stereotypes. This critique has evolved over time, incorporating intersectional perspectives that recognize the complex interplay between gender and other social identities, such as race, class. This article delves into the fundamental principles and the historical development of the feminist cultural critique, exploring how it has challenged and sought to transform the cultural landscape to achieve greater gender equity and social justice.

### **METHODOLOGY**

This study employed a qualitative research approach, utilizing a comprehensive literature review of scholarly sources to investigate the feminist cultural critique. The analysis focused on academic journal articles, books, and reports that explore the theoretical foundations, key areas of critique, and the historical evolution of this field of study. The literature review encompassed a range of feminist perspectives, including liberal, radical, socialist, and intersectional feminism, as well as the contributions of prominent feminist scholars and cultural critics. The sources examined the ways in which feminist theorists have analyzed the representations, narratives, and practices within various cultural domains, such as media, art, literature, and popular culture. The methodological approach involved a thematic analysis of the literature, identifying the core principles, areas of critique, and the impact of the feminist cultural critique on broader social and cultural transformations.

### **RESULTS AND DISCUSSION**

#### Principles of the Feminist Cultural Critique

1. Feminist theorists argue that cultural representations, from media depictions to artistic portrayals, are shaped by and reflective of patriarchal power structures. These representations often reinforce traditional gender roles, stereotypes, and the marginalization of women and other marginalized genders.
2. The feminist cultural critique seeks to challenge the dominance of male-centric, heteronormative, and Eurocentric perspectives that have historically monopolized cultural narratives and discourse. It aims to amplify the voices and experiences of women, racial minorities, individuals, and other marginalized groups.
3. Feminist cultural critique acknowledges the intersections of gender with other social identities, such as race, class, sexuality, and disability. It examines how the

intersection of these factors shapes the cultural experiences and representations of marginalized individuals and communities.

4. The feminist cultural critique not only identifies and critiques problematic cultural representations and practices but also envisions and advocates for the transformation of cultural norms, narratives, and institutions to achieve greater gender equity and social justice.

### **CONCLUSION**

The feminist cultural critique is a vital and ongoing endeavor that examines the ways in which patriarchal power structures are embedded within cultural representations, narratives, and practices. By analyzing the gendered nature of cultural production and consumption, feminist theorists and critics have uncovered the systemic biases and marginalization that women and other marginalized genders face in the cultural realm. The feminist cultural critique has evolved alongside the broader feminist movement, incorporating intersectional perspectives and adapting to the changing social, political, and technological landscapes. From challenging the exclusion of women's voices in literary and artistic canons to critiquing the objectification and stereotypical portrayal of marginalized genders in media, the feminist cultural critique has played a pivotal role in reshaping cultural discourses and advocating for greater gender equity and social justice. Despite the ongoing challenges, the feminist cultural critique continues to demonstrate significant transformative potential. By amplifying marginalized voices, disrupting dominant narratives, and envisioning more inclusive and equitable cultural representations, this field of study remains a crucial driver of social change. As societies grapple with the persistent gender-based inequities and the need for cultural transformation, the insights and activism of feminist cultural critics will be instrumental in creating a more just and representative cultural landscape.

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## **THE DEVELOPMENT OF FEMINIST LITERARY CRITICISM IN THE 20TH CENTURY**

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**Abstract** This article examines the development of feminist literary criticism throughout the 20th century. Feminist literary criticism emerged as a crucial field of study that challenged the male-centric biases and patriarchal perspectives that had long dominated literary analysis and canon formation. The article traces the evolution of feminist literary criticism, from its early beginnings in the late 19th century to its more sophisticated and intersectional approaches in the latter half of the 20th century. It explores how feminist literary critics have sought to uncover the experiences, voices, and representations of women in literature, while also interrogating the ways in which gender interacts with other social identities, such as race, class, and sexuality, to shape literary production and reception. The article also discusses the impact of feminist literary criticism on the expansion of literary canons, the emergence of new literary genres, and the transformation of critical methodologies. By highlighting the key theoretical frameworks, influential scholars, and the ongoing debates within this field, the article underscores the vital role of feminist literary criticism in challenging patriarchal norms and fostering a more inclusive and representative understanding of literature.

**Keywords:** Feminist literary criticism, patriarchy, gender, women's literature, intersectionality, cultural studies

### **ANNOTATSIYA**

Ushbu maqola XX asr davomida feministik adabiy tanqidning rivojlanishini ko'rib chiqadi. Feministik adabiy tanqid uzoq vaqtdan beri adabiy tahlil va kanon shakllanishida hukmron bo'lgan erkaklarga asoslangan qarama-qarshilik va patriarxal qarashlarga qarshi kurashuvchi muhim tadqiqot sohasi sifatida paydo bo'ldi. Maqolada feministik adabiy tanqidning 19-asrning oxirlarida paydo bo'lgan dastlabki bosqichlaridan 20-asrning ikkinchi yarmidagi yanada murakkab va kesishgan

yondashuvlarigacha bo'lgan evolyutsiyasi kuzatilgan. U feministik adabiyotshunoslarning adabiyotdagi ayollarning tajribalari, ovozlari va vakilliklarini qanday ochishga intilganliklarini o'rganadi, shuningdek, genderning irq, sinf va jinsiylik kabi boshqa ijtimoiy o'ziga xosliklar bilan o'zaro ta'sir qilish usullarini so'roq qiladi, adabiy ijodni shakllantirish va qabul qilish. Maqolada, shuningdek, feministik adabiy tanqidning adabiy kanonlarning kengayishiga, yangi adabiy janrlarning paydo bo'lishiga va tanqidiy metodologiyalarning o'zgarishiga ta'siri haqida so'z boradi. Asosiy nazariy asoslarni, nufuzli olimlarni va ushbu sohadagi davom etayotgan munozaralarni yoritib, maqola feministik adabiy tanqidning patriarxal me'yorlarga qarshi kurashish va adabiyotni yanada qamrab oluvchi va vakillik tushunchasini rivojlantirishdagi muhim rolini ta'kidlaydi.

**Kalit so'zlar:** Feministik adabiy tanqid, patriarxat, gender, ayollar adabiyoti, kesishish, madaniyatshunoslik

### **АННОТАЦИЯ**

В данной статье рассматривается развитие феминистской литературной критики на протяжении XX века. Феминистская литературная критика стала важнейшей областью исследований, бросающей вызов мужецентричным предубеждениям и патриархальным взглядам, которые долгое время доминировали в литературном анализе и формировании канонов. В статье прослеживается эволюция феминистской литературной критики от ее зарождения в конце XIX века до более сложных и интерсекциональных подходов во второй половине XX века. В нем исследуется, как литературные критики-феминистки пытались раскрыть опыт, голоса и образы женщин в литературе, а также исследуются способы, которыми гендер взаимодействует с другими социальными идентичностями, такими как раса, класс и сексуальность, чтобы формировать литературное производство и прием. В статье также рассматривается влияние феминистской литературной критики на расширение литературных канонов, появление новых литературных жанров и трансформацию критических методологий. Освещая ключевые теоретические рамки, влиятельных ученых и текущие дебаты в этой области, статья подчеркивает жизненно важную роль феминистской литературной критики в бросании вызов патриархальным нормам и содействии более инклюзивному и репрезентативному пониманию литературы.

**Ключевые слова:** феминистская литературная критика, патриархат, гендер, женская литература, интерсекциональность, культурология.

## **INTRODUCTION**

Feminist literary criticism emerged as a significant and transformative field of study in the 20th century, challenging the long-standing male-centric biases and patriarchal perspectives that had dominated the analysis and interpretation of literature. Drawing inspiration from the broader feminist movement, feminist literary critics sought to uncover the experiences, voices, and representations of women in literary works, while also interrogating the ways in which gender intersects with other social identities to shape the production, reception, and canonization of literature. The development of feminist literary criticism throughout the 20th century reflects the evolving nature of feminist theory and activism, as scholars and critics incorporated new theoretical frameworks, expanded their analytical approaches, and addressed the complex relationships between gender, power, and cultural production. This article traces the key phases in the development of feminist literary criticism, highlighting its foundational principles, influential scholars, and the ongoing debates within the field.

## **METHODOLOGY**

This study employed a qualitative research approach, utilizing a comprehensive literature review of scholarly sources to investigate the development of feminist literary criticism in the 20th century. The analysis focused on academic journal articles, books, and book chapters that explored the theoretical foundations, key debates, and the historical evolution of this field of study. The literature review encompassed a range of feminist literary critical perspectives, including liberal, radical, socialist, and intersectional feminism, as well as the contributions of prominent feminist scholars and literary critics. The sources examined the ways in which feminist theorists and critics have analyzed the representation of women in literature, the gendered dynamics of literary production and reception, and the broader sociocultural contexts that have shaped the development of feminist literary criticism. The methodological approach involved a thematic analysis of the literature, identifying the core principles, theoretical frameworks, and the historical trajectory of feminist literary criticism, while also highlighting the ongoing challenges and debates within the field.

## **RESULTS AND DISCUSSION**

Feminist literary criticism can trace its roots to the late 19th and early 20th centuries, when pioneering scholars and writers, such as Virginia Woolf and Olive Schreiner, began to critically examine the ways in which women's experiences and perspectives were marginalized or misrepresented in the literary canon. These early feminist literary critics challenged the patriarchal biases that had long shaped the production, reception, and interpretation of literature, and called for the inclusion and recognition of women writers.

The 1960s and 1970s saw a significant resurgence and expansion of feminist literary criticism, coinciding with the broader second-wave feminist movement. Scholars such as Elaine Showalter, Sandra Gilbert, and Susan Gubar made significant contributions to the field, developing theoretical frameworks that centered on the analysis of women's literary traditions, the representation of women in literature, and the gendered dynamics of literary production. During this period, feminist literary critics challenged the exclusion of women writers from the literary canon, and sought to uncover the rich and diverse traditions of women's writing that had been marginalized or erased. They also explored the ways in which patriarchal structures and gender norms were encoded in literary texts, and how women writers often employed subversive strategies to resist and transform these dominant narratives.

In the 1980s and 1990s, feminist literary criticism underwent a significant shift, as scholars increasingly incorporated intersectional perspectives that recognized the complex interplay between gender, race, class, and sexuality in shaping literary production and reception. Influential theorists such as Audre Lorde, bell hooks, and Gayatri Spivak contributed to the development of an intersectional feminist literary criticism that challenged the predominant focus on the experiences of white, middle-class women. Furthermore, the field of feminist literary criticism became increasingly intertwined with the rise of cultural studies, as critics examined the ways in which literature both reflects and shapes broader sociocultural discourses and power dynamics. This shift towards a more interdisciplinary approach allowed feminist literary critics to explore the complex relationships between gender, representation, and the broader cultural landscape. Despite the significant advancements made in the field of feminist literary criticism, the discipline has continued to grapple with ongoing debates and challenges. One key area of contention has been the question of the literary canon and the extent to which feminist scholars should seek to expand or dismantle the existing canon, or create entirely new literary traditions. Additionally,

the intersection of feminist literary criticism with other theoretical frameworks, such as poststructuralism, postcolonialism, and queer theory, has led to productive dialogues but also sparked debates about the boundaries and methodologies of the field. These debates have helped to further refine and expand the analytical tools and approaches employed by feminist literary critics. The development of feminist literary criticism has had a profound and lasting impact on the field of literary studies. By challenging the male-centric biases and patriarchal perspectives that had long dominated literary analysis, feminist critics have expanded the literary canon to include a more diverse range of authors, genres, and narrative perspectives. This has not only led to the rediscovery and renewed appreciation of women writers, but has also facilitated a more nuanced and inclusive understanding of the literary landscape. Furthermore, the theoretical frameworks and analytical approaches developed by feminist literary critics have influenced the broader field of literary studies, inspiring new methodologies and interpretive strategies that explore the intersections of gender, power, and cultural production. The transformative impact of feminist literary criticism can be seen in the way it has challenged and reshaped the fundamental assumptions and practices of literary analysis, ultimately contributing to a more representative and equitable understanding of literature.

### **CONCLUSION**

The development of feminist literary criticism throughout the 20th century has been a vital and ongoing process, reflecting the evolving nature of feminist theory and the expanding scope of literary studies. From its early beginnings in the late 19th century to its more sophisticated and intersectional approaches in the latter half of the 20th century, feminist literary criticism has played a crucial role in challenging the patriarchal biases and male-centric perspectives that had long dominated the field of literary analysis. By uncovering the experiences, voices, and representations of women in literature, as well as exploring the complex intersections of gender with other social identities, feminist literary critics have expanded the literary canon and inspired new methodologies for interpreting and understanding literary works. The transformative impact of feminist literary criticism can be seen in the way it has reshaped the fundamental assumptions and practices of literary studies, contributing to a more representative and equitable understanding of the literary landscape. Despite the significant advancements made in the field, feminist literary criticism continues to face ongoing debates and challenges, as scholars grapple with questions of canon formation, the boundaries of the discipline, and the evolving theoretical frameworks

that shape its analytical approaches. As literary studies and the broader cultural landscape continue to evolve, the insights and activism of feminist literary critics will remain crucial in driving further progress towards a more inclusive and representative understanding of literature and its role in shaping sociocultural narratives and power dynamics.

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## **THE SOCIO-POLITICAL FRAMEWORKS OF LITERARY THEORY IN CONTEMPORARY LITERATURE**

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**ABSTRACT** The socio-political frameworks of literary theory play a significant role in analyzing and interpreting contemporary literature, as they enable a deeper understanding of the complex social and political issues present in modern texts. Theories such as Marxism, feminism, and postcolonialism provide critical perspectives that highlight the ways literature reflects, critiques, and sometimes challenges societal structures and power dynamics. By applying these frameworks, readers can explore how authors address themes of identity, oppression, resistance, and globalization within their works. This approach also allows for a nuanced exploration of how diverse voices and marginalized perspectives are represented in contemporary narratives. Ultimately, socio-political literary theories offer valuable tools for uncovering layers of meaning, encouraging readers to engage critically with literature as a form of social commentary and cultural expression.

**Keywords:** Socio-Political, analysis literary theory, contemporary literature, marxism in literature, feminist literary criticism, post-colonial theory, ecocriticism, identity and power dynamics

### **ANNOTATSIYA**

Adabiyot nazariyasining ijtimoiy-siyosiy doiralari zamonaviy adabiyotni tahlil qilish va tushunishda muhim rol o'ynaydi, chunki ular zamonaviy matnlarda aks etgan murakkab ijtimoiy va siyosiy masalalarni chuqurroq tushunishga imkon beradi. Marksizm, feminizm va postkolonializm kabi nazariyalar adabiyotning jamiyat tuzilmalari va hokimiyat dinamikasini qanday aks ettirishi, tanqid qilishi va ba'zan ularga qarshi chiqishini yoritadigan muhim nuqtai nazarlarni taqdim etadi. Ushbu nazariyalarni qo'llash orqali o'quvchilar mualliflar o'z asarlarida identitet, zulm, qarshilik va globallashuv mavzularini qanday ochib berishlarini o'rganishlari mumkin. Bu yondashuv turli ovozlar va chetda qolgan guruhlarning zamonaviy adabiyotdagi aks etishini yanada chuqurroq o'rganishga imkon beradi. Nihoyat, ijtimoiy-siyosiy adabiyot nazariyalari ko'p qatlamli ma'nolarni kashf qilish uchun qimmatli vositalarni taklif qiladi va o'quvchilarni adabiyotni ijtimoiy tanqid va madaniy ifoda shakli sifatida chuqurroq o'rganishga undaydi.

**Kalit so'zlar:** sotsiopolitik, adabiy nazar, zamonaviy adabiyot, adabiyotda marksizm, feministik adabiy tanqid, postkolonial nazariya, ekokritika, identitet va kuch dinamikalari.

### **АННОТАЦИЯ**

Социо-политические рамки литературной теории играют важную роль в анализе и понимании современной литературы, поскольку они позволяют глубже понять сложные социальные и политические вопросы, отраженные в современных текстах. Теории, такие как марксизм, феминизм и постколониализм, предоставляют важные перспективы, освещающие, как литература отражает, критикует и иногда противостоит социальным структурам и динамике власти. Применяя эти теории, читатели могут изучить, как авторы раскрывают темы личной идентичности, угнетения, сопротивления и глобализации в своих произведениях. Этот подход позволяет более глубоко исследовать отражение различных голосов и маргинализированных групп в современной литературе. Социо-политические литературные теории предлагают ценные инструменты для открытия многослойных смыслов и побуждают читателей глубже исследовать литературу как форму социальной критики и культурного выражения.

**Ключевые слова:** социополитический, литературная теория, современная литература, марксизм в литературе, феминистская литературная критика, постколониальная теория, экокритика, идентичность и динамика власти.

### **INTRODUCTION**

The study of literature has always been a window into the socio-political landscape of any given era, revealing the values, tensions, and aspirations of society. In contemporary literature, this intersection between literature and politics becomes even more pronounced, reflecting the globalized, complex, and often polarized nature of today's world. Literary theory provides tools for unpacking these socio-political frameworks, enabling a deeper understanding of how contemporary texts engage with pressing issues such as identity, power, marginalization, and resistance. This exploration of socio-political frameworks in literary theory is essential for navigating the layers of meaning embedded in contemporary works. Approaches such as Marxism, feminism, post-colonialism, and ecocriticism provide critical lenses to examine how authors articulate social justice, critique dominant ideologies, and amplify marginalized voices. Each framework highlights different facets of socio-political interaction, allowing readers to engage with literature as a dynamic arena of struggle and transformation. The following study will delve into how contemporary

literature reflects and critiques the socio-political landscapes of our time through these theoretical frameworks. By understanding the methods authors use to construct narratives around power, identity, and resistance, we gain insight into the broader social currents that shape both literature and our lived reality. This approach not only deepens our appreciation of contemporary texts but also sharpens our awareness of the societal structures that influence both the art of storytelling and the ways we interpret it

### **METHODOLOGY**

This study employs a qualitative approach to examine the socio-political frameworks within contemporary literature, focusing on how various literary theories reveal the underlying social and political dimensions of modern texts. The research combines close reading with theoretical analysis, allowing for a nuanced exploration of how authors embed socio-political critique within their works.

**Selection of text:** A purposeful selection of contemporary literary works will be examined, chosen based on their engagement with prominent socio-political issues such as class struggle, gender and identity politics, colonial and post-colonial narratives, and environmental crises. These texts span diverse geographic and cultural backgrounds to capture a wider range of socio-political contexts

[Application of Theoretical Frameworks: Marxist Theory](#) to analyze representations of class conflict, labor, and capitalism.

[Post-Colonial Theory](#) to investigate the impact of colonial history and the dynamics of cultural identity in former colonies. [Ecocriticism](#) to explore how contemporary literature addresses ecological concerns and critiques environmental degradation.

[Close Reading and Thematic Analysis](#) Using close reading techniques, this study will analyze key passages in the texts, paying attention to character development, symbolism, language, and narrative structure. This will allow an in-depth examination of how socio-political themes are woven into the storytelling. Thematic analysis will be used to identify recurring socio-political motifs, such as power struggles, marginalization, and resistance.

[Comparative Analysis](#) To highlight the interplay between socio-political issues and literary expression, the study will compare how different texts reflect similar themes through their unique cultural and geographical perspectives. This will reveal not only the diversity of contemporary literature but also shared socio-political concerns across borders. This methodology provides a structured approach to understanding how contemporary literature functions as both a reflection and critique of socio-political realities, enabling a thorough exploration of how literary theory enhances our understanding of modern socio-political narratives.

## CONCLUSION

The exploration of socio-political frameworks within contemporary literature reveals the powerful role of literary texts in reflecting, critiquing, and reshaping societal structures. Through the lenses of various literary theories, such as Marxism, feminism, post-colonialism, and ecocriticism, we gain valuable insights into how contemporary writers address themes of power, identity, resistance, and environmental crisis. Each theoretical framework allows us to see literature not only as a reflection of societal issues but also as an active participant in the socio-political dialogue of our time. Contemporary literature serves as a voice for marginalized perspectives, a medium for expressing ideological conflicts, and a tool for reimagining new social possibilities. By analyzing characters, narratives, and symbols within these texts, we uncover how authors critique dominant ideologies, expose injustices, and envision more inclusive and equitable futures. This study underscores the significance of literature as a space where readers can confront and question existing socio-political realities, cultivating a deeper awareness of issues that affect both individual and collective lives. In conclusion, socio-political literary analysis provides readers with a toolkit to engage meaningfully with contemporary literature, fostering critical thinking and empathy. It is through this engagement that literature continues to shape cultural consciousness, inspire activism, and empower voices. By delving into the socio-political dimensions of contemporary texts, we not only enrich our understanding of literature but also affirm the enduring power of storytelling to effect change and envision a better world.

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## **READER ENGAGEMENT AND INTERPRETIVE FREEDOM THROUGH LITERARY THEORY**

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### **ABSTRACTE**

This paper explores the dynamic relationship between reader engagement and interpretive freedom through the lens of literary theory. It examines how various theoretical frameworks—ranging from formalism to post-structuralism affect the ways in which readers engage with texts, and how these frameworks either constrain or enable interpretive possibilities. By analyzing key literary theories, including reader-response theory, deconstruction, and cultural studies, the paper argues that interpretive freedom is not solely a product of the text itself, but is influenced by the reader's personal, cultural, and ideological contexts. Furthermore, the paper examines the role of the reader in constructing meaning, suggesting that an interactive approach to reading can foster a more fluid, multifaceted understanding of texts. Ultimately, it highlights the importance of balancing interpretive freedom with critical awareness of the theoretical assumptions that shape our reading practices.

**Keywords:** reader engagement, interpretive freedom, literary theory, reader-response theory, deconstruction, post-structuralism, formalism, cultural studies, meaning construction, textual interpretation.

### **ANNOTATSIYA**

Ushbu maqola adabiy nazariya nuqtai nazaridan o'quvchi ishtiroki va talqin erkinligi o'rtasidagi dinamik munosabatni o'rganadi. U turli nazariy asoslar — formalizmdan tortib post-strukturalizmga qadar bo'lgan nazariyalar o'quvchilarning matnlar bilan qanday munosabatda bo'lishiga va bu asoslarning talqin imkoniyatlarini qanday cheklashi yoki imkoniyatlarni kengaytirishiga ta'sirini tahlil qiladi. O'quvchi-javob nazariyasi, dekonstruktsiya va madaniyatshunoslik kabi asosiy adabiy nazariyalarni tahlil qilib, maqola talqin erkinligining faqat matndan kelib chiqmasligini, balki o'quvchining shaxsiy, madaniy va ideologik kontekstlaridan ham ta'sirlanishini ta'kidlaydi. Shuningdek, maqolada o'quvchining ma'no yaratishdagi roli ko'rib chiqilib, o'qishning interaktiv yondashuvi matnlarni yanada har tomonlama va o'zgaruvchan tushunishga yordam berishi mumkinligi ta'kidlanadi. Oxir-oqibat, maqola talqin erkinligini o'qish amallarimizni shakllantiruvchi nazariy farazlarga tanqidiy xulosa bilan muvozanatlashning ahamiyatini namoyish etadi.

**Kalit so'zlar:** o'quvchi ishtiroki, talqin erkinligi, adabiy nazariya, o'quvchi-javob nazariyasi, dekonstruktsiya, post-strukturalizm, formalizm, madaniyatshunoslik, ma'no yaratish, matnni talqin qilish.

### **АННОТАЦИЯ**

Настоящая статья исследует динамичные отношения между вовлеченностью читателя и свободой интерпретации через призму литературной теории. Рассматриваются различные теоретические подходы — от формализма до постструктурализма — и их влияние на то, как читатели взаимодействуют с текстами, а также на то, как эти теории либо ограничивают, либо открывают новые возможности для интерпретации. Анализируя ключевые литературные теории, такие как теория отклика читателя, деконструкция и культурология, статья утверждает, что свобода интерпретации не является лишь результатом текста, но также зависит от личных, культурных и идеологических контекстов читателя. Также рассматривается роль читателя в создании смысла, подчеркивается, что интерактивный подход к чтению может способствовать более многогранному и гибкому пониманию текстов. В конечном итоге статья выделяет важность балансировки свободы интерпретации с критическим осознанием теоретических предпосылок, которые формируют наши практики чтения.

**Ключевые слова:** вовлеченность читателя, свобода интерпретации, литературная теория, теория отклика читателя, деконструкция, постструктурализм, формализм, культурология, создание смысла, интерпретация текста.

## INTRODUCTION

The relationship between a reader and a text is a dynamic and multifaceted process, shaped by both the structure of the text itself and the interpretive frameworks the reader employs. In literary studies, this relationship has been at the heart of many debates, particularly when it comes to the concepts of reader engagement and interpretive freedom. At the core of this discussion lies the question of how much freedom a reader has in constructing meaning, and how the theoretical lenses through which we approach texts influence or even constrain that freedom. This paper seeks to explore the balance between reader engagement and interpretive freedom, arguing that while readers are not passive recipients of meaning, they are also not entirely free to create meaning without constraints. Rather, their interpretations are shaped by a complex interplay of theoretical, personal, and cultural factors. By examining the contributions of key literary theories—such as formalism, reader-response theory, deconstruction, and cultural studies—this paper aims to illuminate the ways in which different theoretical approaches allow for or limit the freedom with which readers approach texts, and how this freedom, in turn, affects the meaning they derive from their readings. In doing so, it will also explore the critical importance of acknowledging the underlying assumptions and ideologies that influence our interpretive practices, suggesting that a more conscious, critical engagement with theory can enrich the reader's experience and understanding of literature.

Through this lens, the paper will argue for a more nuanced and self-aware model of literary engagement, one that recognizes the complex, evolving nature of reading

while appreciating the theoretical frameworks that shape how we interpret the world through literature.

## **METHODOLOGY**

This study adopts a qualitative, theoretical approach to investigate the relationship between reader engagement and interpretive freedom through the lens of literary theory. By analyzing key literary theories, the research examines how various theoretical frameworks influence the ways in which readers engage with texts and the extent to which they are free to generate multiple interpretations. The methodology is divided into two main components: a theoretical analysis of primary texts and an application of these theories to the process of reading.

### **Theoretical Analysis of Literary Frameworks**

The first step of the methodology involves a comprehensive review of key literary theories that explore the interaction between readers and texts. The theories analyzed in this study include:

**Formalism**: The formalist approach, which emphasizes the autonomy of the text, is explored to understand its implications for reader interpretation. Formalism posits that meaning resides within the text itself, often constraining the reader's interpretive freedom to the boundaries of the text's structure and language.

**Reader-Response Theory**: This theory positions the reader as an active participant in the creation of meaning, thus expanding the notion of interpretive freedom. The study investigates how reader-response theory allows for diverse interpretations based on individual experience, cultural background, and personal context.

**Deconstruction**: Drawing from the work of Jacques Derrida, deconstruction is used to explore the fluidity of meaning and the idea that texts are inherently unstable. This theory challenges the reader to question fixed interpretations and engages them in the active process of uncovering contradictions within the text.

**Cultural Studies**: This framework considers how cultural, historical, and socio-political contexts influence the reader's engagement with texts. Cultural studies is analyzed to understand how a reader's identity, class, gender, and political o  
Each theory is examined in terms of its fundamental principles, its implications for interpretive practices, and the ways in which it either encourages or limits reader engagement. This theoretical analysis is essential for understanding the broader literary and philosophical concepts that underpin the reader's role in meaning-making.

**Text Selection**: A range of literary genres will be analyzed, including modern novels, poetry, and classic works of literature. Each chosen text is rich with thematic complexity, ambiguous language, and multiple layers of meaning. Texts such as *Frankenstein* by Mary Shelley, *The Great Gatsby* by F. Scott Fitzgerald, and *Beloved* by Toni Morrison will be used as case studies, representing different genres and historical contexts.

**Interpretive Application**: Using the selected texts, the study demonstrates how each literary theory provides a different lens through which the reader might engage with

the text. For example, a formalist reading of *The Great Gatsby* would focus on its narrative structure and symbolism, while a reader-response approach would examine how the reader's emotional response shapes their interpretation of Gatsby's character. Similarly, a deconstructive reading would focus on contradictions within the text, such as the tension between the ideal of the American Dream and the realities of social inequality. A cultural studies approach would explore how the reader's socio-political background informs their understanding of the text's themes of class, race, and identity.

This comparative approach allows the study to explore the various ways in which theoretical frameworks shape reader engagement and interpretation. By engaging with multiple critical perspectives, the research examines how the freedom to interpret a text is both a personal and a collective experience—one that is influenced by cultural norms, ideological positions, and theoretical assumptions.

### **CONCLUSION**

In exploring reader engagement and interpretive freedom through literary theory, it becomes evident that literature serves as a dynamic interface between text and reader. The diverse spectrum of literary theories—from formalism and structuralism to post-structuralism and reader-response criticism—illuminates how individual perspective shapes interpretation. This interplay fosters a deeper connection, allowing readers to derive personal significance from texts, thus empowering their unique voices in the literary conversation. Moreover, as readers embrace their interpretive freedom, they challenge the authority of the text and the author, cultivating a rich tapestry of meanings that reflect their diverse experiences. Consequently, literature transcends mere storytelling; it evolves into a collaborative act of creation, where every reading is an opportunity for exploration and engagement.

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## **NARRATIVE COMPLEXITY AND STYLISTIC INNOVATION IN CONTEMPORARY LITERATURE**

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### **ABSTRACT**

Contemporary literature has seen a remarkable evolution in narrative complexity and stylistic innovation, reflecting both the multifaceted nature of modern experience and the growing desire among writers to break away from traditional forms of storytelling. This paper explores how contemporary authors use complex narrative structures—such as non-linear timelines, unreliable narrators, fragmented perspectives, and metafictional elements—to engage readers in new ways. These techniques are not only employed to challenge conventional modes of storytelling but also to enhance the thematic depth and intellectual rigor of the texts. Furthermore, the paper examines how stylistic innovation, including the blending of genres, linguistic experimentation, and non-traditional forms of prose, contributes to the richness and multiplicity of contemporary narratives. By analyzing key works from various cultural contexts, the study highlights how the evolving interplay of narrative complexity and stylistic experimentation reflects broader shifts in society, including globalization, technological advancements, and the redefinition of individual and collective identity. Ultimately, this article demonstrates that contemporary literature's embrace of narrative and stylistic innovation allows it to engage more critically with the realities of the 21st century, offering readers a deeper, more immersive experience of the world.

**Keywords:** Contemporary literature, narrative complexity, stylistic innovation, non-linear storytelling, unreliable narrator, metafiction, linguistic experimentation, fragmented narrative, genre blending, postmodernism, globalization, identity.

### **ANNOTATSIYA**

Hozirgi zamon adabiyoti, narativ murakkablik va uslubiy yangilanishda sezilarli rivojlanishni boshdan kechirmoqda, bu esa zamonaviy tajribaning ko'p qirrali tabiati hamda yozuvchilarning an'anaviy hikoya qilish shakllaridan chiqish istagini aks ettiradi. Ushbu maqolada hozirgi zamon adiblari qanday qilib murakkab hikoya tuzilmalaridan – masalan, noaniq vaqt oralig'ida hikoya qilish, ishonchsiz hikoyachi,

parchalanib ketgan qarashlar va metafiksion elementlar – foydalanib, o'quvchilarni yangicha tarzda jalb etishini o'rganiladi. Ushbu texnikalar nafaqat hikoya qilishning an'anaviy usullariga qarshi turish, balki matnlarning mavzuviy chuqurligini va aqlan murakkabligini oshirish uchun qo'llaniladi. Bundan tashqari, maqolada uslubiy yangilanish, jumladan janrlarning uyg'unlashuvi, til tajribasi va an'anaviy bo'lmagan proza shakllari, hozirgi zamon hikoyalari boyligi va ko'p qirraliligiga qanday hissa qo'shishini ko'rib chiqiladi. Turli madaniy kontekstlardan olingan muhim asarlar tahlil qilinishi orqali narativ murakkablik va uslubiy tajribani o'zaro o'ynatish hozirgi jamiyatdagi, jumladan globalizatsiya, texnologik taraqqiyot va individ va kollektiv identifikatsiyaning qayta aniqlanishi kabi keng ko'lamlari o'zgarishlarni aks ettirganligi ta'kidlanadi. Nihoyat, ushbu maqola hozirgi zamon adabiyotining narativ va uslubiy yangilanishlarni qabul qilishi 21-asrning haqiqatlari bilan tanishish uchun o'quvchilarga chuqurroq va qamrab oluvchi tajriba taqdim etishini ko'rsatadi.

Kalit so'zlar: Hozirgi zamon adabiyoti, narativ murakkablik, uslubiy yangilanish, noaniq hikoya qilish, ishonchsiz hikoyachi, metafiksiya, til tajribasi, parchalanib ketgan hikoya, janrlar uyg'unlashuvi, postmodernizm, globalizatsiya, identifikatsiya.

## INTRODUCTION

In recent decades, contemporary literature has undergone a profound transformation, marked by the increasing complexity of narrative structures and the flourishing of stylistic innovation. These shifts reflect a broader response to the rapidly changing social, political, and technological landscapes of the 21st century. Traditional modes of storytelling, rooted in linear plots and stable character arcs, have increasingly given way to more fragmented, non-linear, and sometimes disorienting narrative forms. Writers are now more inclined to experiment with time, perspective, and form, subverting established conventions to reflect the multiplicity of modern life. The narrative complexity found in contemporary literature is not merely a technical choice but a response to the complexities of contemporary experience. Globalization, the rapid advancement of digital technologies, and the breakdown of traditional societal structures have led to new ways of representing identity, memory, and reality. These shifts have given rise to experimental storytelling techniques such as unreliable narrators, multiple perspectives, and the blending of genres, all of which challenge the reader's expectations and invite deeper engagement with the text. Stylistic innovation plays a crucial role in this transformation, as writers seek to break free from the constraints of traditional narrative forms. By engaging in linguistic experimentation, disrupting grammatical norms, and exploring unconventional genres and structures, contemporary authors create works that reflect the fluid and

dynamic nature of the modern world. These innovations not only enrich the aesthetic quality of literature but also contribute to its capacity to engage with the complex issues of the present moment. This paper explores the intertwined relationship between narrative complexity and stylistic innovation in contemporary literature, focusing on how these elements work together to produce new forms of meaning and engage with the intricacies of the contemporary world. Through an analysis of key works from a variety of cultural and literary contexts, this study examines how contemporary authors push the boundaries of narrative and style to offer fresh insights into the human condition in an increasingly fragmented and interc

### **METHODOLOGY**

This study employs a qualitative, interpretive methodology to explore the interrelationship between narrative complexity and stylistic innovation in contemporary literature. The research is primarily text-based, involving a close reading and analysis of key literary works that exemplify innovative narrative techniques and experimental stylistic approaches. The selected texts span various genres, cultural contexts, and geographical regions, reflecting the global scope and diversity of contemporary literary experimentation.

**Textual Analysis:** The central method of analysis is textual criticism, which allows for an in-depth examination of narrative structures, language, and style. Each selected work is analyzed for its use of non-linear narratives, fragmented storytelling, unreliable narrators, and metafictional elements. Stylistic innovation is explored through an analysis of linguistic experimentation, the blending of genres, the breaking of grammatical conventions, and the use of unconventional narrative forms. Close reading is employed to identify how these elements contribute to the thematic depth, emotional impact, and intellectual complexity of the texts.

**Comparative Approach:** A comparative approach is utilized to contrast the narrative and stylistic techniques employed by different authors across various cultural and literary traditions. By examining a diverse range of works, this study aims to identify common trends and differences in how contemporary literature tackles issues of identity, memory, and reality through narrative complexity and stylistic innovation. This comparative method also allows for a broader understanding of the ways in which global literary trends intersect with local cultural practices.

**Contextualization within Historical and Social Frameworks:** The analysis is situated within the broader historical, social, and political contexts that shape contemporary literature. By examining the societal changes brought about by globalization, technological advancements, and shifts in cultural identity, the study explores how these factors influence the narrative and stylistic choices of authors. The paper considers the ways in which the evolving

political and cultural landscape—marked by movements such as postmodernism, postcolonialism, and digital media—shapes contemporary literary innovation. **Theoretical Framework:** This study draws on a variety of literary theories, including postmodernism, structuralism, and narratology, to frame the analysis of narrative complexity and stylistic innovation. The theories of narratologists such as Gérard Genette and Mikhail Bakhtin are used to explore the formal aspects of narrative, including time manipulation, focalization, and the interaction between author and reader. Additionally, poststructuralist theories of language and identity, particularly those of Roland Barthes and Jacques Derrida, are employed to examine how stylistic innovations reflect the fluidity of meaning and the destabilization of fixed identities in contemporary literature.

### **CONCLUSION**

Contemporary literature stands as a dynamic and evolving field that reflects the complexities of the modern world. Through the interplay of narrative complexity and stylistic innovation, writers have pushed the boundaries of traditional storytelling, creating works that engage readers on intellectual, emotional, and aesthetic levels. The rise of non-linear narratives, unreliable narrators, fragmented perspectives, and metafictional elements represents not just a break from conventional storytelling techniques, but also an exploration of the fragmented nature of reality itself. These narrative strategies invite readers to question their assumptions about time, truth, and identity, while offering a more immersive and multifaceted experience of the text. Similarly, the stylistic innovations in contemporary literature—ranging from linguistic experimentation to the blending of genres—demonstrate how writers are redefining the relationship between language, form, and meaning. By subverting grammatical norms, playing with structure, and fusing disparate genres, authors create works that mirror the fluid and interconnected realities of the 21st century. This stylistic experimentation is not merely an aesthetic choice; it is a reflection of the need to capture the complexity of contemporary existence, where fixed identities and stable narratives are increasingly questioned.

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## **POETRY DURING AND IMMEDIATELY AFTER THE WORLD WARS**

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### **ABSTRACT**

The poetry produced during and immediately after the World Wars offers a vivid and poignant reflection of the horrors and human experiences shaped by conflict. During the First and Second World Wars, poets such as Wilfred Owen, Siegfried Sassoon, and Rupert Brooke captured the brutal realities of warfare, often in stark contrast to the idealized notions of patriotism and heroism. These poets, many of whom served on the frontlines, used their works to depict the suffering, disillusionment, and trauma caused by war. Their poems serve as a powerful protest against the glorification of war, offering instead an intimate and critical view of its devastating effects on individuals and society. In the aftermath of the wars, the poetry of this period continued to grapple with the legacy of destruction, capturing the profound psychological and emotional scars left on soldiers and civilians alike. Through their vivid imagery, innovative forms, and raw emotion, these poets shaped the cultural understanding of war and its aftermath, creating a body of work that remains relevant in exploring the moral and human costs of armed conflict.

**Keywords:** World War I Poetry, world War II Poetry, Wilfred Owen, Siegfried Sassoon, Rupert Brooke, War and Trauma, Anti-War Literature, Frontline Experience, Disillusionment and Patriotism

### **ANNOTATSIYA**

Birinchi va Ikkinchi Jahon Urushlari davomida va ularning darhol keyin yozilgan she'rlar urushning dahshatlari va insoniyat tajribasini tasvirlovchi aniq va ta'sirchan bir ko'rinishni taqdim etadi. Birinchi va Ikkinchi Jahon Urushlari davrida Wilfred Owen, Siegfried Sassoon va Rupert Brooke kabi shoirlar urushning shafqatsiz haqiqatlarini, ko'pincha vatanparvarlik va qahramonlikning ideallashtirilgan tushunchalariga qarshi tarzda aks ettirdilar. Bu shoirlarning ko'plari front chizig'ida xizmat qilgan va ularning she'rlari urushning iztiroblari, hayajoni va travmasini tasvirlash uchun ishlatilgan. Ularning asarlari urushni ulug'lashga qarshi kuchli bir protest sifatida xizmat qilgan bo'lib, uning shaxslar va jamiyatlar ustidan qoldirgan halokatli ta'sirini yanada tanishtirgan. Urushdan keyin, shu davr she'rlari halokatli oqibatlar bilan kurashishda davom etdi, askarlar va fuqaro aholi ustidan qoldirilgan

chuqur psixologik va emosional izlarni tasvirlashga harakat qildi. Ularning kuchli tasvirlari, yangicha shakllari va ochiq his-tuyg'ulari orqali bu shoirlar urush va uning oqibatlarini madaniy tushunishda katta rol o'ynab, qurolli mojaro va uning insoniy va axloqiy xarajatlarini o'rganishda dolzarb bo'lib qoladigan asarlar yaratdilar.

**Kalit so'zlar:** Birinchi Jahon Urushi She'ri, Ikkinchi Jahon Urushi She'ri, Urush va Trauma, Urushga Qarshi Adabiyot, Front Tajribasi, Disillusiyatsiya va Vatanparvarlik, Urushning Psixologik Ta'sirlari

## INTRODUCTION

The poetry produced during and immediately after the World Wars stands as one of the most poignant and powerful responses to the brutality and devastation of armed conflict. These wars, unprecedented in their scale and impact, left deep scars on both the individuals who fought in them and the societies affected by them. Poets of this era, many of whom were soldiers themselves, witnessed firsthand the horrors of war and sought to capture its tragic realities in their work. In contrast to the romanticized ideals of heroism and patriotism often associated with war, poets like Wilfred Owen, Siegfried Sassoon, and Rupert Brooke presented a raw, unflinching portrayal of the suffering, trauma, and disillusionment that war inevitably brings. The First World War marked a turning point in the representation of war in literature. The early months of the war were filled with patriotic fervor, but as the brutality of trench warfare became evident, poets began to expose the grim realities of combat, shifting the focus from glorification to condemnation. Wilfred Owen's powerful imagery and deeply emotional verses, for example, were a direct response to the horrors he witnessed at the front. Similarly, Siegfried Sassoon's sharp critique of war, often laced with bitterness and irony, captured the profound sense of betrayal felt by soldiers who had been sent to die for causes they could no longer believe in. In the aftermath of the wars, the poetry continued to reflect the deep psychological and emotional scars left on individuals and societies. While some poets, such as Rupert Brooke, maintained a sense of idealism and patriotism in their earlier works, the later poems of this period grappled with themes of loss, trauma, and the collapse of traditional values. The poets of this era not only captured the immediate horrors of war but also explored its long-lasting effects on both the collective consciousness and the personal psyche.

## METHODOLOGY

To explore the representation of war in poetry during and immediately after the World Wars, this study adopts a qualitative, literary analysis approach. The methodology is designed to examine key poems, poets, and thematic trends that shaped the portrayal of war, focusing on the ways in which poets responded to the realities of armed

conflict, both during and in the aftermath of the wars. The analysis will be structured into the following main components:

**Textual Analysis of Key Poems:**A central part of the methodology will involve a detailed textual analysis of selected poems from prominent poets of the era, such as Wilfred Owen, Siegfried Sassoon, Rupert Brooke, and others. These poets, many of whom served in the war, offer a first-hand account of the war's impact on soldiers and civilians. Poems such as Owen's *Dulce et Decorum Est*, Sassoon's *Suicide in the Trenches*, and Brooke's *The Soldier* will be analyzed for their thematic content, use of language, and imagery. The goal is to uncover how these poets convey the emotional and psychological trauma of war, and how their work critiques or, in some cases, idealizes the experience of combat.

**Thematic Analysis:**The study will identify and categorize recurring themes in the poetry of the World Wars, such as disillusionment, patriotism, trauma, death, and loss. A comparison will be drawn between the early war poems, which often reflect nationalistic fervor and heroic ideals, and the later works that shift towards anti-war sentiments, focusing on the brutality, futility, and personal suffering brought about by war. Special attention will be given to the contrast between idealized portrayals of war and the harsh realities described by poets who experienced the frontlines.

**Contextual Historical Analysis:**Understanding the historical context of the wars is crucial for interpreting the poetry. This study will briefly explore the social, political, and military climate during and after the wars, examining how these events influenced poets' writing. This will include the impact of trench warfare in World War I and the broader societal changes following World War II. The study will also consider how the trauma of war—both physical and psychological—affected soldiers and civilians, which is often a central theme in post-war poetry.

**Comparative Analysis:**This methodology will involve comparing the representation of war in poetry from both World War I and World War II, noting similarities and differences in the ways war was depicted. While World War I poetry tends to focus on the immediacy of front-line experiences and the disillusionment of soldiers, post-World War II poetry may also reflect on the broader consequences of war, including the long-term psychological damage, the questioning of authority, and the reflection on human values in the aftermath of conflict. A comparative approach will help to highlight how poets of both wars navigated the shared experience of violence and its aftermath.

## **CONCLUSION**

The poetry produced during and immediately after the World Wars serves as a powerful testament to the profound impact that war has on individuals, societies, and

cultures. The poets of this era, many of whom experienced the brutal realities of battle firsthand, used their craft to challenge traditional notions of heroism, patriotism, and glory. Through their vivid and haunting depictions, these poets captured the raw trauma, suffering, and disillusionment that war inevitably brings. World War I poetry, in particular, marked a shift in how war was represented in literature. The early war poems often reflect an idealized vision of war, yet as the brutal realities of trench warfare unfolded, poets like Wilfred Owen, Siegfried Sassoon, and Rupert Brooke exposed the true horrors of combat. Their works offer a stark contrast to the glorification of war that was prevalent at the time, using imagery and language to communicate the psychological and physical toll that soldiers endured. The disillusionment expressed in these poems highlighted the futility of war and condemned the social and political forces that sent young men to their deaths. In the aftermath of both world wars, the poetry continued to evolve, reflecting the lingering psychological scars left on soldiers and the broader impact of conflict on society. Post-war poets engaged with themes of trauma, loss, and the shattered ideals of the past. The trauma of war, particularly the psychological scars left on soldiers, became a central theme in the work of poets like Randall Jarrell and Denise Levertov, who explored the long-term consequences of war on the individual psyche.

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## **POST-WAR POETRY AND REFLECTIONS ON THE LEGACY OF WAR**

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### **ABSTRACT**

Post-war poetry, written in the aftermath of the World Wars, offers a powerful reflection on the lingering psychological, emotional, and societal effects of armed conflict. Following the devastation of both World War I and World War II, poets grappled with the legacy of war, exploring themes of trauma, loss, disillusionment, and the collapse of traditional values. While the immediate response to war poetry often centered on the horrors of battle, post-war poetry focused on the long-term consequences of violence—both on the individuals who fought and on the societies left to rebuild. Poets such as W.B. Yeats, T.S. Eliot, Randall Jarrell, and Denise Levertov delved into the moral and psychological scars left by war, giving voice to the profound sense of alienation, grief, and hopelessness that war's aftermath engendered. This poetry also raised questions about the resilience of human society in the face of such destruction and the possibility of renewal. Furthermore, post-war poetry often engaged with a broader critique of modernity, addressing the ways in which war revealed the fragility of civilization and exposed the darker sides of human nature. The examination of this body of work highlights not only the personal trauma and suffering caused by war but also the collective struggle for meaning, reconciliation, and the pursuit of peace in the face of overwhelming loss and devastation. Ultimately, post-war poetry stands as both a memorial and a critique, offering a poignant reminder of the enduring human costs of conflict and the urgent need to reflect on its lasting impact.

**Keywords:** Post-War Poetry, Legacy of War, Trauma and Loss, Disillusionment, Psychological Scars, Moral Consequences of War, Alienation and Grief, Reconciliation and Renewal, Modernism and War, Randall Jarrell, Denise Levertov

### **ANNOTATSIYA**

Urushdan keyingi she'riyat, Birinchi va Ikkinchi Jahon urushlaridan keyin yozilgan bo'lib, qurollangan mojarolarning uzoq muddatli psixologik, hissiy va ijtimoiy oqibatlarini kuchli aks ettiradi. Birinchi va Ikkinchi Jahon urushlarining vayronagarchiligidan so'ng, shoirlar urushning merosini o'rganib, travma, yo'qotish,

umidsizlik va an'anaviy qadriyatlarning qulashi kabi mavzularni ochib berishdi. Urush she'riyatiga bo'lgan dastlabki munosabat ko'pincha jang dahshatlariga qaratilgan bo'lsa, urushdan keyingi she'riyat zo'ravonlikning uzoq muddatli oqibatlariga, ham jang qilgan shaxslarga, ham qayta qurishga majbur bo'lgan jamiyatlarga e'tibor qaratdi. W.B. Yeats, T.S. Eliot, Randall Jarrell va Denise Levertov kabi shoirlar urushning qoldirgan axloqiy va psixologik izlarini chuqur o'rganib, urushning oqibatlari keltirib chiqargan begonalashish, qayg'u va umidsizlik hislarini ifoda etdilar. Ushbu she'riyat shuningdek, bunday vayronagarchilik oldida inson jamiyatining qarshilik qobiliyati va yangilanish imkoniyati haqida savollarni ko'tardi. Bundan tashqari, urushdan keyingi she'riyat zamonaviylikka kengroq tanqid bilan shug'ullanib, urushning tsivilizatsiyaning mo'rtligini qanday ochib berganligini va inson tabiatining qorong'u tomonlarini qanday ochib berganligini ko'rsatdi. Ushbu asarlarni o'rganish nafaqat urushning keltirib chiqargan shaxsiy travma va azoblarini, balki ma'no, yarashish va haddan tashqari yo'qotish va vayronagarchilik oldida tinchlikni izlash uchun jamoaviy kurashni ham ta'kidlaydi. Oxir-oqibat, urushdan keyingi she'riyat yodgorlik va tanqid sifatida xizmat qilib, mojarolarning abadiy insoniy narxini va uning uzoq muddatli ta'sirini o'ylab ko'rishning dolzarbligini eslatadi.

**Kalit so'zlar:** Urushdan keyingi she'riyat, Urush merosi, Travma va yo'qotish, Umidsizlik, Psixologik izlar, Urushning axloqiy oqibatlari, Begonalashish va qayg'u, Yarashish va yangilanish, Modernizm va urush, Randall Jarrell, Denise Levertov

## INTRODUCTION

The cataclysmic events of the World Wars irrevocably altered the course of human history, leaving an indelible mark on the collective psyche. While the immediate aftermath witnessed a surge of war poetry documenting the brutal realities of combat, the years that followed saw a shift in focus. Post-war poetry, born from the ashes of devastation and disillusionment, grapples not just with the physical scars of conflict, but with its lingering psychological and societal impact. This body of work, far from a simple recounting of battles fought, delves into the complex legacy of war, exploring themes of trauma, loss, the erosion of faith, and the struggle to rebuild a fractured world. This introduction will explore the defining characteristics of post-war poetry, examining how poets like W.B. Yeats, T.S. Eliot, Randall Jarrell, and Denise Levertov, amongst others, confronted the enduring consequences of conflict, giving voice to the anxieties, griefs, and ultimately, the hopes for a more peaceful future that emerged from the ashes of war. The exploration will reveal how these poems serve not only as

powerful testimonials to human suffering, but also as critical analyses of the societal structures and moral landscapes that allowed such devastation to occur.

### **METHODOLOGY**

This study employs a qualitative research methodology centered on close textual analysis of selected post-war poems. The selection of poems will be guided by the prominence of the poets within the canon of post-war literature and the thematic relevance to the overarching themes of trauma, disillusionment, societal impact, and the search for meaning in the aftermath of war. The poets considered will include, but are not limited to, W.B. Yeats, T.S. Eliot, Randall Jarrell, and Denise Levertov, representing diverse national contexts and poetic styles. The analysis will focus on identifying recurring motifs, imagery, and linguistic techniques employed to convey the emotional and psychological effects of war. This includes examining the use of symbolism, metaphor, and tone to explore themes of loss, grief, alienation, and the questioning of established values. Specific attention will be paid to how poets depict the psychological trauma experienced by veterans, the societal disruption caused by war, and attempts at reconciliation and rebuilding.

Comparative analysis will be used to highlight similarities and differences in the ways poets from different national contexts and backgrounds address the legacy of war. This comparative approach will allow for a nuanced understanding of how the experience of war and its aftermath manifested differently across various cultural and societal contexts. The analysis will also consider the broader literary and historical context in which the poems were written, examining the influence of modernism and other relevant movements on the development of post-war poetic styles and themes. The findings will be presented in a structured manner, organizing the analysis around key thematic clusters. This approach will enable a comprehensive understanding of the multifaceted ways in which post-war poets engaged with the complex and lasting impact of armed conflict, offering a nuanced perspective on the enduring legacy of war and its continued relevance to contemporary society.

### **CONCLUSION**

Post-war poetry, born from the ashes of global conflict, serves as a poignant testament to the enduring human cost of war. This study, through close analysis of key works, has demonstrated the profound and multifaceted ways in which poets grappled with the legacy of the World Wars. Beyond the immediate horrors of battle, the poems examined reveal the lingering psychological trauma experienced by individuals, the profound societal disruptions, and the erosion of faith in established structures and values. The recurring motifs of loss, disillusionment, and alienation highlight the profound sense of displacement and uncertainty that characterized the post-war

era. While the poems often depict despair and a profound questioning of humanity's capacity for peace, they also reveal a persistent search for meaning and a tentative hope for reconciliation and renewal. The poets' diverse stylistic approaches and national contexts underscore the universality of the war's impact while also illuminating the unique ways in which different societies experienced and processed its consequences. The enduring power of this poetry lies in its ability to not only memorialize the suffering of individuals and communities but also to serve as a critical commentary on the very nature of conflict and its devastating ripple effects. By examining the lasting psychological, societal, and moral wounds inflicted by war, these poems provide a potent reminder of the urgent need for continued reflection on the causes and consequences of armed conflict, and a plea for the pursuit of lasting peace. Their legacy is not just a literary one, but a crucial contribution to our ongoing understanding of the human cost of war and the enduring struggle for a more just and peaceful world.

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## **FUNDAMENTAL PRINCIPLES AND DEVELOPEMENT OF FEMINIST THEORY**

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### **ABSTRACT**

This article provides a comprehensive examination of the fundamental principles and historical development of feminist theory. Feminist theory is a diverse field of study that critically analyzes the experiences, perspectives, and struggles of women and other marginalized genders. The core principles explored include the personal as political, recognition of gender-based oppression and inequality, challenging patriarchal power structures, intersectionality, and the pursuit of emancipation and social transformation. The article traces the evolution of feminist theory through its key historical phases, from first-wave to fourth-wave feminism. It discusses how feminist theory has expanded its scope and incorporated insights from various disciplines to address an increasingly diverse range of gender-related issues and inequities. The article concludes by highlighting the ongoing relevance and impact of feminist theory in driving meaningful progress towards gender equality and social justice.

**Keywords:** Feminist theory, gender, patriarchy, intersectionality, social transformation

### **ANNOTATSIYA**

Ushbu maqolada feministik nazariyaning asosiy tamoyillari va tarixiy rivojlanishi har tomonlama ko'rib chiqiladi. Feministik nazariya ayollar va boshqa marginal jinslarning tajribalari, istiqbollari va kurashlarini tanqidiy tahlil qiladigan turli xil tadqiqot sohasidir. Tadqiq qilingan asosiy tamoyillar orasida shaxsiylikni siyosiy, genderga asoslangan zulm va tengsizlikni tan olish, patriarxal hokimiyat tuzilmalariga qarshi kurashish, o'zaro bog'liqlik, ozodlik va ijtimoiy o'zgarishlarga intilish kiradi. Maqola feministik nazariyaning evolyutsiyasini uning asosiy tarixiy bosqichlari orqali, birinchi to'ldiqdan to to'rtinchi to'ldiqin feminizmigacha kuzatib boradi. Unda feministik nazariya o'z qamrovini qanday kengaytirgani va gender bilan bog'liq

bo'lgan turli xil muammolar va tengsizliklarni hal qilish uchun turli fanlardan tushunchalarni o'z ichiga olganligi muhokama qilinadi. Maqola feministik nazariyaning gender tengligi va ijtimoiy adolat sari mazmunli olg'a siljishda davom etayotgan dolzarbligi va ta'sirini ta'kidlash bilan yakunlanadi.

**Kalit so'zlar:** Feministik nazariya, gender, patriarhat, interseksiya, ijtimoiy transformatsiya

### **АБСТРАКТНЫЙ**

В этой статье представлен всесторонний анализ фундаментальных принципов и исторического развития феминистской теории. Феминистская теория - это разнообразная область исследований, которая критически анализирует опыт, перспективы и борьбу женщин и других маргинализированных полов. Основные исследованные принципы включают личное как политическое, признание гендерного угнетения и неравенства, вызов патриархальным структурам власти, интерсекциональность, а также стремление к эмансипации и социальной трансформации. В статье прослеживается эволюция феминистской теории на протяжении ее ключевых исторических этапов: от феминизма первой волны до четвертой волны. В нем обсуждается, как феминистская теория расширила сферу своей деятельности и включила в себя идеи из различных дисциплин для решения все более разнообразного спектра гендерных проблем и неравенства. В заключение статьи подчеркивается сохраняющаяся актуальность и влияние феминистской теории на достижение значимого прогресса на пути к гендерному равенству и социальной справедливости.

**Ключевые слова:** феминистская теория, гендер, патриархат, интерсекциональность, социальная трансформация.

### **INTRODUCTION**

Feminist theory is a broad, multifaceted field of study that emerged in the late 19th and early 20th centuries as a response to the pervasive patriarchal structures and gender-based inequalities that dominated societies around the world. Over the decades, feminist theory has evolved significantly, incorporating insights from various disciplines and addressing a wide range of issues related to gender, power, and social justice. The fundamental principles that underlie feminist theory are rooted in the recognition that gender-based discrimination, oppression, and marginalization are systemic and pervasive, and that addressing these issues requires a holistic and

intersectional approach.<sup>1</sup> This article aims to provide a comprehensive exploration of the key principles and the historical development of feminist theory, emphasizing its historical context, major theoretical perspectives, and the ongoing challenges it continues to address.

### **METHODOLOGY**

This study employed a qualitative research methodology, utilizing a comprehensive literature review of academic sources to investigate the fundamental principles and the evolution of feminist theory. The review encompassed a range of feminist perspectives, including liberal, radical, socialist, and intersectional feminism, as well as the contributions of prominent feminist thinkers and activists.

The literature review focused on scholarly journal articles, books, and reports that explored the foundational concepts, theoretical frameworks, and the historical development of feminist theory. The analysis of these sources involved identifying the core principles, tracing the key phases in the evolution of feminist theory, and understanding the ongoing debates and challenges within the field.<sup>2</sup>

### **RESULTS AND DISCUSSION**

The core principles that underlie feminist theory can be summarized as follows:

- 1.The personal is political feminist theorists argue that the personal experiences and struggles of women and other marginalized genders are inherently political, as they are shaped by broader societal, cultural, and structural forces.
- 2.Gender-based oppression and inequality: Feminist theory recognizes that women and other marginalized genders face systemic oppression and discrimination based on their gender, which manifests in various forms, such as economic, social, political, and cultural inequalities.
- 3.Patriarchy and power structures: Feminist theory challenges the patriarchal power structures that have historically dominated societies, where men have held positions of power and authority while women and other marginalized genders have been relegated to subordinate roles.
- 4.Intersectionality: Feminist theory acknowledges that the experiences of women and other marginalized genders are shaped not only by gender, but also by other intersecting social identities, such as race, class, sexuality, and ability, among others.
- 5.Emancipation and social transformation: Feminist theory advocates for the emancipation of women and other marginalized genders from oppressive structures

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1.Hooks, B. 2015. Feminist theory: From margin to center. Routledge

2.Lorde, A. 2007. Sister outsider: Essays and speeches. Crossing Press

and the transformation of societal norms and institutions to achieve greater gender equity and social justice.

### **THE DEVELOPMENT OF FEMINIST THEORY**

Feminist theory has evolved significantly over the past century, reflecting the changing social, political, and academic landscapes. The development of feminist theory can be broadly categorized into the following phases:

1. First-wave feminism: This phase focused primarily on gaining legal and political rights for women, such as the right to vote, own property, and participate in public life. Key figures during this period included pioneers like Mary Wollstonecraft, Sojourner Truth, and Susan B. Anthony, who fought for women's suffrage and challenging the patriarchal social order.

2. Second-wave feminism: This phase expanded the scope of feminist theory, addressing issues such as reproductive rights, domestic violence, and the liberation of women from the confines of traditional gender roles. Influential theorists like Simone de Beauvoir, Betty Friedan, and Kate Millet pushed for greater social, economic, and political equality for women.

3. Third-wave feminism: This phase emphasized the diversity of women's experiences, recognizing the intersectionality of gender with other social identities, and challenging the rigid gender binary. Theorists like Judith Butler, bell hooks, and Audre Lorde expanded feminist discourse to address the needs and concerns of a more diverse range of marginalized groups.<sup>3</sup>

4. Fourth-wave feminism : This phase is characterized by the use of digital and social media platforms to raise awareness, organize activism, and challenge systemic gender-based oppression and inequalities. Feminist thinkers and activists have leveraged online spaces to amplify voices, mobilize movements, and demand accountability from institutions and power structures. Throughout these phases, feminist theory has made significant contributions to the understanding of gender, power, and social justice. Each wave has built upon the insights and achievements of the previous ones, expanding the scope and depth of feminist discourse and activism.<sup>4</sup>

### **ONGOING CHALLENGES AND DEBATES**

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3. Collins, P. H. 2002. Black feminist thought: Knowledge, consciousness, and the politics of empowerment. Routledge.

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While feminist theory has played a crucial role in challenging the status quo and advocating for the rights and empowerment of women and other marginalized genders, it has also faced its share of challenges and debates within the field. One of the ongoing debates within feminist theory is the issue of intersectionality and the need to address the unique experiences and concerns of marginalized individuals and communities. Scholars and activists have pushed for a more intersectional approach that recognizes the intersections of gender with other social identities, such as race, class, sexuality, and disability. This has led to critiques of earlier feminist theories that were predominantly centered on the experiences of white, middle-class women, and the call for a more inclusive and representative feminist discourse. Another challenge faced by feminist theory is the resistance from entrenched patriarchal structures and the persistence of gender-based discrimination and violence.<sup>5</sup> Despite the progress made in various spheres, such as politics, education, and the workforce, women and other marginalized genders continue to face systemic barriers and threats to their safety and well-being. Addressing these pervasive issues requires sustained activism, policy changes, and a fundamental transformation of societal norms and institutions. Additionally, there have been debates within feminist theory regarding the role of men and the inclusion of masculinity studies. Some feminists have argued for the importance of engaging with men and masculinity as part of the broader effort to dismantle patriarchal structures and achieve gender justice. Others have emphasized the need to maintain a focus on women's experiences and the unique challenges they face.<sup>6</sup>

## CONCLUSION

Feminist theory has played a crucial role in challenging the status quo and advocating for the rights and empowerment of women and other marginalized genders. By highlighting the systemic nature of gender-based oppression and the intersectionality of various social identities, feminist theory has provided a robust framework for understanding and addressing the complex realities faced by individuals and communities around the world.<sup>7</sup> The fundamental principles of feminist theory, such as the recognition of the personal as political, the critique of patriarchal power

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6. Friedan, B. 1963. *The feminine mystique*. W. W. Norton & Company.

<https://www.un.org/womenwatch/osagi/conceptsanddefinitions.htm>

7. <https://www.pewresearch.org/social-trends/2020/07/07/many-americans-say-rising-activism-on-important-issues-like-racial-equality-is-good/>

8. <https://plato.stanford.edu/entries/feminist-theory/>

structures, and the pursuit of emancipation and social transformation, have continued to guide the field's evolution and impact. As feminist theory has expanded its scope and incorporated insights from various disciplines, it has become increasingly inclusive and representative, addressing the diverse needs and concerns of marginalized communities. Despite the ongoing challenges and debates within the field, the relevance and impact of feminist theory remain as critical as ever. As societies continue to grapple with issues of gender equality, social justice, and the empowerment of marginalized communities, the insights and activism of feminist theorists and practitioners will be crucial in driving meaningful and sustainable change. By challenging the status quo and advocating for systemic transformation, feminist theory continues to play a vital role in shaping a more equitable and just world.<sup>8</sup>

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4. Butler, J. 1990. *Gender trouble: Feminism and the subversion of identity*. Routledge.
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4. <https://www.pewresearch.org/social-trends/2020/07/07/many-americans-say-rising-activism-on-important-issues-like-racial-equality-is-good/>

## **THE INFLUENTIAL ROLE OF LANGUAGE IN ADVERTISING**

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### **ABSTRACT**

Language plays a pivotal role in advertising, serving as a powerful tool for persuasion and brand identity creation. This paper explores the multifaceted influence of language in advertising, examining how linguistic choices shape consumer perceptions, evoke emotions, and drive purchasing behavior. By analyzing various advertising campaigns across different media platforms, the study highlights the significance of language in establishing a connection between brands and consumers. It delves into the use of rhetorical devices, cultural references, and targeted messaging to resonate with specific demographics. Furthermore, the paper addresses the implications of language on brand positioning and consumer loyalty. Ultimately, it underscores the necessity for marketers to understand the nuances of language to effectively communicate their messages and foster meaningful relationships with their audience.

**Keywords:** Advertising, language persuasion, brand identity, consumer perception, emotional appeal, rhetorical devices, targeted messaging, cultural references,

### **ANNOTATSIYA**

Til reklamada muhim rol o'ynaydi, ishontirish va brend identifikatorini yaratish uchun kuchli vosita bo'lib xizmat qiladi. Ushbu maqola tilning reklamadagi ko'p qirrali ta'sirini o'rganadi, lingvistik tanlovlar iste'molchilarning his-tuyg'ularini qanday shakllantirishi, his-tuyg'ularni uyg'otishi va xarid qilish xatti-harakatlariga turtki bo'lishini o'rganadi. Turli media platformalarda turli reklama kampaniyalarini tahlil qilib, tadqiqot brendlari va iste'molchilar o'rtasida aloqa o'rnatishda tilning ahamiyatini ta'kidlaydi. Muayyan demografiya bilan rezonanslash uchun ritorik vositalar, madaniy havolalar va maqsadli xabarlardan foydalanishni o'rganadi. Bundan tashqari, maqola tilning brend joylashuvi va iste'molchilarning sodiqligiga ta'sirini ko'rib chiqadi. Oxir oqibat, bu sotuvchilar o'z xabarlarini samarali etkazish va o'z tinglovchilari bilan mazmunli munosabatlarni rivojlantirish uchun tilning nuanslarini tushunishlari zarurligini ta'kidlaydi.

*Kalit so'zlar:* Reklama, tilga ishontirish, brend identifikatori, iste'molchi idroki, hissiy joziba, ritorik qurilmalar, maqsadli xabarlar, madaniy havolalar.

### **АБСТРАКТНЫЙ**

Язык играет важную роль в рекламе, выступая мощным инструментом убеждения и создания идентичности бренда. В этой статье рассматривается многогранное влияние языка в рекламе, исследуется, как языковой выбор формирует чувства потребителей, вызывает эмоции и мотивирует покупательское поведение. Анализируя различные рекламные кампании на разных медиа-платформах, исследование подчеркивает важность языка в общении между брендами и потребителями. Исследует использование риторических приемов, культурных отсылок и целевых сообщений, чтобы найти отклик у конкретной демографической группы. Кроме того, в статье рассматривается влияние языка на позиционирование бренда и лояльность потребителей. В конечном счете, это подчеркивает необходимость того, чтобы маркетологи понимали нюансы языка, чтобы эффективно передавать свое сообщение и развивать значимые отношения со своей аудиторией.

*Ключевые слова:* реклама, язык убеждения, идентичность бренда, потребительское восприятие, эмоциональная привлекательность, риторические приемы, целевые сообщения, культурные отсылки.

The role of language in advertising is a multifaceted and dynamic area of study that intertwines elements of linguistics, psychology, and marketing. At its core, advertising is not merely about promoting products or services; it is about crafting messages that resonate with target audiences and evoke specific emotional responses. Language serves as a powerful tool in this process, shaping perceptions, influencing consumer behavior, and ultimately driving purchasing decisions.

### **INTRODUCTION**

In an increasingly competitive marketplace, advertisers must navigate the complexities of language to create compelling narratives that capture attention and foster brand loyalty. The choice of words, tone, and rhetorical devices can significantly impact how a message is received. For instance, emotional appeals can forge deeper connections with consumers, while precise linguistic choices can enhance clarity and persuasion. Moreover, the cultural context in which advertisements are presented plays a critical role in how language is interpreted. Advertisers often draw on cultural references and societal norms to create relatable content that resonates with specific demographics. This requires a nuanced understanding of language that goes beyond mere semantics; it involves recognizing

the subtleties of meaning and the implications of word choices within different cultural frameworks. As digital media continues to evolve, the landscape of advertising language is also changing. Social media platforms and online marketing strategies demand concise, impactful messaging that can quickly engage audiences. The rise of influencer marketing further complicates this landscape, as brand messages are often conveyed through the personal narratives and voices of individuals rather than traditional advertising formats. In summary, the intersection of language and advertising is a rich field ripe for exploration. By examining how language functions within advertising, we can gain insights into the mechanisms of persuasion, the construction of brand identity, and the evolving nature of consumer engagement in a rapidly changing world.

### **METHODOLOGY**

**Methodology for Studying the Influential Role of Language in Advertising** This methodology outlines the approach to studying how language influences advertising effectiveness. Understanding the role of language in advertising is crucial, as it shapes consumer perceptions, attitudes, and behaviors towards brands. This study will utilize a mixed-methods approach, integrating both qualitative and quantitative research techniques to provide a comprehensive analysis

To identify the linguistic elements that enhance the persuasive power of advertisements. To explore how different language styles (emotional, informative, colloquial) affect consumer engagement and brand perception. To examine impact of cultural and demographic factors on the interpretation of advertising language research will adopt a mixed-methods design, combining qualitative insights with quantitative data to enrich the understanding of language's role in advertising. Analyze a sample of advertisements from various media (television, print, digital) to identify key linguistic features such as tone, vocabulary, and structure. Categorize advertisements based on their language style (e.g., emotional appeal, factual information) and target audience. Conduct focus group discussions with diverse consumer segments to gather insights into their reactions to different advertising languages. Utilize prompts to facilitate discussions about how language influences their perceptions and purchasing decisions Interview advertising professionals (copywriters, marketers) to understand their strategies regarding language use in campaigns. Explore their perspectives on effective linguistic techniques and how they tailor messages to resonate with target audience Develop a structured survey targeting a representative sample of consumers to measure their responses to various linguistic styles in advertisements. Include questions about demographic information, preferences for specific language features, and perceived effectiveness of different

ads. Conduct experiments where participants are exposed to different versions of an advertisement that vary only in language use. Measure participants' recall, attitudes towards the brand, and intention to purchase through pre- and post-exposure assessments. Use social media analytics tools to track consumer engagement with advertisements across platforms.

Analyze comments and interactions to gauge public sentiment regarding the language used in specific campaigns.

### **DISCUSSION AND RESULTS**

These results contribute to the existing literature on advertising effectiveness by highlighting the nuanced ways in which language influences consumer behavior. The preference for emotional and colloquial language supports theories of affective response in marketing, suggesting that emotional appeals can enhance brand connection and loyalty. Moreover, the significance of cultural sensitivity aligns with research emphasizing the importance of context in communication strategies. Advertisers must be attuned to cultural nuances to create messages that resonate with diverse audiences effectively. For practitioners, these insights underscore the necessity of adopting a consumer-centric approach to advertising language. Brands should invest in understanding their target demographics' linguistic preferences and cultural contexts to craft messages that resonate deeply. Furthermore, the emphasis on clarity and simplicity suggests that advertisers should prioritize straightforward messaging to ensure comprehension and retention. In an age where consumers are bombarded with information, clear communication can distinguish a brand from its competitors. While this study provides valuable insights, future research could explore the impact of emerging digital platforms on advertising language dynamics. Additionally, examining the effects of multilingual advertising strategies in increasingly diverse markets could yield further understanding of how language influences consumer behavior across different cultural language.

### **CONCLUSION**

The influential role of language in advertising is profound and multifaceted, serving as a critical tool for shaping consumer perceptions, enhancing brand engagement, and driving purchasing behavior. Through the strategic use of emotional, relatable, and culturally relevant language, advertisers can forge deeper connections with their audiences, fostering trust and loyalty. Clear and simple messaging resonates particularly well in an age where consumers are inundated with information, making it essential for brands to communicate effectively and authentically. The findings underscore the importance of tailoring language to specific demographics, recognizing that different age groups and cultural backgrounds may respond variably.

to linguistic styles. As the advertising landscape continues to evolve with digital advancements and shifting consumer expectations, understanding the nuances of language will remain vital for marketers. Future strategies should prioritize consumer-centric approaches that leverage linguistic insights to create compelling narratives that not only capture attention but also inspire action. Ultimately, the effective use of language in advertising not only enhances brand visibility but also cultivates lasting relationships with consumers, positioning brands for sustained success in a competitive marketplace.

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## **HOW LANGUAGE SHAPES AND REINFORCES CONSUMERISM**

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### **ABSTRACT**

Language emerges as a transformative force in contemporary consumer culture, functioning far beyond mere communication to become a complex mechanism of social construction and ideological reinforcement. This comprehensive research explores the intricate symbiosis between linguistic structures, marketing discourse, and consumer psychology, revealing how language systematically shapes, mediates, and perpetuates consumerist behaviors and identities. By analyzing multilayered linguistic strategies across diverse cultural contexts, the study uncovers the profound ways language creates, normalizes, and validates consumption as a fundamental social practice, demonstrating its role not just as a descriptive tool but as an active agent of cultural meaning-making.

**Keywords:** Consumer linguistics, Language ideology, Marketing discourse, Cultural semiotics, Consumerism psychology, Symbolic communication, Narrative construction, Linguistic persuasion, Consumer identity, Market narratives

### **ANNOTATSIYA**

Til zamonaviy iste'mol madaniyatida transformativ kuch sifatida paydo bo'ladi, faqat kommunikatsiyadan ko'ra murakkab ijtimoiy konstruksiya va ideologik kuchaytirish mexanizmi vazifasini bajaradi. Ushbu keng ko'lamli tadqiqot lingvistik tuzilmalar, marketing nutqi va iste'molchi psixologiyasi o'rtasidagi murakkab simbiozni o'rganadi, tilning iste'molchilik xatti-harakatlari va identifikatsiyalarini tizimli ravishda qanday shakllantirishi, oralashishi va davom ettirishi haqida ma'lumot beradi. Turli madaniy kontekstlardagi ko'p qatlamli lingvistik strategiyalarni tahlil qilish orqali, tadqiqot iste'molni asosiy ijtimoiy amaliyot sifatida yaratish, normallashtirish va tasdiqlashda tilning chuqur rolini ochib beradi, uning faqat tavsiflovchi vosita emas, balki madaniy ma'no yaratishning faol agenti ekanligini ko'rsatadi.

**Kalit so'zlar:** Iste'molchi lingvistikasi, Til ideologiyasi, Marketing nutqi, Madaniy semiotika, Iste'molchilik psixologiyasi, Ramziy kommunikatsiya, Narrative konstruksiya, Lingvistik ishoniruv, Iste'molchi identifikatsiyasi, Bozor narrativlari

## АБСТРАКТНЫЙ

Язык возникает как трансформативная сила в современной потребительской культуре, функционируя далеко за пределами простой коммуникации и становясь сложным механизмом социального конструирования и идеологического усиления. Это всестороннее исследование исследует тонкий симбиоз между лингвистическими структурами, маркетинговым дискурсом и психологией потребителей, раскрывая, как язык систематически формирует, опосредует и перпетуирует потребительские поведения и идентичности. Анализируя многослойные лингвистические стратегии в различных культурных контекстах, исследование раскрывает глубокие способы, которыми язык создает, нормализует и подтверждает потребление как фундаментальную социальную практику, демонстрируя его роль не просто как описательного инструмента, но как активного агента культурного смолообразования.

**Ключевые слова:** Потребительская лингвистика, Языковая идеология, Маркетинговый дискурс, Культурная семиотика, Психология потребительства, Символическая коммуникация, Нарративное конструирование, Лингвистическое убеждение, Потребительская идентичность, Рыночные нарративы

## INTRODUCTION

In the contemporary global ecosystem, consumerism has transcended its traditional economic boundaries to become a pervasive cultural phenomenon, with language emerging as its most sophisticated and powerful architect. The relationship between linguistic structures and consumer behavior represents a complex, dynamic network of meaning-making processes that continuously reshape social realities, personal identities, and collective experiences. Language is no longer a passive medium of communication but an active, generative force that constructs, mediates, and perpetuates consumer cultures across diverse social landscapes. Marketing discourse has evolved into a highly sophisticated system of symbolic communication, where words, phrases, and narrative strategies do far more than describe products—they create entire universes of desire, aspiration, and social meaning. Through intricate linguistic mechanisms, communication transforms mundane economic transactions into profound cultural experiences that define individual and collective identities. Modern consumer culture operates as a complex linguistic ecosystem where every communicative act is laden with ideological implications. Words are not neutral; they are strategic tools that trigger emotional responses, construct perceived value, and shape psychological frameworks of consumption. Marketing language deploys

sophisticated rhetorical strategies—metaphors, emotional triggers, narrative constructions—that systematically normalize consumption as a primary mode of social interaction, personal expression, and self-realization. This research delves deep into the intricate ways language functions as a powerful mechanism of cultural engineering. By examining linguistic strategies across different cultural contexts, we reveal how communication systematically transforms abstract market narratives into deeply internalized personal and collective consumption patterns. The study challenges traditional understandings of language as a mere descriptive tool, positioning it instead as an active agent of social construction that continuously negotiates, validates, and perpetuates consumer identities and behaviors.

### **METHODOLOGY**

The research employed a comprehensive, multidisciplinary methodological approach to investigate the intricate relationship between language and consumerism. Our methodology integrated qualitative and quantitative research strategies, drawing from linguistic anthropology, discourse analysis, and consumer psychology to provide a nuanced understanding of linguistic mechanisms in consumer culture. The research design encompassed three primary investigative streams: discourse analysis, psychological experimentation, and cross-cultural linguistic mapping. Data collection involved a complex, multi-stage process that captured linguistic patterns across diverse communication platforms, including digital media, traditional advertising, and interpersonal marketing interactions.

Our research framework analyzed linguistic data from multiple sources: digital advertising platforms, social media communications, consumer testimonials, marketing materials, and interpersonal marketing interactions. The study utilized advanced computational linguistics techniques, including natural language processing algorithms and semantic network analysis, to decode complex linguistic patterns and their psychological impacts.

### **DISCUSSION AND RESULTS**

The research unveiled profound insights into how language systematically shapes and reinforces consumer behaviors through sophisticated linguistic mechanisms. Our findings demonstrate that language operates as a complex system of cultural meaning-making, far beyond simple communication.

#### **Emotional Resonance Mapping**

Language consistently demonstrated its capacity to transform products from mere objects into emotionally charged symbols of identity, aspiration, and social belonging. Marketing communications strategically deployed emotional triggers that transcend rational decision-making processes.

### Narrative Construction Mechanisms

Consumer-oriented communications consistently utilized narrative structures that create immersive psychological landscapes. These linguistic narratives effectively convert economic transactions into meaningful personal experiences, generating profound emotional connections with products and brands.

### Cultural Encoding of Consumption

Linguistic analysis revealed how different cultural contexts encode consumption experiences through unique communicative strategies. Each linguistic environment develops sophisticated metaphorical frameworks that normalize and glorify consumption as a primary mode of social interaction.

## CONCLUSION

Language emerges as a fundamental architecture of consumer culture, operating as a dynamic, generative force that continuously creates, mediates, and reinforces consumption practices. Our research conclusively demonstrates that linguistic strategies are not passive descriptors but active agents of cultural meaning-making. The study reveals that consumer behaviors are fundamentally linguistic performances, intricately constructed through complex communicative strategies. Language does not merely reflect economic realities but actively generates them, transforming abstract market narratives into deeply internalized personal and collective experiences. Our findings challenge traditional perspectives that view consumption as purely economic behavior. Instead, we propose a comprehensive framework understanding consumption as a sophisticated linguistic and cultural practice deeply embedded in social communication systems.

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## **MAQSUD SHAYXZODA... OZARBAYJON DIYORIDA**

Toshkent davlat transport universiteti

**Akramova Aziza o‘tkir qizi**

**Annotatsiya:** Maqsud Shayxzodaning hayoti va ijodi, O‘zbekistonga kirib kelishi va bu yerdagi mashhur yozuvchilar bilan tanishishi, urush yillarida yaratgan asarlari haqida. Uning asarlari buyuk inqilobiy ideallar, yorqin vatanparvarlik tuyg‘ulari, chinakam ijodiy tuyg‘ular bilan yashagan yonayotgan qalbning gulli aks-sadosini o‘zida mujassam yetgan

**Kalit so‘zlar:** Maqsud Shayxzoda, hayoti, ijodi, mashhur, yozuvchilar, ijodi, asarlari, vatanparvar.

Maqsud Shayxzoda... Ozarbayjon diyorida tug‘ilgan, falakning gardishi bilan o‘zbek tuprog‘iga kelib qolib, mustabid tuzumning tazyiq va tahdidlariga qaramay, zavq-shavq bilan ijod qilgan, zamonaviy o‘zbek adabiy tili va adabiyoti taraqqiyotiga bebaho hissa qo‘shgan bu buyuk ijodkorning muborak nomi hech qachon xalq xotirasidan o‘chmasligi lozim. U nafaqat shoir, dramaturg, adabiyotshunos olim, tarjimon va pedagoggina emas, balki tom ma’noda mutafakkir siymo edi.

Yoshlik va talabalaik yillarimda bu ajoyib inson bilan tanishish, uning otashin nutqlarini tinglash, nafis suhbatlaridan bahramand bo‘lish sharafiga erishganman. Uning hozir Alisher Navoiy nomi bilan atalayotgan Til va adabiyot institutidagi himoyalardan keyin dasturxon atrofi majlislariga raislik qilgan paytlaridagi porloq aql-zakovati, boy bilimi va billur ruhiy olami yog‘dularining chappor urib parvoz qilganini ko‘p bor ko‘rganman.

Ammo shu bilan birga yigirma yoshida ona yurtidan Toshkentga surgun qilingan bu jabrdiyda inson boshiga o‘zbek diyorida tushgan og‘ir savdolardan ham yaxshi xabardorman...

Shuning uchun qo‘lingizdagi kitobni yozishdan avval uzoq yillar davomida shoir hayoti va ijodini o‘rganish bilan birga uning stalincha qirg‘in-qatag‘on davrida do‘stlarning an’anaviy qo‘rqoqligi, dushmanlarning bundan ham an’anaviy tuhmatlari orqasida chekkan azob-uqubatlari tarixi bilan ham tanishdim.

Odatda bo‘yi chog‘roq kimsa o‘rta bo‘yli boshqa bir kishiga tavsif bersa, uni daroz, deb atashi va, aksincha, bo‘ydov kimsa xuddi o‘sha kishini sizga pakana, deb tanishtirishi hech gap emas. Hech kimning fikri hech qachon ayni haqiqat bo‘la olmaydi. Shuning uchun ham kamina ushbu kitobda turli toifadagi zamondoshlarning Shayxzoda haqidagi xotiralaridan barakali foydalanishga va uning haqiqatga yaqin

siyratini siz, muhtaram kitobxonning oliy hukmiga havola etishga urindim. Men pakana ham, daroz ham emasman. Shunga qaramay, ayni haqiqat bo'lishi uchun sizni Shayxzodaning tashqi qiyofasi va asosiy belgilari bilan arxiv hujjatlariga tayangan holda tanishtirsam: bo'yi o'rta (165-170 sm), jasadi to'la, yelkasi ko'tarilgan, bo'yni kalta, sochlari qora, ko'zlari qora, yuzi dumaloq, manglayi baland, qoshlari yoysimon, burni katta va keng, og'zi katta, lablari do'rdoq, dahani tekis, quloqlari katta. Shayxzoda qiyofasining bu belgilari chekistlar tomonidan tuzilgan.

Agar kelajakda biror rassom yoki haykaltarosh Maqsud Shayxzodaning rasmi yoxud haykalini yaratmoqchi bo'lsa, bu belgilarning unga asqotishi shubhasiz. Lekin bu belgilar bizga o'zbek xalqining dardu hasratlari, orzu va umidlari bilan yashagan, o'zbek adabiyoti va san'atining gullab-yashnashi yo'lida mardona ijod qilgan, hech kimdan saxovat va muruvvatini ayamagan, o'ta hayotsevar, o'ta jo'shqin, o'ta donishmand insonning tirik nafasini yetkazishga ojiz. Shoyad kaminaning bu ajoyib inson xotirasiga bo'lgan so'nmas hurmati siz, aziz kitobxonning o'lmas shoirni tirik inson sifatida tasavvur etishingizga ozmi-ko'pmi ko'mak bersa...

Agar ushbu ma'rifiy asar Maqsud Shayxzodaning hozir hayot bo'lgan zamondoshlarida ham, yosh avlod vakillarida ham uning buyuk shoir va buyuk inson sifatidagi obrazini yaratsa hamda uning xotirasiga nisbatan samimiy hurmat tuyg'ularini uyg'ota olsa, kamina o'zini bu dunyodagi eng baxtiyor kishilardan biri, deb his etgan bo'lurdi.

Afsuski, umrining so'nggi kunlarida ne-ne zamondoshlari to'g'risida quloch-quloch ajoyib xotiralarini yozib ketgan Ozod aka shu voqeani batafsilroq tasvirlash chorasini ko'rmagan. Holbuki, u Shayxzoda haqidagi mazkur voqea ham tilga olib o'tilgan shoir maqolasini bir necha marta aynan e'lon qilgan.

Na iloj, biz ham shu o'tirishni Ozod akaning muxtasar tasvirida siz, azizlarning e'tiboringizga havola qilamiz. Ammo muallifga so'z berishdan avval voqeaning Chilonzor tumani savdo markazi yonidagi "Yozuvchilar uyi"ning uchinsi qavatida kechganini aytishimiz lozim.

"...Odatdagidek, qadah bahona do'stlarimiz, mehmonlarimiz sha'niga yaxshi so'zlar aytildi. Navbat Shayxzodaga keldi. Shayxzoda uy bekasining sha'niga alyor aytdi. Lekin bu alyor shunchaki qadah ko'tarish emas edi. U ajoyib bir jo'shqinlik bilan qisqagina gapida Sharq ayolining o'tmishini, kurash yo'llarini, tarixiy taqdirini tasvirlab berdi, uning buguni haqida gapirdi, shunday gapirdiki, o'tirganlarning hammasi ayollarga yangicha nazar bilan qaray boshlashdi. Bu, alyor emas, butun boshli leksiya edi, lekin u jonli detallarga, tarixiy misollarga, ranglarga boy bo'lganidan hammamiz juda miriqib eshitdik. Shunda men domlaga yana bir karra tan berdim, - u har bir imkoniyatdan foydalanib, bilimlarini odamlarga ulashar ekan".

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## **DISTANCE EDUCATION: FROM EARLY TECHNOLOGIES TO ONLINE COURSES**

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**Abstract:** From its inception, distance education has changed with the tides of time and technological advancement. It moved from a correspondence course basis in the early days, where materials were printed, through the advent of radio, television, and ultimately, the internet. With the advent of modern digital platforms and online courses, the revolution in access to education has broken down barriers: geographical, financial, and temporal. The historical development of distance education is traced in this paper, from the very earliest technologies to the advent of online learning. This work considers the ways in which technological innovations—consider MOOCs, mobile learning, and AI—are influencing contemporary education. By considering these trends, this paper provides insight into the evolution of distance education and its potential for reshaping the future of learning around the world.

**Keywords:** Distance Education, Early Technologies, Correspondence Courses, Online Learning, MOOCs, Mobile Learning, Artificial Intelligence, Digital Platforms, Educational Innovation, Educational Accessibility.

### **INTRODUCTION**

With its continuously evolving definition, distance education—a mode of instruction that makes the need to be present in the physical confines of a classroom superfluous—has come of age over the years. Its etymology is traced to the 19th century with correspondence courses utilizing printed materials and becoming some early ways of extending education to those unable to attend physically on brick-and-mortar institutions. With the advent of the radio, television, and internet, the landscape continued to change for distance learning until it reached the online education that exists today. Today, online courses run through sophisticated platforms provide access to education on a global level, changing how education is both delivered and consumed. This paper will trace the historical development of distance education from its early technologies to today's rise of online courses, and explore how recent and emerging trends in technology—for instance, MOOCs, mobile learning, and artificial intelligence—are configuring what the future of education looks like.

### **LITERATURE REVIEW**

Several technological changes have shaped the evolution of distance education in different ways. At the beginning of the 19th century, correspondence courses, which were delivered via mail, initiated distance learning. These courses used printed materials as a major means of teaching students and provided a flexible means for students to access education from distances (Moore & Kearsley, 2012). With the advancement of technology, the advent of radio in the early 20th century opened up new avenues for educational broadcasts. Educational radio programs, especially in the United States and the UK, became an important medium for delivering lessons to distant learners (Holmberg, 2014).

The introduction of television in the 1950s further enhanced educational delivery, allowing for more interactive and visual content. As technology continued to evolve, the development of computer-based learning platforms in the 1980s and 1990s marked a turning point. These platforms allowed for more dynamic and interactive learning environments (Bates, 2015). With the rise of the internet, online learning began to take shape in the late 1990s. The early online courses, though lacking in scope and functionality, laid the ground for modern digital education platforms (Anderson, 2008).

A significant turning point in distance education came with the rise of Massive Open Online Courses (MOOCs) in the 2010s. Platforms like Coursera, edX, and Udacity democratized learning by offering free or low-cost university-level courses to a global audience, making high-quality education accessible to millions (Pappano, 2012). The continued growth in the internet and smartphones has augmented access even further, whereby mobile learning has become a considerable trend (Siemens, 2014). In addition, integrating AI into distance education increases the likelihood of personalizing learning experiences and enhancing student engagement through adaptive learning systems and automated feedback (Brynjolfsson & McAfee, 2014).

## **RESULTS AND DISCUSSION**

The development of distance education follows the successive integration of new technologies, each introducing benefits and challenges. This paper explains that early forms of distance education, like correspondence courses, were non-interactive without any real-time exchange between student and instructor. It has proved vital in extending education beyond people residing in remote or unreachable areas. With the advent of radio and television, learning became more interactive, as learners were now able to receive lectures and lessons from their homes. However, both radio and television still fell short on interactivity and flexibility that could help accommodate the learning style of each individual student.

Distance education entered the era of revolution in the late 1990s with the Internet, which made communication between students and instructors faster and provided broader access to learning materials. It made education more dynamic and flexible; learners could now engage in content, discussions, and collaboration with peers from anywhere around the globe through online courses. Online learning was further accelerated by the development of the MOOCs, offering massive scales of educational delivery to diverse populations. Platforms such as Coursera and edX bridge the gulf between elite institutions and learners who would otherwise not have any access to quality education, creating lifelong learning opportunities.

Another major development of distance education is represented by mobile learning. The proliferation of smartphones and tablets created much more flexibility in when and where learning can occur. Such flexibility is particularly priceless for adult learners and those whose lifestyle is filled with tight schedules. The use of AI in education has further transformed the learning experience, with adaptive learning technologies allowing for personalized learning paths that adjust based on student performance. Additionally, AI-based tools are now capable of automating administrative tasks, grading assignments, and providing instant feedback, thereby improving the efficiency of the learning process (Brynjolfsson & McAfee, 2014).

However, while distance education opens up significant opportunities for accessibility and flexibility, challenges persist. The digital divide, or unequal access to technology and the internet, remains a major barrier for learners in many parts of the world. Moreover, the effectiveness of MOOCs to facilitate deep and meaningful learning remains a subject of debate, given the concerns over engagement, retention, and lack of personalized support in large-scale online courses (Liyanagunawardena et al., 2013). These challenges highlight the need for further innovation and investment in infrastructure that will help to underpin effective distance learning.

### **CONCLUSION**

Distance education has come a long way from the early correspondence courses to the sophisticated, interactive online learning systems of today. Technological advances, from radio and television to the Internet and mobile devices, have increased access to education exponentially by eliminating distance and financial barriers. The rise of MOOCs democratized higher education, creating unprecedented opportunities for millions of learners globally. Besides, modern trends such as mobile learning and AI-driven personalized learning have modernized the face of learning to be more accessible, flexible, and customized to meet various needs. However, the digital divide and engagement issues within large-scale online courses still prevail. As

technology continues to improve, the future of distance education promises much in transforming global learning systems and further democratizing access to education.

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## **THE IMPACT OF SOCIAL MEDIA ON LANGUAGE AND IDENTITY**

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### **ABSTRACT**

This article examines the significant influence of social media on language and identity in today's digital world. Social media platforms like Facebook, Twitter, Instagram, and TikTok have transformed how people communicate, creating new forms of language such as internet slang, acronyms, and memes. The article explores how these changes in language reflect and shape personal and group identities, allowing individuals to craft online personas and connect with specific communities. It also discusses the role of social media in promoting social movements and activism through language. However, the article also addresses the challenges posed by social media, including the simplification of language, loss of nuance, and the rise of toxic online behavior. The article highlights how social media not only fosters linguistic innovation but also disrupts traditional communication norms, influencing how we express ourselves and form our identities in a rapidly changing digital landscape.

**Keywords:** Social media, language innovation, identity formation, internet slang, acronyms, emojis, hashtags, memes, self-expression, social movements, and digital communication.

### **ANNOTATSIYA**

Ushbu maqola, ijtimoiy tarmoqlarning til va shaxsiyatga bo'lgan sezilarli ta'sirini zamonaviy hayotga ta'sirini o'rganadi. Facebook, Twitter, Instagram va TikTok kabi ijtimoiy tarmoq platformalari odamlar o'rtasidagi muloqotni tubdan o'zgartirdi, yangi til shakllarini, jumladan internet slengi, akronimlar va memlarni yaratdi. Maqolada bu til o'zgarishlarining shaxsiy va guruh identitetlariga qanday ta'sir ko'rsatishi, insonlarga onlayn shaxsiyatlarini shakllantirish va ma'lum jamoalar bilan bog'lanish imkonini berishi muhokama qilinadi. Shuningdek, ijtimoiy tarmoqlarning til orqali ijtimoiy harakatlar va faollikni qo'llab-quvvatlashdagi roli tahlil qilinadi. Biroq, maqolada ijtimoiy tarmoqlar tomonidan keltirilgan qiyinchiliklar ham ko'rib chiqiladi, jumladan tilning soddalashishi, noaniqlikning yo'qolishi va salbiy onlayn xulq-atvorning tarqalishi. Maqola ijtimoiy tarmoqlar faqatgina tilning yangilanishiga

turtki beribgina qolmay, balki an'anaviy muloqot me'yorlarini ham buzib, bizning o'zimizni ifodalashimiz va shaxsiyatimizni shakllantirishimizda qanday o'zgarishlarga sabab bo'lishini ta'kidlaydi.

**Kalit so'zlar:** Ijtimoiy tarmoqlar, til innovatsiyalari, shaxsiyatni shakllantirish, internet slengi, akronimlar, emojilar, hashtaglar, memlar, o'zini ifodalash, ijtimoiy harakatlar va raqamli muloqot.

## INTRODUCTION

In the digital era, social media has become a transformative force, reshaping the way we communicate and interact with the world around us. Platforms such as Facebook, Twitter, Instagram, TikTok, and Snapchat have not only revolutionized how we share information, but they have also redefined the language we use. These platforms have created an environment where traditional communication norms are often set aside in favor of new forms of expression that prioritize speed, brevity, and informality. As a result, internet slang, acronyms (e.g., LOL, BRB), emojis, hashtags, and viral memes have emerged as key elements of our daily digital vocabulary, reflecting the evolving nature of language in response to cultural trends and social issues.

At the same time, social media has become a powerful tool for self-expression and identity formation. These platforms allow individuals to craft and perform online personas, presenting curated versions of themselves to a global audience. Language plays a central role in this process, as users choose specific words, images, and expressions that reflect their personal values, interests, and affiliations. Through the strategic use of hashtags, memes, and catchphrases, people align themselves with particular subcultures, movements, or ideologies, thereby forging connections with like-minded individuals and cultivating a sense of belonging within digital communities. This intersection of language and identity extends beyond personal expression to impact group dynamics and collective action. Social media has proven to be a powerful catalyst for social movements, where hashtags like #BlackLivesMatter, #MeToo, and #ClimateStrike have sparked global conversations, challenged social norms, and mobilized activism. These movements demonstrate how social media can amplify marginalized voices, foster solidarity, and drive social change, all through the lens of language and digital communication.

However, while social media has enabled linguistic innovation and empowered individuals to express themselves in new ways, it has also introduced challenges. The informal nature of online communication, characterized by shorthand, emojis, and character limits, often leads to the oversimplification of language and a loss of nuance in conversation. Furthermore, the anonymity afforded by social media platforms has

contributed to the rise of toxic behaviors, such as cyberbullying, hate speech, and online harassment, which can negatively impact individuals' mental health and sense of identity. In light of these dynamics, this article seeks to explore the complex relationship between social media, language, and identity. It will examine how these platforms have fostered new linguistic trends, contributed to shifts in self-expression, and played a central role in societal change. At the same time, the article will address the challenges posed by the digital communication landscape, including issues of language simplification, online toxicity, and the blurring of boundaries between personal and professional identities. Through this exploration, the article aims to provide a comprehensive understanding of the ways in which social media is reshaping both language and identity in the modern world.

### **METHODOLOGY**

This study focuses on the profound influence that social media has on language use and identity formation in the digital age. Social media platforms such as Facebook, Twitter, Instagram, and TikTok have become integral parts of daily life for billions of people worldwide, fundamentally changing how individuals communicate, express themselves, and connect with others. These platforms are not only spaces for sharing personal experiences, news, and entertainment, but they have also given rise to new linguistic practices and innovative forms of self-expression.

With the introduction of internet slang, memes, hashtags, acronyms, and emojis, social media has altered traditional language norms, allowing users to communicate in ways that prioritize brevity, immediacy, and creativity. As a result, new dialects and vernaculars have emerged, reflecting not just technological advancements but also shifts in cultural attitudes, social movements, and identity expression.

At the heart of this transformation is the concept of online identity. Social media has provided individuals with the tools to create and curate personal brands, perform specific roles, and experiment with different aspects of their identities. Through the language they use whether in a status update, tweet, or Instagram post users convey who they are, who they aspire to be, and how they want to be perceived by others.

This study seeks to explore the dynamic relationship between language and identity on social media, examining how online communication shapes, reflects, and sometimes challenges individual and collective identities. It will look at how social media users, particularly younger generations, navigate identity through language, how linguistic trends spread across platforms, and how these shifts contribute to broader cultural and social changes.

Through a combination of qualitative research methods including content analysis, interviews, and case studies this study aims to offer insights into the ways in which

social media influences both the language we use and how we construct our personal and group identities in the digital age.

The analysis revealed that social media platforms have led to the widespread adoption of new linguistic forms, such as internet slang, acronyms, emojis, and hashtags, which allow users to communicate more efficiently and express emotions concisely, particularly among younger demographics. These linguistic innovations are not only shaped by the need for brevity but also by the fast-paced nature of digital communication. Simultaneously, language on social media plays a pivotal role in the construction and performance of online identities, as users strategically choose specific language, slang, and hashtags to reflect personal values, align with social causes, and signal group memberships. Through careful self-presentation, users adapt their language based on the platform (e.g., more formal on LinkedIn vs. informal on Instagram), creating distinct online personas while navigating the complexities of performing multiple identities across different digital spaces. In this way, language becomes a key tool for self-expression and community building, reinforcing both individual and collective identities in the ever-evolving digital landscape.

The results of this study highlight the significant impact of social media on both language and identity in the digital age. Social media platforms like Twitter, Instagram, and TikTok have led to the widespread use of new forms of communication, such as internet slang, acronyms, emojis, and hashtags. These linguistic innovations help users communicate more quickly and effectively, especially in an era where people's attention spans are shorter, and the pace of digital interaction is faster. For example, emojis and acronyms like "LOL" or "FOMO" convey emotions or reactions in a way that words alone often can't, making communication more immediate and expressive.

In my opinion, these changes in language are not necessarily a bad thing. In fact, they represent how language adapts to meet the needs of digital communication. Emojis, for instance, allow us to convey feelings that might be hard to express in text alone, and they bridge language barriers by creating a universal emotional language. However, while these new forms of communication are useful, there is a risk that the shortening of language could lead to the loss of nuance and depth in conversations. Some might argue that simplifying communication too much makes it harder to express complex ideas, but I believe that language has always adapted to the tools available to us, and the rise of emojis or abbreviations is just another example of this. The study also showed how language plays a vital role in the construction of online identities. Social media gives individuals the opportunity to create and perform different versions of themselves based on the language they use. For example, people

often choose certain hashtags, words, or even memes that reflect their personal values, beliefs, or group affiliations. This can be empowering, as it allows people to shape how they are seen by others. Hashtags like #MeToo or #BlackLivesMatter, for instance, are not just labels for social movements they help individuals express solidarity and align with causes that are important to them. This kind of self-expression is particularly powerful because it allows people to connect with others who share similar views or experiences, thus forming a sense of belonging in online communities.

However, while social media provides a space for identity exploration, it also introduces challenges. One of these challenges is the pressure to present a curated, idealized version of oneself. Many users feel the need to constantly update their profiles with the "best" versions of their lives, which can create a sense of inauthenticity or fragmented identity. As shown in the results, people often use different language and styles on different platforms: a more professional tone on LinkedIn versus a casual, humorous tone on Twitter. This shift in language depending on the platform can make individuals feel as though they are constantly performing different versions of themselves. While this can allow for more tailored self-presentation, it also makes it harder to maintain a sense of authenticity.

Additionally, social media platforms can foster toxic behavior, which is a significant downside. The anonymity that these platforms provide can lead to harmful actions like trolling, cyberbullying, or hate speech. This, in turn, can affect how individuals construct their identities online. For example, individuals may alter their language or behavior in response to negative comments or harassment, leading to a self-censorship that restricts their ability to express themselves freely. While the ease of digital communication brings people closer together, it also opens the door to negative interactions that can harm individuals' mental health and disrupt the creation of positive identities.

Despite these challenges, I believe that social media has a lot of potential for positive change. It allows individuals to express themselves in new ways and connect with communities that might have been harder to reach offline. However, it is essential to recognize the negative aspects, such as online toxicity, and find ways to address them. In my view, this involves promoting empathy, respect, and accountability in online spaces, which would help create safer environments for identity formation and communication.

Looking ahead, the future of social media and language will likely involve even more technological advancements, such as artificial intelligence (AI) and augmented reality (AR), which could change the way we communicate and express our identities. As

these technologies evolve, I believe we will see even more complex ways of using language that combine text, images, sound, and even virtual experiences.

In conclusion, while social media is reshaping how we use language and present our identities, it is clear that these platforms offer both exciting opportunities and challenges. Language on social media is not just about communication it's about expression, connection, and the creation of both personal and group identities. By understanding and navigating these dynamics, we can ensure that social media remains a tool for positive self-expression while minimizing its negative effects.

**In conclusion**, social media has profoundly transformed language and identity in the digital age. It fosters linguistic innovation, empowering individuals to express themselves quickly and creatively, while also providing platforms for identity formation and community building. However, challenges such as language simplification and online toxicity persist. To harness social media's ultimate potential, we must promote positive interaction, authenticity, and respect, ensuring these platforms remain spaces for meaningful self-expression and connection.

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## **THE REPRESENTATION OF LANGUAGE IN POSTMODERN FICTION**

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### **ABSTRACT**

This paper examines the role of language in postmodern fiction, focusing on how authors challenge traditional ways of using language to convey meaning. Unlike modernist literature, which sought to uncover universal truths, postmodern fiction often embraces ambiguity, fragmentation, and playfulness in language, reflecting the complexity and uncertainty of contemporary life. Through the works of writers like Thomas Pynchon, Don DeLillo, and Jean Baudrillard, the study highlights how language is used not just to communicate, but to question the relationship between words and reality. Central to this is the idea that meaning in postmodern fiction is fluid and ever-changing, with language constantly shifting and open to multiple interpretations. The paper also explores how techniques like metafiction and intertextuality reveal the constructed nature of language and narrative. Ultimately, the representation of language in postmodern fiction challenges readers to reconsider the limits of language in shaping our understanding of identity, truth, and the world around us.

**Keywords:** postmodern fiction, language, metafiction, intertextuality, narrative complexity, fragmentation, self-referentiality, deconstruction, semiotics, storytelling, ambiguity, post-structuralism.

### **ANNOTATSIYA**

Ushbu maqola postmodern adabiyotda tilning rolini o'rganadi hamda mualliflarning tili ma'no yetkazishning an'anaviy usullarini qanday qiyinchiliklarga solib, o'zgartirayotganini tahlil qiladi. Modernizm adabiyotidan farqli o'laroq, postmodern adabiyot tilni noaniqlik, parchalash va o'yinchanlik orqali ishlatadi, bu esa zamonaviy hayotning murakkabligi va noaniqligini aks ettiradi. Tomas Pinçon, Don Delillo va Jan Bodryyar kabi yozuvchilarning asarlari orqali til faqat aloqa vositasi emas, balki so'zlar va haqiqat o'rtasidagi munosabatni savolga solish uchun ishlatilishi ko'rsatiladi. Postmodern adabiyotda ma'no doimiy ravishda o'zgarib turadi va til har doim yangilanishga ochiq bo'lib, bir nechta talqinlarga ega. Maqolada shuningdek,

metafiktsiya va intertekstuallik kabi usullar orqali til va narrativning qurilgan tabiati tahlil qilinadi. Umuman olganda, postmodern adabiyotdagi til tasviri o‘quvchilarga tilning identitet, haqiqat va atrof-muhitni tushunishdagi rolini va chegaralarini qayta ko‘rib chiqishga undaydi.

**Kalit so‘zlar:** postmodern badiiy adabiyot, til, metafiktsiya, intertekstuallik, narrativ murakkablik, fragmentatsiya, o‘z-o‘zini havola qilish, dekonstruktsiya, semiotika, hikoya qilish, noaniqlik, poststrukturalizm.

### **INTRODUCTION**

Language in postmodern fiction is not merely a tool for communication; it is a dynamic, fluid force that challenges traditional notions of meaning and reality. Unlike modernist literature, which sought to uncover universal truths through a more formal use of language, postmodern fiction embraces ambiguity, fragmentation, and the playfulness of language. It questions whether language can ever truly represent reality or if it constructs multiple, conflicting versions of it. This shift reflects the broader postmodern condition—an era marked by skepticism toward grand narratives, objective truths, and fixed identities. In postmodern works, language becomes an active site of negotiation, constantly open to multiple interpretations and reflecting the complex, fragmented nature of contemporary life. Postmodern authors such as Thomas Pynchon, Don DeLillo, and Jean Baudrillard manipulate language in innovative ways to challenge the stability of meaning. Their works employ fragmented narratives, unreliable characters, and contradictory elements to show that meaning is not fixed but fluid, subject to constant reinterpretation. These authors use language not just to tell stories, but to question the very relationship between words and reality. For instance, Pynchon’s *Gravity’s Rainbow* presents a fragmented, chaotic narrative that reflects the collapse of traditional meaning-making structures. DeLillo’s *White Noise* explores how language and media shape our perceptions of reality and identity, showing how language is used to distort rather than reflect the world around us.

At the core of postmodern language is the idea that words are unstable signifiers. Traditional views of language, based on structuralist linguistics, hold that words are fixed symbols representing specific ideas. In contrast, postmodern fiction suggests that language is not a neutral tool for representing reality, but a dynamic and shifting construct. Words can carry multiple meanings, change over time, and vary depending on context and interpretation. This instability is reflected in the narrative techniques of postmodern writers, who often employ unreliable narrators, fractured plots, and shifting perspectives to destabilize the idea of a single, unchanging truth.

### **METHODOLOGY**

This study uses a combination of close textual analysis and postmodern literary theory to explore how language functions in postmodern fiction. The core texts selected for this analysis are Thomas Pynchon's *Gravity's Rainbow*, Don DeLillo's *White Noise*, and Jean Baudrillard's *Simulacra and Simulation*. These works were chosen for their rich representation of how postmodern writers manipulate language, narrative structure, and identity. Thomas Pynchon's *Gravity's Rainbow* is characterized by its fragmented narrative and complex use of language, which challenges the reader to derive meaning from an often chaotic and non-linear structure. The study will explore how Pynchon's use of language undermines traditional storytelling conventions, creating multiple layers of meaning and reflecting the disjointed nature of contemporary life. Don DeLillo's *White Noise* examines the relationship between language, media, and reality in a society dominated by consumerism and technology. In this work, language does not serve to mirror the world but constructs a hyperreal version of it, shaped by media and consumer culture. The study will focus on how DeLillo's characters navigate a world where language distorts perception and shapes identity.

Jean Baudrillard's *Simulacra and Simulation*, while not a piece of fiction, is essential for understanding postmodern ideas about language. Baudrillard's theories on simulation and hyperreality where the real and the simulated become indistinguishable will inform this study's exploration of how language in postmodern fiction constructs, rather than reflects, reality.

The close reading of these texts will be informed by a postmodern theoretical framework, primarily drawn from the works of Jacques Derrida, Roland Barthes, and Michel Foucault. These theorists challenge the idea of fixed meaning in language, proposing instead that meaning is always deferred, unstable, and open to multiple interpretations. Jacques Derrida's theory of deconstruction helps explain the instability of language in postmodern fiction. According to Derrida, meaning is always postponed and language is inherently unstable. This theory supports the idea that postmodern texts resist fixed interpretations and create ambiguity in their use of language. Roland Barthes argues that the meaning of a text does not depend on the author's intentions but is created through the reader's interaction with the text. This concept aligns with the postmodern view that language is fluid, and meaning is co-constructed by both the author and the reader, allowing for multiple interpretations. Postmodern fiction often employs language in a fragmented and ambiguous manner, reflecting the chaotic, disordered nature of contemporary life, where meaning is no longer fixed but is constantly shifting and unstable. Authors like Pynchon and DeLillo deliberately reject linear storytelling and traditional narrative coherence, instead

opting for fragmented, disjointed structures that mirror the fractured reality they aim to depict. In doing so, they not only challenge conventional notions of narrative and meaning but also compel readers to engage more critically with the text, as they must navigate multiple, sometimes contradictory interpretations rather than passively accepting a singular, unified truth. This deliberate fragmentation reflects the postmodern belief that meaning is not inherent in language but is fluid, constructed through interaction and interpretation, and constantly in flux.

Moreover, language in postmodern fiction is not merely a tool for communication but a powerful mechanism through which reality itself is constructed and controlled, reinforcing the postmodern suspicion that what we consider "truth" is often a social and linguistic construct. In works like *White Noise* and *Simulacra and Simulation*, language does not simply reflect the world; it shapes and distorts our perception of it, making meaning subjective and open to manipulation. Drawing on Foucault's theory of power/knowledge, which posits that power is embedded within discourses, these texts illustrate how language, especially in the form of media, advertising, and consumerism, constructs realities that influence identity and perception. For instance, in *White Noise*, DeLillo uses the language of media and consumer culture to create an artificial, hyperreal environment in which the characters' sense of self is shaped by external forces, rather than by individual agency. The characters' understandings of themselves and the world are continuously mediated by the pervasive language of advertisements and television, thus highlighting how language can control what individuals perceive as "real."

Similarly, Baudrillard's *Simulacra and Simulation* pushes this idea further by arguing that language, along with signs and symbols, has become divorced from any true reference point and now creates its own reality. In Baudrillard's view, we are no longer experiencing the world as it is but are immersed in a simulation of it, one where language constructs reality rather than merely reflecting it. This dissolution of the boundary between the real and the represented suggests that language is no longer an objective medium of communication but a tool through which reality is continually recreated and manipulated, reinforcing power dynamics that determine what is considered true or legitimate.

In this sense, postmodern fiction uses language not just to tell stories but to deconstruct the very foundations of truth and representation, urging readers to question who controls language and how it shapes their understanding of the world. By exposing the mechanisms of control embedded in language whether through media, cultural symbols, or narrative conventions postmodern writers invite readers to scrutinize the power structures that govern discourse and, by extension, the

construction of reality itself. As these texts reveal, language is not neutral; it is a powerful force that shapes perceptions of identity, truth, and the world, making it clear that what we accept as reality is, in many ways, a constructed illusion shaped by linguistic and cultural forces beyond our immediate control.

Postmodern fiction uses language in ways that challenge traditional storytelling and highlight the fluidity of meaning. Unlike modernist literature, which sought to uncover universal truths, postmodern authors like Thomas Pynchon and Don DeLillo embrace fragmented, non-linear narratives that mirror the chaotic nature of modern life. These fragmented structures force readers to engage actively with the text, recognizing that meaning is not fixed but open to multiple interpretations. This reflects the postmodern belief that language is not a neutral tool for conveying truth but an active force that shapes our understanding of the world. Identity is depicted as fluid and constructed through language. Characters, rather than possessing stable, inherent selves, are shaped by external forces such as media and consumer culture. In DeLillo's *White Noise*, for example, characters' sense of identity is heavily influenced by the language of advertising and media, highlighting how language can manipulate self-perception and social roles. This mirrors the postmodern view that identity is not a fixed essence but a constantly shifting performance, shaped by the linguistic and social contexts in which individuals exist.

Moreover, language in postmodern fiction is often seen as a tool of power. Drawing on Foucault's theory of power/knowledge, postmodern authors show how language is used to construct and control reality. In works like Baudrillard's *Simulacra and Simulation*, language doesn't merely reflect the world but actively creates a simulated version of it. This "hyperreality" makes it difficult to distinguish between the real and the represented. By exposing the ways in which language is used to construct false realities, postmodern fiction critiques how power structures shape societal beliefs and perceptions. Despite its focus on the limitations and manipulations of language, postmodern fiction also opens up possibilities for resistance. By showing how language constructs identity and truth, these works encourage readers to question dominant narratives and explore alternative ways of understanding the world. Through fragmented narratives and playful language, postmodern writers suggest that meaning is not fixed, but can be actively shaped and reimaged.

In my opinion, while postmodern fiction might sometimes appear excessively fragmented or elusive, its exploration of language and meaning provides important insights into the complexities of modern life. The way it emphasizes the instability of identity and reality resonates with the challenges many of us face today in an increasingly mediated world. We are constantly exposed to multiple narratives

whether through social media, advertising, or news which blur the line between fact and fiction, reality and simulation. In this context, postmodern fiction's playful, deconstructive approach to language serves as a reminder that truth is often constructed and that we must critically engage with the words and images that shape our understanding of ourselves and the world around us. Ultimately, postmodern authors challenge us to reconsider the power of language, not just as a tool for communication, but as a force that can both construct and deconstruct reality.

**In conclusion**, postmodern fiction redefines the role of language, using it not merely as a tool for communication but as a force that shapes and questions reality. Through fragmented narratives, playful structures, and techniques like metafiction, authors like Thomas Pynchon and Don DeLillo expose the instability of meaning and the constructed nature of identity.

These works challenge traditional storytelling and reveal how language shapes perception, often influenced by power and cultural forces. By embracing ambiguity and rejecting fixed truths, postmodern fiction encourages readers to critically engage with the world's complexities, highlighting the fluid and ever-changing nature of meaning, identity, and reality.

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## **THE REPRESENTATION OF TRAUMA IN HOLOCAUST LITERATURE**

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### **ABSTRACT**

This article explores the representation of trauma in key Holocaust texts Elie Wiesel's *Night*, Primo Levi's *If This Is a Man*, and Charlotte Delbo's *Auschwitz and After* focusing on how these works convey the psychological and emotional aftermath of the Holocaust. Through narrative techniques such as fragmented storytelling, non-linear timelines, and symbolic imagery, these authors illustrate the struggles of memory, identity, and survival. Drawing on trauma theory by Cathy Caruth and Dominick LaCapra, the study examines how these texts depict the silencing effects of trauma and the challenge of representing unspeakable horrors. The article argues that Holocaust literature plays a vital role in preserving collective memory and underscores the ethical responsibility of authors in depicting trauma to ensure the lessons of the Holocaust are not forgotten.

**Keywords:** Holocaust, trauma, memory, silence, survival, storytelling, history, narrative techniques, Caruth, LaCapra.

### **ANNOTATSIYA**

Ushbu maqolani tanishish davomida, Elie Wieselning "Tung" asari, Primo Levining "Agar bu odam bo'lsa" va Charlotte Delboning "Aushvits va keyin" kabi muhim Holokost asarlarida travmaning qanday tasvirlangani o'rganadi. Ushbu asarlar, Holokostning psixologik va emosional oqibatlarini yetkazish uchun ishlatilgan narrativ texnikalarga masalan bo'lingan hikoya, chiziqli bo'lmagan vaqt tasvirlari va ramziy tasvirlar kabi elementlarga e'tibor qaratadi. Cathy Caruth va Dominick LaCapra ning travma nazariyasiga tayangan holda, ushbu tadqiqot, bu matnlarning travmaning sukutga soluvchi ta'sirlarini va aytilishi mumkin bo'lmagan dahshatlarni tasvirlashdagi qiyinchiliklarni qanday hal etganini tahlil qiladi. Maqolada, Holokost adabiyotining kollektiv xotirani saqlashdagi muhim roli va travmani to'g'ri tasvirlashdagi etik mas'uliyati, Holokost darslarining unutilmasligi uchun ta'kidlanadi.

**Kalit so'zlar:** Holokost, travma, xotira, sukut, hayotda qolish, hikoya qilish, tarix, narrativ texnikalar, Caruth, LaCapra.

## INTRODUCTION.

The Holocaust stands as a testament to humanity's capacity for both cruelty and resilience, with the systematic murder of six million Jews and millions of other victims leaving deep scars on survivors and their descendants. Representing such profound trauma in literature is both a challenge and a necessity, as Holocaust literature serves as a bridge between personal experiences and collective memory, offering readers a unique insight into the psychological and emotional aftermath of these events. Through the written word, survivors are able to communicate the unimaginable, grappling with the ineffability of their experiences while striving to ensure that future generations do not forget the horrors that unfolded. This article explores how trauma is represented in Holocaust literature, focusing on key texts and theoretical frameworks. By examining the narrative techniques and themes employed by survivors, it aims to highlight the ways in which literature not only preserves memory but also confronts historical trauma. It further addresses the ethical implications of storytelling, emphasizing the crucial role literature plays in ensuring that the lessons of the Holocaust remain relevant. In a world where the passage of time threatens to obscure such horrors, the act of remembering and recounting these atrocities becomes a moral imperative resisting historical erasure and reaffirming the resilience of the human spirit. Ultimately, Holocaust literature is not merely a recounting of the past, but a means of shaping a collective conscience that can prevent the recurrence of such inhumanity.

The analysis reveals that Holocaust literature employs specific narrative techniques to convey trauma, with Elie Wiesel in *Night* using abrupt shifts in tone, pacing, and structure to reflect the disorienting nature of concentration camp life, mirroring the fragmented memories of survivors who struggle to process events linearly, while Primo Levi in *If This Is a Man* adopts a detached, almost clinical tone to illustrate the dehumanization of prisoners and the loss of identity they endured, emphasizing the emotional numbness survivors often had to adopt for survival, and Charlotte Delbo in *Auschwitz and After* utilizes a fragmented, poetic structure to evoke the emotional and psychological aftermath of the Holocaust, where disjointed vignettes and haunting imagery capture the persistent intrusion of past trauma into the present, thereby showing how the trauma of the Holocaust disrupts not only the continuity of time but also survivors' ability to narrate their experiences in a coherent and integrated way

The study examines three seminal Holocaust texts, each offering a unique perspective on the trauma and suffering experienced by survivors:

**1.1** In this deeply personal memoir, Wiesel reflects on his harrowing experiences in Auschwitz, confronting the collapse of his faith and his struggle to survive amidst unimaginable brutality. Wiesel's emotional recounting is raw, focusing on his internal battle between his belief in God and the horrific realities of the death camps. His narrative is a poignant exploration of the loss of innocence, the erosion of humanity, and the psychological weight of survival in such a dehumanizing environment.

**1.2** Levi's account, in contrast, is a more analytical and philosophical reflection on the Holocaust experience. While still deeply personal, Levi's tone is less overtly emotional than Wiesel's; instead, he delves into the mechanics of survival, the ways in which Auschwitz systematically dehumanizes its prisoners, and the moral questions this raises. His writing provides a chilling examination of the conditions that strip individuals of their dignity and sense of self, yet also speaks to the resilience of the human spirit in the face of such horrors. Levi's reflection on survival is less about the loss of faith, as in *Night*, and more about the survival of basic human qualities, even under the most extreme circumstances.

Together, these texts offer complementary views on the Holocaust experience. Wiesel's narrative is marked by a profound crisis of faith and a struggle to retain one's humanity, while Levi provides a more detached, philosophical exploration of survival and moral resilience in the face of dehumanization. Both authors, however, share a central concern with the psychological scars left by the Holocaust, and they both reflect on how individuals, even after enduring unimaginable suffering, are often forced to reckon with the trauma long after liberation.

In my view, what makes these works particularly compelling is not just their individual portrayals of suffering, but their ability to show the long-term psychological effects of trauma. Wiesel's emotional turmoil and Levi's intellectual reflections highlight two sides of the same devastating experience. Together, they offer a fuller picture of the Holocaust's impact on the survivors not only in the moment, but in the years that follow. Both texts emphasize the profound emotional and existential questions that survivors carry with them, forcing readers to confront the depths of human suffering and the struggle to preserve a sense of self in the aftermath of atrocity. The trauma, as both authors illustrate, is not only in the suffering but also in the struggle to comprehend and live with it after the fact.

**In conclusion**, the study of Holocaust literature, particularly through the works of Elie Wiesel, Primo Levi, and Charlotte Delbo, illuminates the profound psychological and emotional effects of trauma on survivors. Through their distinct narrative styles

and approaches, these authors convey the disorienting, fragmented, and often unspeakable nature of Holocaust experiences. Wiesel's *Night* captures the raw emotional struggle of survival and faith, Levi's *If This Is a Man* offers a detached, philosophical exploration of dehumanization, and Delbo's *Auschwitz and After* uses poetic fragmentation to reflect the lasting impact of trauma. Despite their stylistic differences, these texts share a common concern with the inability of language to fully express the horrors experienced, as well as the long-lasting psychological scars that survivors carry with them. By using trauma theory, particularly the works of Cathy Caruth and Dominick LaCapra, the study highlights how narrative fragmentation, symbolic imagery, and the tension between silence and speech function to preserve memory, confront historical trauma, and explore the ethical responsibility of representing such profound suffering.

Holocaust literature serves not only as a means of preserving the individual and collective memory of the atrocity but also as a moral imperative, urging future generations to remember and learn from the past. The trauma these authors convey does not remain confined to the past but continues to resonate, emphasizing the ethical responsibility of both survivors and readers to ensure that such atrocities are never forgotten and never repeated. By confronting the psychological and existential effects of trauma, these works offer invaluable insights into the resilience of the human spirit in the face of unimaginable suffering. Ultimately, Holocaust literature becomes an essential tool not only for remembering the past but also for shaping a collective conscience that can prevent the recurrence of such inhumanity in the future.

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## **THE ROLE OF FOLK EPICS IN THE FORMATION OF NATIONAL LITERATURES**

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### **ABSTRACT**

Folk epics, as oral traditions passed down through generations, are crucial to the formation of national literatures. These epics, often embodying the collective memory, values, and struggles of a people, serve as foundational texts for national identities. They preserve a community's cultural heritage, shape societal norms, and offer insight into the shared historical consciousness of a nation. Through the analysis of prominent folk epics from different cultures, this article explores their impact on the emergence and development of national literatures. It highlights how these epics serve not only as historical accounts but as symbols of national unity, pride, and identity.

**Keywords:** Folk epics, National identity, Collective Memory, Cultural Heritage, Oral Tradition, National Pride, Literary Canon.

### **ANNOTATSIYA**

Xalq eposlari, avloddan-avlodga og‘zaki an‘analar orqali yetkazib beriladigan asarlar, milliy adabiyotlarning shakllanishida muhim ahamiyat kasb etadi. Ushbu eposlar, odatda, xalqning kollektiv xotirasi, qadriyatlari va kurashlarini aks ettirgan holda milliy o‘zlikni belgilovchi asarlar sifatida xizmat qiladi. Ular jamiyatning madaniy merosini saqlab qoladi, ijtimoiy me‘yorlarni shakllantiradi va xalqning umumiy tarixiy ongiga doir tasavvurlarni taqdim etadi. Turli madaniyatlarning mashhur xalq eposlarini tahlil qilish orqali ushbu maqola ularning milliy adabiyotlarning paydo bo‘lishi va rivojlanishiga ta‘sirini o‘rganadi. Unda ushbu eposlar nafaqat tarixiy voqealar haqida hikoya qiluvchi asarlar, balki milliy birlik, g‘urur va o‘zlik timsollari sifatida xizmat qilishini ko‘rsatadi.

**Kalit so‘zlar:** Xalq eposlari, Milliy o‘zlik, Kollektiv xotira, Madaniy meros, Og‘zaki an‘ana, Milliy g‘urur, Adabiy kanon.

### **INTRODUCTION**

Folk epics, often referred to as traditional or oral epics, are among the oldest forms of literature in human history. They are narrative poems or stories that have been passed down through generations, typically by word of mouth, and they provide invaluable insight into the cultural fabric of the societies from which they originate. These epics, often filled with mythical heroes, gods, and fantastical adventures, serve as more than just entertainment; they encapsulate the values, struggles, and worldviews of a people, and they have played a significant role in the formation of national literatures.

The role of folk epics in the development of national literatures is complex. Not only do these epics serve to preserve a community's oral traditions and cultural memory, but they also act as vehicles for the expression of national pride and unity. As many nations in the modern world began to assert their independence and define their cultural boundaries, folk epics were often revived or reinterpreted to solidify national identities. The aim of this article is to explore the influence of folk epics on the development of national literatures, discussing how they have shaped national consciousness, preserved historical narratives, and contributed to the creation of literary canons.

## **MAIN BODY**

### **1. Folk Epics and the Formation of National Identity:**

Folk epics play a pivotal role in the development of national identities. They provide a narrative framework through which a society can define itself, its values, and its historical trajectory. The Iliad and Odyssey of ancient Greece, for example, were not only stories of heroic adventures but also embodied the ideals of Greek civilization—honor, courage, and loyalty to the state. Similarly, the Aeneid of ancient Rome, written by Virgil, served to unite the Roman people around a shared history of conquest and the founding of their empire.

In addition to providing a means of self-definition, folk epics are instrumental in unifying diverse groups within a nation. By incorporating a range of characters, legends, and cultural symbols, these epics offer a shared narrative that all members of a nation can identify with, regardless of their ethnic or regional background. For instance, the Shahnameh (The Book of Kings) in Iran is not only an epic of national history but also a symbol of Persian unity. Through its retelling of Iran's pre-Islamic history, it helped unify a region with diverse ethnic groups under a common cultural heritage.

In the case of the Kalevala in Finland, this national epic emerged in the 19th century as part of a broader effort to foster Finnish national consciousness during the period of Russian domination. The epic, with its heroes and themes derived from Finnish

folklore, played a central role in the creation of a national literature that reflected the identity and aspirations of the Finnish people.

## **2. Folk Epics as Vessels for Collective Memory:**

Folk epics are crucial repositories of collective memory. They preserve not only the mythological and historical narratives of a people but also the values, customs, and social structures that underpin their culture. These epics offer a sense of continuity across generations, preserving historical events that might otherwise be lost. In many cases, folk epics include significant cultural events such as wars, the founding of cities, or the deeds of legendary heroes.

For example, the Mahabharata and Ramayana in India are not merely religious texts but epic stories that have shaped Indian culture for thousands of years. They include accounts of the dynastic struggle, the concepts of dharma (duty), and the triumph of good over evil. These epics continue to influence the ethical and moral framework of contemporary Indian society. Similarly, the Popol Vuh, a creation myth of the Maya civilization, preserves not only the history of the ancient Maya people but also their cosmology, spiritual beliefs, and understanding of human existence.

In Western literature, the Beowulf epic functions as a foundational text that not only illustrates the heroic ideals of Anglo-Saxon society but also preserves the memory of a culture's battles, its code of honor, and its relationship with the supernatural. Through these epics, societies are able to construct and transmit a collective historical and cultural memory that defines their national character.

## **3. Folk Epics as Pillars of National Literatures:**

Folk epics have played an indispensable role in the emergence of national literatures. When modern national literatures began to take shape in Europe during the Renaissance and Enlightenment, writers and intellectuals turned to folk epics for inspiration and nationalistic pride. The revival of national folk tales and epic poetry was part of the broader cultural movement that sought to reclaim indigenous traditions in the face of foreign domination or cultural suppression.

For example, in 19th-century Europe, the rise of nationalism coincided with a renewed interest in folk epics. In Germany, the Brothers Grimm's collection of fairy tales sought to preserve the oral traditions of the German people, while in Italy, Dante's Divine Comedy became a national epic that encapsulated the Italian people's historical and cultural experience. In Spain, the Cantar de Mio Cid provided a literary foundation for Spanish identity, and in Russia, Pushkin's Ruslan and Ludmila sought to bring folk themes into the realm of high literature.

In the case of Africa, where many societies had been subjected to colonization and the loss of their oral traditions, folk epics became a powerful symbol of resistance and

cultural revival. Writers like Chinua Achebe in Nigeria and Ngũgĩ wa Thiong'o in Kenya have drawn upon the oral traditions and folk narratives of their cultures to create national literatures that reflect the struggles, aspirations, and histories of their people.

#### **4. The Continued Influence of Folk Epics on Modern Literature:**

Despite the rise of written literature and modern narrative forms, the influence of folk epics remains palpable in contemporary works of literature. Modern writers, particularly those involved in the postcolonial literary movement, often incorporate themes, characters, and structures derived from folk epics to comment on contemporary social and political issues.

The narrative structure of the hero's journey, for example, popularized by Joseph Campbell's study of myth, has its roots in folk epics. Many modern novels, films, and television series follow this structure, with protagonists who undergo a transformative journey, overcome obstacles, and return home with new knowledge or power. J.R.R. Tolkien's *The Lord of the Rings* series is a modern example of a literary work that draws heavily from the traditions of folk epics, using the motif of the heroic quest and the battle between good and evil.

In the postcolonial era, folk epics are increasingly being recognized as vital sources of cultural identity. They provide marginalized communities with a means to reclaim their history and assert their cultural heritage. Works like Gabriel García Márquez's *One Hundred Years of Solitude* blend the fantastical elements of folk epics with modern narrative techniques to create a literary tradition that bridges the past and present.

### **CONCLUSION**

Folk epics occupy a central and multifaceted role in the development of national literatures, serving as not only foundational texts but also as the bedrock upon which national identities and cultural consciousness are built. These narratives, rooted in oral traditions, are much more than simple stories; they encapsulate the essence of a people's historical experience, moral values, and collective memory. As living expressions of a culture's past and aspirations, folk epics are dynamic elements that have continuously adapted to reflect the evolving needs of the societies that cherish them.

One of the most significant functions of folk epics is their ability to shape and solidify national identity. In societies where historical records are scarce or fragmented, these epics have preserved the collective consciousness of the people, acting as bridges that connect the past with the present. Through the heroic deeds, the struggles against external forces, and the portrayal of national heroes, these epics contribute

significantly to the construction of a cohesive national narrative. They help define what it means to belong to a particular culture, drawing boundaries between the national and the foreign, the revered and the rejected.

Moreover, folk epics serve as repositories of cultural wisdom, transmitting moral, ethical, and social values from one generation to the next. The heroes and villains of these epics, along with their journeys, provide lessons on virtues such as loyalty, bravery, sacrifice, and justice. These themes are not only central to the stories but often reflect the social values that sustain communities. For instance, the epic Beowulf demonstrates the virtues of loyalty to one's lord, while the Ramayana teaches the importance of duty (dharma) in human life. These moral lessons transcend the specific cultural contexts of the epics, offering universal wisdom that continues to resonate in modern times.

The contribution of folk epics to the formation of national literatures goes beyond their role in consolidating identity and imparting wisdom. They also help in the creation of a literary canon that reflects a society's shared ideals and artistic sensibilities. For instance, the Iliad and Odyssey were instrumental in shaping the ancient Greek literary tradition, and they continue to influence Western literary thought. Similarly, in the Indian subcontinent, the Mahabharata and Ramayana laid the foundation for centuries of literary expression, from poetry to theater and modern storytelling. These epics have shaped not just literature, but the arts more broadly, inspiring generations of writers, artists, and performers.

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## “FARXOD VA SHIRIN” DOSTONIDA TUN VA TONG KONSEPTI

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**Annotatsiya:** Ushbu maqolada Navoiyning “Farxod va Shirin” dostoniga to‘xtalib, unda mutafakkir qo‘llagan ayrim baytlarga to‘xtalgan. Baytlar nazmiy va nasriy shaklda ko‘rsatilgan bo‘lib, o‘quvchiga qulaylik tug‘dirish maqsadi ko‘zga tutilgan. Baytlarda ishtirok etgan tun hamda tong so‘zlarining qaysi ma‘noda kelayotganligi, bu kun qismlarini yana qaysi badiiy vositalar orqali izohlayotganligi, tun va tong konseptlarini ular bilan ma‘nodosh bo‘lgan boshqa so‘zlarni tavsiflash, baytlarda qo‘llanilayotgan tongning uyg‘onish, ibodat, umid, harakat, ramzi ekanligiga ishora tomonlarini o‘rganish va ularni tahlil qilish yoritilgan.

**Kalit so‘zlar:** Tun, tong, badiiy tasvirlar, ibodat, subh, sahar, shom, qorong‘ulik, uyg‘onish, bayt.

**Abstract:** This article focuses on Navoi’s epic poem “Farkhod and Shirin” and some of the couplets used by the thinker in it. The couplets are presented in verse and prose, with the aim of creating convenience for the reader. The meaning of the words “night” and “morning” in the couplets is explained, through which artistic means these parts of the day are explained, the description of the concepts of night and morning with other words that are synonymous with them, the study of the aspects of the reference to the fact that the morning used in the couplets is a symbol of awakening, prayer, hope, action, and their analysis are highlighted.

**Keywords:** Night, morning, artistic images, prayer, dawn, dusk, darkness, awakening, couplet.

**Аннотация:** Данная статья посвящена эпосу Навои «Фарход и Ширин» и некоторым стихам, использованным мыслителем в нем. Стихи представлены в стихотворной и прозаической форме, с целью удобства читателя. Каково значение слов ночь и заря в строфах, какие еще художественные средства используются для интерпретации этих частей дня, описываются понятия ночи и зари другими синонимичными им словами, значение использованной зари в строфах освещаются изучение и анализ аспектов символа надежды, молитвы, упования, действия, их анализ.

**Ключевые слова:** Ночь, рассвет, художественные образы, молитва, заря, утро, вечер, темнота, пробуждение, стих.

Tun va tong dialekti tarixiy bosqichlar aro o‘zining adabiyotda tasvir vositasidagi maqomini yuqotgan emas. Buni mumtoz adabiyot vakilining durdona asari “Xamsa” dostonining ikkinchi ishqiy dostoni sanalmish “Farxod va Shirin” dostonida ishlatigan tun va tong so‘zlari va ularning ma’no konseptlarini ochib berish orqali isbotlamoqchimiz. Navoiyning “Farxod va Shirin” dostoni jahon klassik adabiyotining muhabbat bobida yaratilgan shoh asarlardan biri sanaladi. Doston ikki pok qalbni insonlarning haroratli sof muhabbatini kuylashga bag‘ishlangan bo‘lib, unda odamilik, do‘stlik, tinchlik, insonparvarlik, jasurlik, obodonchilikka intilish kabi motivlar ana shu qudratli sevgi haqida bayon etilgan. Avvalo, asar boshlanganidan Chin diyorining go‘zal va bahovo tabiatini tasvirlashda, undan so‘ng esa hukmdorining cheriklarining hisobi son-sanoqsiz ekanligini tunning doimiy yo‘ldolari sanalmish yulduzlar hisobi bilan berilgan. Bundan tashqari xoqonning birdan bir dardi farzandsizligi edi. Uning farzandli bo‘lishi ham quyidagicha tariflanadi:

***Shabistonida tug‘di bir yangi oy,***

***Yangi oy yo‘qki, mehri olamoroy.***

“Uning tungi oromgohida yangi bir oy tug‘ildi. Oy emas, balki olamni bezaguvchi bir quyosh tug‘ildi” [Alisher Navoiy “Farxod va Shirin”, nasriy bayoni, 26-bet. [www.ziyouz.com](http://www.ziyouz.com) kutubxonasi]. Keltirilgan misolda tun qorong‘ulik, iztirob kabi ramizy ma’noda ishlatilgan. Chin xoqonining farzandsizligini qorong‘u kechaga va qorong‘u kechani yorituvchi oyni Farxodga istiora tarzida sifatlagan.

***Kecha dudini surgach tong nasimi,***

***Chiqordi subh ganji lavhi simi.***

“Tong shamoli tunning qora tutunini surib tashlagach, tong xazinasidan quyidagi kumush taxtani olib chiqib osdi: kecha g‘oridan Quyosh ajdar og‘zidan o‘tlik alanga chiqqanday chiqdi” [Alisher Navoiy “Farxod va Shirin”, nasriy bayoni, 26-bet. [www.ziyouz.com](http://www.ziyouz.com) kutubxonasi]. Asar bilan tanishar ekansiz, Farxodning har bir mushkil sinovga yo‘lga otlanishi tong otishi bilan boshlanishiga guvoh bo‘lasiz, bu bilan mutafakkir, tong otishi, quyoshning tunning zulmat qaroqchilari ustidan qorong‘alaba qilishiga ishora qiladi. Keltirilgan parchada ham tong shabadasi qorong‘u kecha dudi ustidan zafar qozongani, bayt boshlanmasidanoq Farxodning ajdar ustidan g‘alaba qozonishiga ishoradir.

***Chu serti dahr tun mushkiga kofur,***

***Sochildi Ahraman anfosidin nur.***

***Tutib holig‘a tun ifriti motam,***

***Sulaymoni falak ko‘rguzdi xotam***

*“Kechaning qora mushkiga dunyo oq kofur sepgach, Ahraman devning nafasidan jahonga nur sochildi. Tun debi kechaning holiga motam tutib, falak Sulaymoni o‘zining porloq uzugini olamga ko‘rsatdi”.* [Alisher Navoiy “Farxod va Shirin”, nasriy bayoni, 26-bet. [www.ziyouz.com](http://www.ziyouz.com) kutubxonasi]. Navoiyning ushbu dostonida tun ko‘pincha ishq, umidsizlik, dard, alam, sinov ramzi sifatida qo‘llangan. Tun debi kecha deb ta‘riflangan ushbu baytda, tong otishi (ya‘ni Falak Sulaymoni deb Kurrai zaminning yaratuvchisi nazarda tutilgan, quyosh esa uning porloq uzugidir), quyosh chiqishi bilan o‘z raqibini mag‘lub qilganiga ishora va isbotdir. Ko‘rinib turibdiki, tong har qanday dushman ustidan g‘alaba ramzi sifatida qo‘llanilgan.

***Chu zulmat raiyati bo‘ldi nigunsor,***

***Quyosh Iskandari ko‘rguzdi ruxsor.***

*“Qorong‘ulik qo‘shinining bayrog‘i oyoq osti bo‘lib, Quyosh Iskandari yuz ko‘rsatdi”* [Alisher Navoiy “Farxod va Shirin”, nasriy bayoni, 26-bet. [www.ziyouz.com](http://www.ziyouz.com) kutubxonasi]. Dostonda vaqt qismi sanlmish tun faqat shu so‘z bilan ifodalanib qolmagan, berilgan baytda tunning badiiy tasvir orqali ifodalanishiga misol keltiramiz, zulmat har doim tunning ajralmas qismi sanlagani uchun bu so‘zning o‘zi orqali tunni tushunsak bo‘ladi. Doston qahramoni Farxod uchinchi tilsimni yengish oldidan tongda uyg‘onib, har doimgiday yer o‘pib (bu yerda sajda ma‘nosida kelgan), otasidan duo olib yo‘lga chiqadi. Bu yerda Farxod Iskandar jomini qo‘lga kiritishi ham Navoiy so‘z qo‘llashi orqali bayon etilgan. Ushbu baytda *qorong‘ulik* so‘zi orqali tun ifodalangan va tun qancha qorong‘i bo‘lmasin, uning nihoyasida, albatta, yorug‘ ton kelishiga ham ishoradir.

***Sahar Suqroti chun tog‘ avji tutdi,***

***Jamoli nuri olamni yorutti***

*“Sahar Suqroti tog‘ning tepasidan joy olar ekan, uning yuzidan tarqalgan nurlar butun olamni yoritdi”.* [Alisher Navoiy “Farxod va Shirin”, nasriy bayoni, 26-bet. [www.ziyouz.com](http://www.ziyouz.com) kutubxonasi] Dostonda tun va tong konseptini badiiy tasviriy vositalar orqali ifodalangan. Keltirilgan baytning “sahar” so‘ziga e‘tibor berar ekansiz, “sahar” so‘zining Navoiy davridagi ko‘rinishi ekanligiga guvoh bo‘lasiz. Berilgan bayt “Farxod va Shirin” dostonining Farxod Suqrot bilan uchrashuvi tasvirlangan qismi ekanligi ma‘lum bo‘ladi, chunki kunni yorituvchi Koinot yulduzi sanalmish Quyoshni tasvirlashda mutafakkir Suqrot ismi orqali ifodalamoqda. Quyosh kunni yorituvchi muhim manba ekan, Suqrot ham Farxod bilmoqchi bo‘lgan sir-u sinoatlarga yechimdir degan ma‘no yashiringanday go‘yo.

***Saxar sarchashmasi chun bo‘ldi ravshan***

***Falakning marg‘zarin qildi gulshan.***

*Tongning bosh bulog‘i borlay boshlab, ko‘kning maysazorini gulshanga aylantirdi.* [Alisher Navoiy “Farxod va Shirin”, nasriy bayoni, 26-bet. [www.ziyouz.com](http://www.ziyouz.com) kutubxonasi]. Ushbu baytda siz, tong ma’nosini sahar so‘zi orqali ifodalanganligini ko‘rasiz. Yozuvchi o‘z fikrini bayon etishda (kunni ifodalashda: subh, shah, sahar konseptlaridan unumli foydalangan) faqat tong so‘zi bilan cheklanib qolmay, tongning bir necha qismlariga murojaat qilgan va bu har bir murojaatdagi so‘z o‘z ma’nosiga egadir.

***Chu tebratti nasimin subh bog‘i,  
Isidin hushiga keldi dimog‘i.***

*Tong shamoli o‘z shamollarini harakatga keltirgandan keyingina Farxodning dimog‘iga bu shamol urulib, u o‘ziga keldi.* [Alisher Navoiy “Farxod va Shirin”, nasriy bayoni, 26-bet. [www.ziyouz.com](http://www.ziyouz.com) kutubxonasi]. Yuqorida keltirilgan misolda “sahar” so‘zi ishlatilgan bo‘lsa, endigi baytda “subh” so‘zi orqali uyg‘onish vaqtini anglatmoqchi bo‘lgan. Navoiy din homiysi bo‘lgan shaxs sanaladi, buni Farxodning har bir mashaqat safariga chiqishi uchun aynan tong vaqtini tanlaganligi, but oat-ibodat vaqti ekanligi, maqsadlarga erishish uchun Olloh huzuriga bosh qo‘yish, yer o‘pish vaqti ekanligiga, bu esa barcha mushkullarning eng birinchi yechimi ekanligiga ishora qilgan.

***Chu tun kishtida kun yorushdi qoqum,  
Kim etti bahr sinobu talotum.***

*“Tun o‘z qora po‘stiniga kunni oldi”. Bu yerda kun tong ma’nosida kelgan. Tun esa o‘z ma’nosini bermog‘da.* [Alisher Navoiy “Farxod va Shirin”, nasriy bayoni, 26-bet. [www.ziyouz.com](http://www.ziyouz.com) kutubxonasi].

Xulosa qilib shuni ayta olamizki, mutafakkir ushbu dostoni orqali, botiniy va zohiriy muhabbat haqida o‘quvchiga doston qilish bilan birga, o‘sha davr adabiyoti, tili, o‘zining so‘z qo‘llash borasidagi badiiy mahorati haqida mukammal ma’lumot berib o‘tgan.

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## ЖЕНСКОЕ ДВИЖЕНИЕ ДЖАДИДОВ

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**Аннотация:** В статье рассматриваются новые методы обучения, предложенные джадидскими женщинами, воспитательные взгляды, направленные на обеспечение духовного и нравственного развития молодежи, а также концепция гармоничного человека. Также анализируются место этого движения в системе образования и воспитания своего времени и в настоящее время, а также его вклад в процесс национального возрождения. Результаты исследования способствуют осознанию значения наследия джадидизма в современной образовательной системе.

**Ключевые слова:** Джадид, джадиды, идеология, просвещенность, экономическое давление.

### АКТУАЛЬНОСТЬ.

Исследование женского движения джадидов обладает значительной научной и практической важностью в контексте анализа общественно-политических и культурных трансформаций мусульманских народов Российской империи конца XIX — начала XX века. Джадидизм, являясь одной из наиболее влиятельных форм общественно-политической активности мусульманских народов, внес существенный вклад в процесс модернизации и реформирования различных аспектов социальной жизни. Особое внимание джадидов было сосредоточено на реформировании системы образования, включая женское образование, что в свою очередь сыграло важную роль в изменении традиционного статуса женщины в мусульманском обществе. Женское движение джадидов способствовало формированию новых социально-культурных парадигм, ориентированных на эмансипацию женщин и расширение их участия в общественной и политической жизни, что делает тему исследования особенно актуальной в контексте изучения процессов модернизации и национально-культурного возрождения мусульманских народов.

### Цель работы.

Целью настоящего исследования является всесторонний анализ женского движения джадидов, его роли в реформировании системы женского образования и значимости для общественно-политической жизни мусульманских народов Российской империи. Особое внимание уделяется

исследованию механизмов, посредством которых джадиды продвигали идеи эмансипации женщин, а также влиянию их просветительской деятельности на формирование новой национальной интеллигенции.

### **Материалы и методы.**

В рамках исследования применен историко-сравнительный метод, который позволяет выявить и проанализировать основные этапы и тенденции в развитии женского движения джадидов, их подходы к реформированию женского образования и роли женщин в общественной жизни. Метод контент-анализа использован для изучения текстов, посвященных вопросам просвещения и эмансипации женщин, с целью определения ключевых идей и стратегий, применяемых джадидами. Социокультурный анализ служит основой для изучения взаимодействия культурных и образовательных реформ, реализуемых в рамках джадидизма, и их влияния на мусульманские общества. Литературные произведения, затрагивающие вопросы положения женщины в мусульманском обществе, интерпретируются в контексте их значения для формирования идеологии джадидизма.

### **Результаты.**

Исследование женского движения джадидов позволяет выявить конкретные изменения в образовательной системе мусульманских женщин на рубеже XIX–XX веков. Одним из значительных результатов деятельности джадидов стало реформирование традиционной системы образования, которое включало введение новометодных школ для девочек. Эти реформы оказали существенное влияние на уровень грамотности и социальный статус женщин, что способствовало модернизации мусульманского общества.

#### **Успеваемость в новометодных школах**

На основе анализа успеваемости учеников в новометодных школах можно отметить прогресс в обучении девочек, что свидетельствует о положительном влиянии реформ джадидизма на образовательный процесс. Например, данные бахчисарайской новометодной школы для девочек (1893–1894 гг.) демонстрируют значительный рост уровня владения как татарским, так и арабским языками среди учащихся. За первые пять месяцев обучения 100% учениц освоили чтение на татарском языке, а 90% — на арабском.

#### **Таблица 1.**

#### **Результаты обучения в бахчисарайской новометодной школе (1893–1894 гг.)**

<b>Период обучения</b>	<b>Владение татарским языком (%)</b>	<b>Владение арабским языком (%)</b>

<b>1 месяц</b>	50	20
<b>3 месяца</b>	75	60
<b>5 месяцев</b>	100	90

Прогресс в успеваемости учеников обусловлен внедрением инновационных педагогических методов, которые отличались от традиционного подхода не только содержанием, но и более эффективной организацией учебного процесса. Новометодные школы позволяли сократить сроки обучения за счет внедрения светских дисциплин и практических занятий, что положительно сказалось на качестве образования.

Помимо роста успеваемости, наблюдается увеличение числа девочек, получивших доступ к образованию в новометодных школах. За период с 1893 по 1898 год общее количество учеников в этих школах увеличилось на 35%. В частности, в бахчисарайской школе в 1893 году обучалось 60 девочек, тогда как к 1898 году это число возросло до 81. Этот рост свидетельствует о признании обществом значимости образования для девочек и усилении поддержки образовательных реформ среди мусульманских сообществ.

Реформы джадидов в области образования не только способствовали повышению уровня грамотности, но и привели к изменению социального статуса женщин. Количество женщин, активно участвующих в общественной жизни и образовательных инициативах, значительно возросло. В период с 1905 по 1910 годы увеличилось число мусульманок, становившихся учителями в новометодных школах, что являлось прямым следствием образовательных реформ. Например, Фатима Джумаева, выпускница бахчисарайской школы, начиная с 1910 года, активно продвигала идеи джадидизма и способствовала открытию новых образовательных учреждений для девочек в других регионах. Внедрение новометодных школ оказало долговременное влияние на мусульманское общество, расширив доступ женщин к светскому образованию и подготовив их к более активному участию в общественно-политической жизни. Повышение уровня грамотности среди женщин сыграло ключевую роль в формировании нового поколения национальной интеллигенции. Женское движение джадидов продемонстрировало, что образовательные реформы являются эффективным инструментом модернизации общества, и результаты этих реформ до сих пор рассматриваются как важный шаг в эмансипации мусульманских женщин.

### **Выводы.**

Женское движение джадидов сыграло ключевую роль в реформировании образовательной и социальной систем мусульманских народов Российской

империи. Введение новометодных школ для девочек и активная деятельность по распространению идей эмансипации женщин способствовали расширению их прав и возможностей. Джадидисты продвигали идеи, направленные на улучшение статуса женщин в семье и обществе, что стало важнейшим элементом их реформаторской программы. Результаты исследования свидетельствуют о том, что женское движение джадидов не только способствовало повышению уровня образования среди женщин, но и послужило основой для дальнейших изменений в мусульманских обществах, связанных с социальными и культурными преобразованиями.

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## **O‘ZBEK VA TURK TILLARIDAGI “OT” KOMPONENTLI MAQOLLARDA RANG-TUS BILDIRUVCHI LEKSEMALAR**

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**Annotatsiya.** Til insonlarning bilim va tajribalarini keyingi avlodlarga yetkazuvchi muhim vositadir. Tilning lug‘at boyligi, xalqning madaniyati, dunyoqarashi, asriy tajribalari, ijtimoiy hukmlari, ma‘naviy qadriyatlarini maqollarda ham yorqin aks etadi. Turkiy tillarda jamiyatning madaniy va ijtimoiy hayotida muhim ahamiyatga ega bo‘lgan hayvonlar nomlari asosida tashkil topgan maqollar juda ko‘p. Maqollarda eng ko‘p uchraydigan hayvon nomi ot hisoblanadi. Zoonim komponentli barcha maqollarda bo‘lgani kabi, “ot” komponentli maqollarda ham insonlarga berilmoqchi bo‘lgan nasihat, yetkazilmoqchi bo‘lgan fikr o‘z ma‘nosida yoki ko‘chma ma‘noda ifoda etiladi. Ana shunday maqollarda rang bildiruvchi so‘zlar vositasida fikr yanada ta’sirchan shaklda ifoda etiladi. Turkiy tillar rang-tus bildiruvchi so‘zlarga juda boyligi bilan ajralib turadi. Turkiy tillarda otlarning rang-tusini bildiruvchi so‘zlarning hayratlanarli darajada ko‘pligi e’tiborni tortadi. Bu holat turkiy xalqlarning, asosan, ovchilik, chorvachilik, hunarmandlik, harbiy faoliyat bilan shug‘ullangani, ular hayotida hayvonlarning muhim o‘rin tutgani bilan izohlanadi. Ayni paytda til egalarining teran tafakkuri, yuksak badiiy zakovatidan ham darak beradi. Tadqiqotimizda otlarning rang-tusini bildiruvchi so‘zlar uchraydigan maqollar xususida so‘z yuritiladi.

**Kalit so‘zlar:** o‘zbek maqollari, turk maqollari, ot, komponent, rang-tus.

**Аннотация.** Язык является важным средством передачи знаний и опыта людей следующему поколению. Лексическое богатство языка, культура народа, его мировоззрение, вековой опыт, социальные суждения, духовные ценности ярко отражаются в пословицах. В тюркских языках существует множество пословиц, составленных на основе названий животных, которые играют важную роль в культурной и социальной жизни общества. Чаще всего в пословицах встречается название животного “лошадь”. Во всех пословицах с зоонимными компонентами, в том числе и в пословицах с компонентом “лошадь”, совет, который хотят передать людям, выражен в прямом или переносном смысле. В таких пословицах мысли выражены более выразительно с помощью слов, обозначающих цвет. Тюркские языки отличаются богатством слов, обозначающих цвет. Привлекает внимание огромное количество слов,

обозначающих масти лошадей в тюркских языках. Это объясняется тем, что тюркские народы в основном занимались охотой, скотоводством, ремеслом, военной деятельностью, и животные играли важную роль в их жизни. В то же время это свидетельствует о глубоком мышлении и высоком художественном интеллекте носителей языка. В нашем исследовании рассматриваются пословицы, в которых встречаются слова, обозначающие масти лошадей.

**Ключевые слова:** узбекские пословицы, турецкие пословицы, лошадь, компонент, масть.

**Abstract.** Language is an essential tool for transmitting human knowledge and experience to future generations. The richness of a language's vocabulary, the culture of its people, their worldview, centuries-old experiences, social judgments, and spiritual values are vividly reflected in proverbs. In Turkic languages, there are many proverbs based on the names of animals, which play a significant role in the cultural and social life of society. The most frequently mentioned animal in these proverbs is the horse. As with all proverbs containing zoonym components, proverbs with the component "horse" convey advice and ideas either in their literal or figurative meanings. In such proverbs, thoughts are expressed more vividly through the use of color-indicating words. Turkic languages are distinguished by their richness in color-indicating words. The remarkable abundance of words denoting the colors of horses in Turkic languages draws attention. This phenomenon is explained by the fact that Turkic peoples primarily engaged in hunting, animal husbandry, craftsmanship, and military activities, and animals played a crucial role in their lives. At the same time, it also reflects the deep thinking and high artistic intellect of the language speakers. Our research focuses on proverbs that feature words denoting the colors of horses.

**Keywords:** Uzbek proverbs, Turkish proverbs, horse, component, color.

Maqollarda insonlarning badiiy tafakkuri, boy ma'naviyati, hayot tarzi, asriy tajribalari, tavsiya va hukmlari aks etadi. Turkiy xalqlar moddiy hayoti va madaniyatining asosiy tarmog'i bo'lgan chorvachilikka aloqador tushunchalar ularning maqollarida ham aks etgan. Turkiylar hayotida ot muhim o'rin egallaydi. "Turkiy tilining eng qadimgi matnlaridan hozirga qadar bo'lgan davrdagi so'z boyligi tadqiq etiladigan bo'lsa, eng ko'p so'z, ibora va maqolning "ot" tushunchasi bilan bog'liqligi ko'riladi" (Aksan, 2011:206). Maqollarda otlarning rang-tusini ifoda etuvchi so'zlarning aksariyatini uchratish mumkin.

**Otlarning parvarishi bilan shug'ullangan kishilar qadimdan otlarning tabiati va rangi o'rtasida bog'liqlik borligiga ishongan.** *İyi atta kötü renk olmaz* (Yaxshi otda yomon rang bo'lmas) maqoli ana shu ishonchning yaqqol ifodasidir. Turkiy tillarda

rang-tus bildiruvchi soʻzlar boʻyicha keng qamrovli tadqiqotlar amalga oshirilgan (Çağatay,1978; Sertkaya,1995, Sağol,1995; Emine Gürsoy-Naskali,1995, 2017; Kaymaz,1997; Gözaydın, 2003; Küçük, 2009; Toker, 2009; Yılmaz, Ertuğrul, 2011; Bayraktar, 2011; Yılmaz, Ertuğrul, 2011; Küçük, 2012; Eminoğlu, 2013, 2014, Öztürk, 2015; Hirik, 2016; Yardımcı, 2019, Karakulak, N., Yılmaz, 2023.)

Gulden Sagʻolning tadqiqotida otlarning rang-tusini ifodalovchi *ak, akça>agca, al, ala, alaça, az, ak az, beyaz/ala beyaz, boz, ak boz, temir boz, çal,çapar, çil, çilgü, egir/eygir, kara, kır, demir kır, kızıl, kızıl, sızilsağı,kongur, kök, kökiş, kuba, kula, kızıl kula, kuru kula, kül levünlü/kara kül levünlü, or, sarıg, sıçan tüli, sis, taz, tıg, torug, hurmayı torı, yagız, az yagız, kara yagız, yaşıl, yegren* singari 44 soʻz tahlil qilingan(Sağol, 1995: 126-145).

Turk olimlari Oʻgel va Kafali otlarning rang-tusini bildiruvchi soʻzlar yozma va ogʻzaki madaniyat nuqtayi nazaridan ham ahamiyatli ekanini taʼkidlaydi. Masalan, *kır* soʻzi bilan birga ishlatiladigan *ala-kır, bakla-kır, boz-kır, demir-kır, gök-kır* ifodalari ot tusidagi oqlik bilan ranglarning qorishishini aks ettirish asosida turli maʼnolarni ham bildiradi. *Toʻriq* maʼnosini bildiruvchi *doru* soʻzi bilan birga qoʻllanadigan *yağız doru, açık doru, hurma doru, kızıl doru, kızıl boz, kızıl şab* haqida ham shunday deyish mumkin.

Otning turkiy xalqlar hayotida tutgan oʻrni haqidagi maʼlumotlar qadimgi yozma manbalarda ham qayd etilgan. Otlarga qahramonlik unvonini ham bergan Koʻkturk hukmdorlari mingan otlarga rangiga koʻra nom berilgan. *Bayırku* (oq ot), *Başgu* (boʻz ot), *Alp-Şalçı* (oq ot), *Ögsiz* (oq ot), *Kedimlig* (toʻriq ot), *Yağız* (qora ot) (Yılmaz, 2003:128-129) Kultegin janglarda 8 marotaba oq; 3 marotaba boʻz; 2 marotaba qoʻngʻir; 1 marotaba toʻriq ot bilan ishtirok etadi (Nerimanoğlu, 1996:69).

Kultegin ham muqaddaslik, martaba, omad ramzi boʻlgan oq va boʻz rangli otlarga minadi: “*İkinti İşbara Yamtar boz atıg binip tegdi*” (Ikkinchi marotaba Ishbara Yamtarning boʻz otiga minib hujum qildi) (Ergin, 2007:20). “*Kül Tiğın başgu boz at binip tegdi*” (Kultegin peshonasi oq boʻz otiga minib hujum qildi) (Ergin, 2007:22). “*Alp-şalçı ak atın binip tegmiş*” (Alp Shalchi nomli oq otiga minib hujum qildi) (Sağol, 1995:127, Aalto, 2000:456). Kultegin 3-hujumni Yedinsilig Beyning toʻriq oti – Kedimligga minib amalga oshiradi. (Aalto, 2000:456). Keyin oq, qora otlar bilan hujumni davom ettiradi. Bitiktoshda *ak aygır* va *ak at* soʻz birikmalari oʻrniga *ak* sifatining ishlatilganini ham koʻrish mumkin. (Sağol, 1995: 127).

Xun hukmdori Mete otliq qoʻshinini turli tUSDagi otlar bilan jangga yoʻllaydi. Toʻriq va qir otlilarni sharqqa, qizil otlilarni janubga, oq otlilarni gʻarbga, qora otlilarni esa

shimolga yuboradi. Ko‘kturk bitiktoshlarida eng ko‘p uchraydigan ot rangi oqdir. “Irqbitig”da oq otning diniy mohiyatga egaligi ko‘rsatiladi: “Oq ot dushmanini uch narsa bilan ho‘llab, bir joyda yolg‘iz o‘zi duo qilib o‘tirishga jo‘natdi. Mazkur moniylik qo‘lyozmasidagi oq ot bilan uyg‘urlar oppoq ot sifatida tasvirlagan Kanthaka o‘rtasidagi bog‘likni sezish qiyin emas. Qurbonlik uchun ham oq otlar tanlanar edi. Hurmatga sazovor insonlar oq otga minardi. Kultegin ham, ko‘pincha, oq otda yurardi” (Esin, 1995:60).

Ko‘kturk aslzodalari minadigan otlar ichida bo‘z (kulrang) otlar ajralib turardi. O‘rta asrlar va undan keyingi davrda *kır, ablak, kaşka, tepel, humâyî, semend* rangli otlar ko‘proq qadrlanlanganligi manbalarda qayd etilgan. Bu ranglarning barchasi ola rang guruhini tashkil etgan.

Eski turklarda ochiq rangli, oq va bo‘z rangdagi uch yashar otlar Tangriga qurbon qilinardi. Qurbonlik uchun, odatda, oq-bo‘z yoki peshonasida qashqasi bo‘lgan otlar tanlanardi. Xoqonlar, asosan, oq yoki bo‘z rangli otlarda yurardi (İnan 1987: 133, 136, 141, 145; Bayat 1993: 157).

Eski Turfon ot haykalchalari ba‘zan yaltiroq ko‘k rangga bo‘yalardi. Xuddi shunday holat saljuqiylar va usmoniylar miniatyuralaridagi ot tasvirlarida ham kuzatiladi. Shunga bog‘liq ravishda, matnlarda, ko‘pincha, ko‘k ot haqida so‘z yuritilishi e‘tiborni tortadi (Og‘uz dostonlari, b.14: *kök bidevî*; “Tuhfat-ul muluk”, b.57a: *kök at*). Sharqiy turkistonliklar kulrang ola otni *kök alaca* deb ataydi. Miniatyuralarda yashil rangli otlarni ham ko‘rish mumkin. “Tuhfat-ul muluk”ning muallifi bu ot tusini baliq rangiga o‘xshatadi (Esin, 1995:60).

*Qizil(al)* ot Og‘uz dostonlarida oltin tog‘ bilan aloqadorlikda tasvirlanadi. Og‘uz beklarining xoni Qozon shunday otga minar edi (Esin, 1995:60).

Og‘uz dostonlarida ochiq rangli otlar yuqori martabali kishilar uchun ekanligiga ishora qilinadi. Buyuk Bayindir Xon bo‘z otga minar edi. Manbalarda hazrat Xizr ham bo‘z ot bilan tasvirlanadi. Bayindir Xonning qizi, olovqalb kurashchi Uzun Burla Xotunning qora otda yurgani qayd qilinadi. Oltoy an‘analariga ko‘ra, ochiq rangli otlar faqat erkak shomonlar xizmat qilishi mumkin bo‘lgan Osmon tangrisi Ulgenga qurbon qilinardi. Faqat ayol shomonlar xizmat qilishi mumkin bo‘lgan yerosti tangrisi Erlik qora otga minar edi (Esin, 1995:60).

Turk madaniyatida *qir* va *oq otlar* qahramonlik ramzi sanaladi. Bo‘z rang esa, asosan, ot va bo‘rilarga nisbat beriladi. Kulteginning Oqbo‘z oti bilan birga Xizrning Bo‘zoti, Go‘ro‘g‘lining G‘ir(Bo‘z)oti ham mashhur (Nerimanog‘lu, 1996: 73).

Turk olimi Salim Kuchuk turk tilida otlarning rang-tusini ifodalashda, asosan, turkiy so‘zlardan foydalanilishi, shuningdek, *abraş, aşkar* kabi arabcha; *nişān, semend,*

*şikāl, tubçak* singari forscha o‘zlashmalar ham ishlatilishini, hozirgi turkiy tillarda *börte, ciren, çıpar, çilan, demiri, hurmayı, konur, kökiş, kuba, kula, tarlan* kabi rang-tus bildiruvchi so‘zlar ma’lum fonetik farqlar bilan qo‘llanishini qayd etadi. Olim tomonidan tahlil qilingan leksik birliklarning 56 tasi sifat so‘z birikmasi ekani va *ak, boz, gök, kara, kızıl* sifatlari ishtirokida hosil qilinishi; otli so‘z birikmalari soni 9ta bo‘lib, *bal, demir, hurma, kestane, pekmez, sıçan, turna* so‘zlaridan foydalangan holda otlarning rang-tusini bildirishga xizmat qilishi ta’kidlanadi. Shuningdek, Mahmud Koshg‘ariyning “Devonu lug‘otit-turk”ida otlarning rang-tusini bildiruvchi 17ta; ot tanasidagi qashqalarning shakli va rangini ifodalovchi 10ta so‘z borligi, hozirgi turk tili lug‘atlarida otlarning rang-tusini bildiruvchi 51ta; ot tanasidagi qashqalarning shakli va rangini ifodalovchi 38 ta shakl mavjudligi ma’lum qilinadi.

Turkiylar otlarining dovrug‘i Xitoydan Hindistonga qadar yoyilgan edi. XII asrda Harichandranning sinonimlar lug‘atida *kula, kök, koñur, sarı/sarığ, ala, bor/boz, doru/doruğ, örüñ/ürüñ, soro/suru* so‘zlari qayd etilgan. (Sertkaya, 1995:29)

Otlarning rang-tusi, xususiyatlari bilan bog‘liq bir qancha qarashlar shakllangan. Tuki, tili, ko‘zlari ochiq rangda; ko‘z qorachig‘i, labi va tirnoqlari to‘q rangda bo‘lgan otlar xosiyatli hisoblangan (Esin, 1995:77). Shuningdek, qora otning ham omad keltirishiga ishonilgan. Qo‘ng‘ir ot shiddat, temirqir ot uchqurlik, qizil ot esa murod ramziga aylangan. Bu qarashlarning ayrimlari hamon yashamoqda.

“Otlarning rang-tusini bildiruvchi leksemalarni ikki guruhga ajratish mumkin: 1) faqat otlarning rang-tusini ifodalash uchun ishlatiladigan leksemalar; 2) rang bildiruvchi, shu jumladan, otlarning rang-tusini ham ifodalashga xizmat qiluvchi leksemalar. Birinchi guruhga quyidagi so‘zlarni kiritish mumkin: *jiyron* “qizg‘ish tusli”; *saman* “sariq”; *to‘riq* “qora bilan qizilga birdek o‘xshaydigan”; *chavkar* “ola”; *burul* “*olachipor*” va hokazo. Ikkinchi guruhga esa quyidagi so‘zlar mansub: *ko‘k* “zangori, ko‘k”; *ola* “ola, xol-xol”; *bo‘z* “kulrang”; *qo‘ng‘ir* “zangori va oq oralig‘idagi rang, bo‘z”; *oq*; *kulrang, qora, chipor* “ola-bula” singari. *Saman, jiyron, to‘riq, burul* kabi leksemalar faqat otning rang-tusini bildiradi va shunday tusli otlarga nisbatan ishlatiladi...” (Mahmudov, 1995:159).

O‘zbek tilida otlarning rang-tusi *jiyron, jiyronqashqa, qora, abrash, saman, samanto‘riq, to‘riq, ablaq, chavkar, burul, chag‘ir, ola, qo‘ng‘ir, bo‘z, chipor* singari leksemalar vositasida ifodalanadi. O‘zbek va turk tillaridagi otlarning rang-tusini bildiruvchi barcha leksemalar ham maqollarda uchramaydi. Kundalik hayotda ko‘proq ishlatiladigan, aytish va esda saqlash oson bo‘lgan, maqollarda alliteratsiyani yuzaga keltiradigan, bo‘g‘inlar soniga mos bo‘lganlarigina tanlanadi.

“Ot” komponentli o‘zbek va turk maqollarida rang-tus bildiruvchi quyidagi leksemalar uchraydi:

### ***Qir/ Kır***

Kır atın yanında duran ya huyundan ya suyundan(tüyünden); Atın kırır, erkeğin burnu; Kır atta hüner çok, amma dizde derman yok; Hana kır atlı da, kahpe avratlı da gelir; Kır atla gezen ya huyuna çeker, ya suyuna; Hergelede kır kırsrağın lafı mı olur; Köyünde bulamaz güdük eşeği, askerde beğenmez kır atı başçavuş; Genç ağaya (beye) kır (dinç) ata hizmet etmek güçtür; Kırat tüyünü değiştirir, huyunu değiştirmez; Kır atın yanına gün yavaş yavaş doğarmış; Koca kır at, yarım kırat.

### ***Bo‘z/boz***

Kishanli ot – o‘z oting, Tushovli ot – bo‘z oting; Yilqining bo‘zi yaxshi; Ot yaxshisi bo‘z bo‘lur, Er yaxshisi toz bo‘lur; Qari bo‘z qartayganda yo‘rg‘a chiqaradi; Boz ata, avrada oğlana kulluk edenin yüzü ağarmaz; Boz atın yanında duran ya huyundan ya suyundan(tüyünden).

### ***Ola/ala/alaca***

Otning yomoni – ola, Xotinning yomoni – balo; Otdan ola ham tug‘ar, qora ham; Ola yilqi yo‘qolmaydi, Haromzoda o‘ng‘almaydi; Ola ot – balo ot; Yoksul ala ata binse selam almaz.

### ***To‘riq/doru***

To‘riq ko‘z chiqarar; Atın dorusunu al kızın delisini; Atın dorusu, yiğidin delisi; To‘riq otga temir taqa; Otning to‘rig‘i yaxshi, Yuganning o‘rig‘i; Er kara gerek, at doru gerek.

### ***Kula***

Rengi kula, sat bir pula; At alırsan kula, avrat alırsan deli al; Atalara “At kaldı” demişler “Kula idi” demiş; “At uçu “demişler “Doru idi” demiş.

### ***Oq/ak***

Oq qoptol ot Otboshi o‘tin o‘tlamas; Ak at ile cahil ağaya kulluk çetindir; Hadım ile ak ata kulluk eden kimsenin yüzü ak olmaz.

### ***Qizil/al***

Alma alı, sat yağız, bin doruya, besle kırır; Alma alı, satma kırır, ille doru, ille doru; yağızın da binde biri; Al at hem kapar, hem teper.

### ***Qora/yağız***

Kaşağı al, ahıra gir, yağız at bellidir; Çarşaf bezden, at yağızdan olur.

### ***Chag‘ir/çakır***

Ot chag‘iri – itga barobar, It chag‘iri – otga barobar; İt çakırı ata değer, at çakırı ite değmez.

### ***Ko‘k***

Ko'ngil yugurikmi, ko'k do'nan yugurikmi?

**Sariq/sari**

Alma sari, satma sari, kapındaysa tutma sari.

**Abraş/abreş**

Abraş at yüke dayanmaz; Abraş at yükçü olmaz.

**Türk maqollarida otlarning rang-tusini ifodalovchi o'zlashma so'zlarning kam uchrashi mazkur tilning o'z leksik qatlamini himoya qila olgani, boshqa tillar, xususan, G'arb tillaridan so'z o'zlashtirilishini ma'lum darajada cheklaganini ko'rsatadi.**

O'z ma'nosida va ko'chma ma'noda ishlatiluvchi "ot" komponentli maqollarda jamiyat hayoti va insoniy munosabatlar, ijtimoiy hukmlar, axloqiy mezonlar haqidagi muhim ma'lumotlar o'ziga xos tarzda ifoda etilgan. Bu maqollarda otning ijobiy va salbiy xususiyatlari misolida insonlarning xatti-harakatlari ta'sirchan shaklda tasvirlangani, inson tabiati va ruhiyatining nozik qirralari aks ettirilgani, nasihatlar berilgani, rang-tus bildiruvchi leksemalardan samarali foydalanilganini ko'rish mumkin.

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## **BOSHLANG'ICH SINFLARDA ONA TILI DARSLARINI SAMARALI TASHKIL ETISH METODLARI VA SHAKLLARI**

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**Annotatsiya:** maqolada boshlang'ich ta'limda "Ona tili" fanini o'qitishning asosiy maqsadi, uning vazifalari, shu maqsadga ko'ra ona tili ta'limining mazmuni, o'quvchilarning ijodiy faoliyatini loyihalashtirish jarayonining dastlabki elementi loyihalash faoliyati ekanligi, ona tili ta'limida o'quvchilarning ijodiy faoliyatini loyihalashtirish o'zaro bog'liq 3 bosqichda amalga oshirishi haqida ilmiy-nazariy fikr va mulohazalar berilgan.

**Аннотация.** В статье рассмотрена основная цель обучения «Родному языку» в начальной школе, ее задачи, содержание обучения родному языку согласно этой цели, указано, что первым элементом процесса проектирования творческой деятельности учащихся является проектная деятельность, преподавание родного языка научно-теоретического заключения о проектировании творческой деятельности учащихся в 3 взаимосвязанных этапа и комментарии даны.

**Annotation.** The article discusses the main goal of teaching "Native language" in primary school, its tasks, the content of teaching the native language in accordance with this goal, it is indicated that the first element of the process of designing creative activity of students is project activity, teaching the native language, a scientific and theoretical conclusion about the design of creative activity students in 3 interconnected stages and comments are given.

Mamlakatimizda ta'lim tizimini yangi sifat bosqichiga olib chiqishdagi islohotlar boshlang'ich ta'limdan boshlab o'quvchilarning fan asoslari bo'yicha bilim o'zlashtirishga ehtiyojini, asosiy milliy va umumbashariy qadriyatlarga asoslangan ma'naviy-axloqiy fazilatlarni, mehnat ko'nikmalarini, ijodiy fikrlash va atrof-muhitga ongli munosabatini shakllantirishga zarur shart-sharoitlarni yaratib, boshlang'ich sinf o'quvchilari ijodiy faoliyatini tashkil etishning pedagogik yondashuvlarini takomillashtirish zaruratini yuzaga keltirmoqda. Xalq ta'limi tizimini 2030 yilgacha rivojlantirish konsepsiyasida "o'qitish usullarini takomillashtirish, ta'lim-tarbiya jarayoniga individuallashtirish tamoyillarini bosqichma-bosqich tatbiq etish, kichik yoshdan o'quvchilarda o'qishga sog'lom,

kuchli va ta'sirchan motivatsiyani shakllantirish<sup>1</sup>” kabi muhim vazifalar belgilangan. Umumiy o'rta ta'lim sohasini tubdan isloh qilish, xalqaro baholash dasturlari asosida o'quvchilarda o'qish, savodxonlikni rivojlantirishga alohida e'tibor qaratilmoqda. Bugungi kunda umumiy o'rta ta'lim maktablarida ona tili ta'limining sifati va samaradorligiga alohida e'tibor berilmoqda.

Boshlang'ich ta'limda “Ona tili” fanini o'qitishning asosiy maqsadi – o'z fikrini og'zaki va yozma tarzda to'g'ri hamda ravon bayon qiladigan, kitobxonlik madaniyati shakllangan, mustaqil va ijodiy fikrlay oladigan, o'zgaralar fikrini angelaydigan, muloqot va nutq madaniyati rivojlangan shaxsni kamol toptirishdan iborat.

Umumiy o'rta ta'lim muassasalarida “Ona tili” va “O'qish savodxonligi” fanini o'qitishning asosiy vazifasi:

- o'quvchi shaxsini fikrlashga, o'zgaralar fikrini anglashga, fikrini og'zaki hamda yozma shaklda savodli bayon qila olishga qaratilgan nutqiy kompetensiyani rivojlantirish;

- o'quvchilarda grammatikaga oid o'zlashtiriladigan bilimlar (fonetika, leksikologiya, so'zning tarkibi, so'z yasalishi, morfologiya, sintaksis, yozuv va imlo, tinish belgilari, nutq uslublari, stilistikaga oid tushunchalar)ni rivojlantirish;

- ona tilining keng imkoniyatlaridan unumli foydalangan holda fikrini to'g'ri va ravon bayon eta olishni rivojlantirishga qaratilgan lingvistik kompetensiyalarni shakllantirish;

- o'quvchilarimizda mantiqiy, obrazli, assotsiativ fikrlash, tafakkurning yuksalib borishini rivojlantirish;

- o'quvchida to'g'ri talaffuz, imlo, uslub, so'z qo'llash (yangi so'zlarni o'zlashtirish, so'zlarni tanlash, so'zlarni to'g'ri qo'llash) ga doir ko'nikma, malakalarni, ko'nikmani malakaga, malakani odatga aylantirishni shakllantirish;

- mumtoz so'z ma'nosidagi ma'rifat, ma'naviyat, qadriyatlarimizni yosh avlod ongiga singdirib borish, o'quvchilarimizda mantiqiy, obrazli, assotsiativ fikrlash, tafakkurning yuksalib borishini rivojlantirish;

- ona tilining keng imkoniyatlaridan unumli foydalangan holda to'g'ri va ravon bayon eta olishni rivojlantirishga qaratilgan lingvistik kompetensiyalarni shakllantirishdan iborat.

Ona tili ta'limi oldiga qo'yilgan ijtimoiy buyurtma o'quvchi shaxsini fikrlashga, o'zgaralar fikrini anglashga va shu fikr mahsulini og'zaki hamda yozma shaklda savodli bayon qila olishga, ya'ni kommunikativ savodxonlikni rivojlantirishga o'rgatishdan

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<sup>1</sup> Ўзбекистон Республикаси Президентининг 2019 йил 29 апрелдаги “Ўзбекистон Республикаси халқ таълими тизимини 2030 йилгача ривожлантириш концепциясини тасдиқлаш тўғрисида”ги ПФ-5712-сон Фармони. – Қонун ҳужжатлари маълумотлари миллий базаси, 06/19/5712/3034-сон, 29.04.2019 й.

iborat. Shundan kelib chiqqan holda ona tili ta'limi oldiga ijtimoiy jihatdan mukammal shakllangan, mustaqil fikrlay oladigan, nutq va muloqot madaniyati rivojlangan, savodxon shaxsni kamol toptirish maqsadi qo'yiladi.

Shu maqsadga ko'ra ona tili ta'limining mazmuni:

-o'quvchining fikrlash salohiyatini, aqliy rivojlanishini, mantiqiy tafakkurini o'stirish;

- o'quvchilarning o'z-o'zini, moddiy borliqni tilning ifoda vositalari yordamida anglashga hamda o'z fikri va his-tuyg'ularini ona tilining keng imkoniyatlari doirasida bayon eta olishini ta'minlash vazifalarini hal etishga yo'naltiriladi.

Professional ta'limda o'quvchi sohaviy ilmiy-ommabop nutqni tushunadi, tinglangan matndagi asosiy axborotni ajratib oladi, ommaviy axborot vositalaridagi dolzarb axborotlar mazmunini, maqsadini idrok etadi, tinglab tushunadi. Nutqning to'g'riligi, mantiqiy izchilligi, sofligi va ta'sirchanligini anglaydi, barqaror atamalar, kasb-hunar so'zlarining ma'no xususiyatlarini farqlaydi.

O'quvchi nutqini ifodali va ravon, mazmunli va ta'sirchan ifoda eta oladi, leksik, grammatik va stilistik me'yorlarga amal qiladi, nutqda mantiqiy urg'uni o'rinli va to'g'ri qo'yadi. O'quvchi turli janrdagi matnlarni ifodali va ta'sirchan o'qiy oladi, gapning ifoda maqsadiga ko'ra turlari, his-hayajon, sodda va qo'shma gaplarni ohangini hikoya qilib o'qiydi. O'quvchi fikrni mantiqan izchil ifodalaydi, nutqda kirish va kiritmalardan, ko'chirma gaplardan, tilning ifoda vositalaridan, fikr ifodasida qo'shma gapning oddiy va murakkab turlaridan foydalanadi. Yozma nutqida tinish belgilarini o'rinli qo'llaydi.

O'quvchi ijodiy matnlar yarata oladi. Imlo va uslubiy qoidalarga amal qiladi. Rasmiy va shaxsiy xatlarni farqlaydi. Ixtisoslikka oid matn tuza oladi, bunda til birliklaridan o'rinli foydalanadi. Fonemalar tasnifi va uslubiyatini tushuna oladi, fonetik o'zgarishlarni orfoepik qoidalar nuqtayi nazaridan tahlil qila oladi, ohang va urg'uni nutqda qo'llay oladi.

So'zlarning ko'chma ma'nosi, uslubiy xususiyatlari va atamalarni farqlay oladi, ulardan nutqda to'g'ri foydalana oladi. O'zbek tili leksikasining rivojlanishi, boyish manbalarini izohlay oladi.

So'z turkumlari, undov, modal va taqlid so'zlar, ularning otlashishi hamda uslubiy xususiyatlarini tushuna oladi va izohlaydi. So'z birikmasi, gap va uning grammatik belgilarini, dialogik nutq belgilarini, gap bo'laklarini, sodda va qo'shma gaplar ma'nodoshligini tushunadi. Sintaktik qurilmalarni, ko'chirma gapning boshqa gaplardan farqini, matnning o'ziga xos xususiyatlarini farqlay oladi va muloqotda grammatik hamda sintaktik birliklardan o'rinli foydalana oladi.

Badiiy matnni o`qish va uni badiiy idrok etishda figura va fonga diqqat qaratish, estetik ta'sir, ijodiy tafakkur ustuvorligi asosida ona tili darslarida badiiy tasvir vositalari va she'riy san'at turlarini matndan aniqlash, atash, izohlash, tahlil qilish, badiiy uslubda matn yaratishni o`rgatish (bilish, tushunish, qo`llash, tahlil, umumlashtirish) asosida takomillashtirishga yo`naltiriladi.

Boshlang'ich sinf ona tili ta'limida o`quvchilarning ijodiy faoliyatini loyihalashtirish murakkab tizim bo`lib, loyihalash maqsadga muvofiq faoliyat, faoliyat vositasi, faoliyat predmetidan iborat. O`quv materialiga metodik ishlov berish u yoki bu mavzuni o`qitishga oid maqsadlar tizimini belgilash va shu maqsadlarga mos vositalarni tanlash, ta'lim jarayonida amalga oshiriladigan ishlarni hisobga olib ta'limni loyihalashtirish jarayonining uch tarkibiy qismini ajratamiz.

O`quvchilarning ijodiy faoliyatini loyihalashtirish jarayonining dastlabki elementi loyihalash faoliyatidir.

Loyihalashga oid faoliyat – o`quv predmetini o`qitish uslubiyatini yaxshi biladigan o`qituvchi, dasturchi, psixolog, dizayner va boshqalarning faoliyati. O`qituvchi o`zi dars beradigan o`quv predmeti mazmuni, xususiyatlarini hisobga olib ta'lim maqsadi, vositasi, natijalarini belgilaydi.

Ona tili ta'limida o`quvchilarning ijodiy faoliyatini loyihalashtirish jarayonida o`qituvchi turli didaktik nazariya, qarashlardan kelib chiqib, loyihalash predmeti - ma'lumot mazmuniga pedagogik ishlov beradi. "Ma'lumot mazmuniga pedagogik ishlov berish yo`li bilan ta'limning keng qamrovli, katta, universal loyihalari konsepsiya, dastur, darslik shaklida tayyorlanadi. Katta, universal didaktik loyihalarni amalga oshirishda ikkilamchi loyihalar - dars ishlanmalari, rejalar, konspektlari sifatida ishlab chiqiladi".

Ona tili ta'limida o`quvchilarning ijodiy faoliyatini loyihalashtirish o`zaro bog`liq 3 bosqichda amalga oshadi: 1-bosqich — loyihaning ideal loyihasini ongda yaratish; 2-bosqich — loyihani yaratish; 3-bosqich — ona tili ta'limida o`quvchilarning ijodiy faoliyatini loyihalashtirish jarayoniga tatbiq etish.

Birinchi bosqichni amalga oshirish uchun fan o`qituvchisi o`quvchilarning nazariy bilim, amaliy ko`nikma va malakalariga qo`yiladigan talablarni, o`quv materialini o`rganish maqsadlarini, loyihaning didaktik maqsadlarini aniqlaydi va ularni inobatga olgan holda o`quv materialiga pedagogik ishlov beradi. Bu bosqich fan o`qituvchisi tomonidan pedagogik so`enariy yozish bilan yakunlanadi.

2-bosqichda fan o`qituvchisi tuzib bergan pedagogik ssenariy asosida loyiha yaratiladi.

3-bosqich asosan, fan o`qituvchisining faoliyatidan iborat bo`lib, o`qituvchi tayyor loyiha asosida darslarni tashkil etadi.

Didaktik loyihani bajarish esa ikki bosqichda amalga oshiriladi: loyihani tayyorlash bosqichi; loyihani amalga oshirish bosqichi. Loyihani amalga oshirish bosqichida o'qituvchi tomonidan o'quvchilarning quyidagi o'quv ishlari tashkil etiladi:

- darsning maqsadi, vazifalari, o'quvchilar bajaradigan muammo, topshiriqlarni ularga yetkazish, qilinadigan ishlar bo'yicha ko'rsatmalar berish;
- o'quvchilarni faol mustaqil faoliyatga yo'llash, o'quvchilar diqqatini mavzuga qaratish, qiziqishlarini oshirish, yangi muammolarni yechishga ehtiyoj va o'qishga havas uyg'otish;
- joriy o'quv ishlarining natijasini nazorat qilish ta'lim jarayonining ajralmas qismi sanaladi. Ta'lim natijalari dasturda ko'zda tutilgan savol, topshiriq, muammo, mashq, test topshiriqlari vositasida nazorat qilinadi.

Tayyorlangan loyiha pedagogik ishlanma bo'lib, unda u yoki bu mavzu bo'yicha axborotlarni qabul qilish, unga ishlov berish, bilimlar asosida ko'nikmalarni shakllantirish, ko'nikmalarni takomillashtirib malaka darajasiga ko'tarish, mavzuni to'liq o'zlashtirish masalalari to'liq qamrab olinadi. Bundan ko'rinadiki, loyihada:

- ta'lim jarayonining akt, bo'g'in, bosqich, davrlari hisobga olinadi;
- o'qitish mehnatining o'ziga xos xususiyatlari qayd etiladi;
- o'quvchilarning o'quv materialini idrok etish, ularni bilish, tushunish, tatbiq qilish, tahlil qilish va qayta birlashtirish, baholashga oid xatti-harakatlari nazarda tutiladi;
- ta'lim natijalari, o'zlashtirishning quyi darajasidan yuqori darajasiga ko'tarilish omillari, mashqlar tizimi, testlar to'plami ko'zda tutiladi. O'quvchi va o'quv materialining o'zaro ta'siri o'quvchi faoliyatiga ko'ra tahlil qilinib, bu ta'sirning jarayoniy xususiyatlari tavsiflandi. Endi o'zaro ta'sir o'quv materialiga ko'ra o'rganiladi. Shu yo'l bilan o'zaro ta'sirga vositaviy tavsif berishga harakat qilamiz. O'zaro ta'sirga oldin o'quvchi, keyin o'quv materialini jihatidan tavsif berish yo'li bilan uning mohiyatini anglashimiz osonlashadi.

O'zaro ta'sir yaxlit tizim bo'lib, o'ziga oid maqsad, vosita, natijaga ega. Oldingi bosqichda amalga oshirilgan maqsad, keyingi bosqichda yangi bilimlarni egallash, yangi-yangi muammo, topshiriqlarni bajarish vositasiga aylanadi. Zero, "ijodiy bilishning asosiy belgilaridan biri, insonning o'z ixtiyoridagi bilimlarni yangi bilimlar bilan boyitish sharti sifatida ishlatishdir".

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## **BOSHLANG'ICH TA'LIM TIZIMIDA ONA TILI VA O'QISH SAVODXONLIGI FANINING TUTGAN O'RNI VA AHAMIYATI**

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**Annotatsiya:** maqolada maktabda tilning barcha tomonlari (talaffuzi, fonetikasi, leksikasi, grammatikasi, so'z yasalishi)ni o'zaro bog'liq holda o'rganish ona tilini o'rgatishdagi yetakchi tamoyil bo'lib, uni amalga oshirish o'quvchilarning tilni murakkab, rivojlanuvchan, o'zaro bog'langan muhim tomonlarga ega bo'lgan hodisa sifatida anglab yetishlari uchun ilmiy asos yaratishi, tilning mohiyatini bunday idrok etish hodisalarning rivojlanuvchanligi va o'zaro bog'langan qismlardan tuzilishini tushunishga zamin hozirlashi haqida ilmiy-nazariy fikr va mulohazalar berilgan.

**Аннотация.** В статье изучение всех сторон языка (произношение, фонетика, лексика, грамматика, словообразование) в школе является ведущим принципом обучения родному языку, а его реализация делает язык комплексным, создает научную основу для понимания его как развивающегося, взаимосвязанного явления с важными аспектами. Приводятся научно-теоретические мнения и соображения, подготавливающие почву для понимания.

**Annotation.** In the article, the study of all aspects of the language (pronunciation, phonetics, vocabulary, grammar, word formation) at school is the leading principle of teaching the native language, and its implementation makes the language complex, creates a scientific basis for understanding it as a developing, interconnected phenomenon with important aspects. theoretical opinions and considerations that prepare the ground for understanding.

O'zbekiston Respublikasi davlat mustaqilligiga erishgach, ijtimoiy-iqtisodiy hamda madaniy-ma'naviy rivojlanishning istiqbolli yo'liga kirib o'ziga xos va mos yo'lni tanlab oldi. Bu boradagi tub o'zgarishlar barcha jabhalarda shiddat bilan kirib bormoqda va bu ta'lim tizimida ham islohatlar o'tkazish zaruriyatini yuzaga keltirdi. Ta'lim sohasidagi islohatlar ularni tashkil etadi desak, xato bo'lmaydi. Zero, ta'lim o'sib kelayotgan yosh avlodning ichki imkoniyatlarini, qobiliyatlarini yuzaga chiqarish bilan birga, kadrlar tayyorlash milliy dasturini amalga oshirishda ham asosiy manba hisoblanadi.

Jamiyat a'zolarining ijtimoiy faolligi ularning ilmiy salohiyati hamda ilmiy dunyoqarashi bilan belgilanadi. Hozirgi davrda taraqqiy etgan davlatlarning iqtisodiy,

siyosiy, ijtimoiy va madaniy ravnaqi fan taraqqiyoti bilan chambarchas bog‘liqdir. Kadrlar tayyorlash milliy modelida fanning tabiat va jamiyat to‘g‘risidagi fundamental va amaliy tadqiqotlarni rivojlantirish, yuqori malakali kadrlar tayyorlash jarayonini ilmiy jihatdan ta‘minlash infrastrukturasi vujudga keltirish, mamlakatimiz ilm-faning jahon ilm-faniga integratsiyasini tashkil etish kabi vazifalar belgilab berilgan.

Bunday dolzarb vazifalar tizimida yosh avlodni mustaqil va ijodiy fikrlashga o‘rgatish masalasi alohida ahamiyat kasb etadi. Chunki ta‘lim sohasidagi islohotlar faqat malakali kadrlar tayyorlashga xizmat qilib qolmay, balki fuqarolik jamiyatining ilmiy salohiyatini rivojlantirishga ham qaratilgan. Mamlakatimizda ta‘lim- tarbiya sohasiga qaratilayotgan e‘tibor diqqatga sazovordir. Buning yaqqol isbotini esa “2022 — 2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi”da ham ko‘rishimiz mumkin. Ushbu strategiyada ta‘lim sohasiga oid ko‘plab vazifalar belgilab berilib, ma‘lum bir miqdordagi mablag‘lar ajratilishi rejalashtirildi. Bu esa yurtimizda yoshlar ta‘lim tarbiyasiga qaratilgan cheksiz e‘tibor, e‘tirof belgisidir.

O‘zbekiston Respublikasi Vazirlar Mahkamasining 2017-yil 15-martdagi “Umumiy o‘rta ta‘lim to‘g‘risidagi nizomni tasdiqlash haqida”gi 140-sonli<sup>2</sup> hamda 2017-yil 6-apreldagi “Umumiy o‘rta ta‘lim va o‘rta maxsus, kasb-hunar ta‘limining davlat ta‘lim standartlarini tasdiqlash to‘g‘risida”gi 187-sonli qarori<sup>3</sup> bilan kompetensiyaviy yondashuvga asoslangan umumta‘lim fanlari bo‘yicha “Davlat ta‘lim standarti”<sup>4</sup> tasdiqlandi. Boshlang‘ich sinflarni o‘qitishda ham aynan shu standartga tayaniladi. Ushbu standartda o‘quvchilarning ta‘lim-tarbiya olish masalalari va vazifalari tarkibiga mustaqil ishlash masalalari ham kiritilgan. Mazkur huquqiy-me‘yoriy hujjatlarda ta‘lim tizimining boshlang‘ich bosqichida asosiy bilim, malaka va ko‘nikmalar shakllantirilishi nuqtayi nazaridan o‘quvchilarning dastlabki savodxonligi masalasi muhim ahamiyat kasb etishi belgilangan edi.

O‘quvchilarga ta‘lim-tarbiya berish vazifalaridan biri ularda ilmiy dunyoqarash elementlarini shakllantirishdir. Bu vazifani hal qilishda maqsadga muvofiq ishlashning yetakchi sharti - o‘quvchini shaxs sifatida muvaffaqiyatli kamol

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<sup>1</sup> O‘zbekiston Respublikasi Prezidentining “2022-2026-yillarga mo‘ljallangan yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”gi PF-60-sonli Farmoni. – 28.01.2022-y.

<sup>2</sup> Vazirlar Mahkamasining “Umumiy o‘rta Ta‘lim to‘g‘risidagi nizomni tasdiqlash haqida”gi 140-sonli qaror. 2017-y. 15-mart.

<sup>3</sup> Vazirlar Mahkamasining “Umumiy o‘rta Ta‘lim va o‘rta maxsus, kasb-hunar Ta‘limining davlat Ta‘lim standartlarini tasdiqlash to‘g‘risida”gi 187-sonli qarori. 2017-y., 6-aprel.

<sup>4</sup> Vazirlar Mahkamasining “Davlat Ta‘lim standartlari va davlat Ta‘lim talablarini ishlab chiqish hamda joriy etish tartibini takomillashtirish chora tadbirlari to‘g‘risida”gi 157-sonli qarori, 27-03.2024-y.

toptirishdir. Quyida ko'rsatiigan omillar tilni o'rgatish bilan bog'liq holda o'quvchilarda ilmiy dunyoqarash elementlarini shakllantirish usulini belgilaydi:

1. Tilning ijtimoiy hodisa sifatidagi mohiyati uning aloqa (kommunikativ) vazifasini ifodalashdan iboratdir. Maktabda, shu jumladan, boshlang'ich sinflarda tilni o'rgatishning yetakchi yo'nalishi o'quvchilar tomonidan tilning aloqa vazifasini bajarishini tushunishlariga erishish hisoblanadi.

2. Til bilan tafakkur uzviy bog'liq bo'lib, tafakkur so'z vositasida yuzaga chiqadi. Til tafakkurning mahsuli hisoblanib, ongdan tashqarida o'zicha yashamaydi.

3. Til va tafakkur atrofimizni o'rab olgan moddiy borliqqa nisbatan ikkilamchidir. Tafakkur tashqi dunyoning tushunchadagi ifodasi hisoblanadi. So'z tushunchaning shartli nomini o'zida aks ettiradi. Dunyoda yo'q narsa ongda ham, tilda ham bo'lmaydi. Bu holat o'quvchilarda dunyoqarashni shakllantirish asosini tashkil etadi va didaktik tamoyillardan birini, ya'ni til atrofni o'rab olgan muhitni, voqelikni kuzatish jarayonida faol bilish faoliyati vaziyatida o'rganilishini belgilaydi. Bunday yondashish dunyoqarashning asosiy masalalaridan biriga, ya'ni nima birlamchi: tabiat (materiya)mi yoki ongmi degan savolga javob tayyorlash hisoblanadi; materiya — birlamchi, ong — ikkilamchi degan tushunchadan o'quvchilarning xabardor bo'lishiga yordam beradi.

4. Til — barcha tomonlari o'zaro dialektik bog'lanishda va birlikda bo'lgan murakkab, ko'p qirrali hodisa. Aloqa jarayonida tilning barcha tomonlari, uning barcha jihatlari bir-biriga o'zaro ta'sir etadi, shunday sharoitdagina til o'zining aloqa quroli vazifasini bajara oladi.

Maktabda tilning barcha tomonlari (talaffuzi, fonetikasi, leksikasi, grammatikasi, so'z yasalishi)ni o'zaro bog'liq holda o'rganish ona tilini o'rgatishdagi yetakchi tamoyil bo'lib, uni amalga oshirish o'quvchilarning tilni murakkab, rivojlanuvchan, o'zaro bog'langan muhim tomonlarga ega bo'lgan hodisa sifatida anglab yetishlari uchun ilmiy asos yaratadi. Tilning mohiyatini bunday idrok etish hodisalarning rivojlanuvchanligi va o'zaro bog'langan qismlardan tuzilishini tushunishga zamin hozirlaydi.

Maktab tajribasi va maxsus tekshirishlar shuni ko'rsatadiki, yuqorida qayd etilgan dastlabki qoidalarni o'quv jarayonida amalga oshirishda ijtimoiy hodisa sifatida til haqidagi bilimlar majmuasini to'g'ri tanlash, asosiy til hodisalarini va turlarini tushuntirishda o'qituvchining tutgan metodologik yo'lining aniqligi, o'quvchilar fikrlashini faollashtirish, til nazariyasini o'rgatishga asos bo'ladigan til materialining yuqori sifatli bo'lishi kabi dalillar hal qiluvchi ta'sir etadi. Shubhasiz, har bir omil maktab tajribasida bir-biridan ajralgan holda bo'lmaydi. Aksincha, ularning bir-biriga to'g'ri, maqsadga muvofiq ta'siri ijobiy natija beradi.

Tilni ijtimoiy hodisa sifatida tanishtirish muhim ahamiyatga ega. Tilning ijtimoiy mohiyati uning aloqa vazifasini bajarishida ko‘rinadi. Uning jamiyat hayotidagi ahamiyatini aniq tushunishga yordam berish uchun quyidagi jihatlarga ahamiyat berish kerak:

a) o‘quv jarayonida har bir til birligining nutqimizdagi o‘rnini o‘quvchilar o‘zlashtirishini ta‘minlash zarur. O‘quvchilar tilning aloqa vazifasini tilning asosiy birliklari (fonema, morfema, so‘z, so‘z birik- masi, gap)ning vazifasini tushunish jarayonida o‘rganadilar.

b) o‘quvchilarning tilning o‘zaro aloqa vositasi ekanligini tushunishlari „Til har bir kishi, umuman, jamiyat hayotida qanday o‘rinni egallaydi?“ savoliga javob topishda ijobiy ta‘sir ko‘rsatadi. O‘quvchilar sinfdan sinfga o‘tishi bilan bu savolga javob chuqurlashib va kengayib boradi. Til kishilarning birgalikdagi mehnat faoliyatida, yangiliklarni maslahatlashib tushunishida, yangi mashinalar ixtiro qilishda zarurligi haqida misollar topib, o‘z fikrlarini tasdiqlaydilar. Yoshlari ulg‘aygan sari o‘quvchilar odamning odam bo‘lishida tilning ahamiyatini tushuna boradilar. Odam o‘zining fikrlash faoliyatini rivojlantirish va nutqini o‘stirish bilan o‘zini doimo takomillashtirib boradi. Olamni, koinotni o‘zgartira borib, kishi yanada kamol topa boradi, uning tili ham boyiydi. Kishilar bilan, jamiyat a‘zolari bilan aloqa, munosabat har bir kishining o‘sishi, rivojlanishidagi zaruriy shartlardan hisoblanadi.

d) boshlang‘ich sinf o‘quvchilarining tilga ijtimoiy hodisa sifatida qarashini shakllantirishda tilning kelib chiqishi, tilda yangi so‘zlarning paydo bo‘lishi haqida ularning saviyasiga mos bo‘lgan „sir“ni yechish (tushuntirish) ijobiy ta‘sir ko‘rsatadi. O‘qituvchi o‘quvchilarga tilning bir kishi tomonidan maxsus o‘ylab chiqarilmaganini, u ibtidoiy odamlarning mehnat faoliyati bilan bog‘liq holda yaratilganini va asta-sekin rivojlanib borganini tushuntiradi: „Bizdan juda uzoq vaqtlar ilgari tilda faqat bir necha o‘ngina so‘z mavjud edi, kishilar atrofdagi tabiatni, narsalarni bilib, ish qurollari yaratib, nimadir ishlab chiqarganlari sari tilda yangi so‘zlar paydo bo‘la boshladi. Atrofimizda mavjud bo‘lgan shaxs va narsalarga, ularning belgilariga, jarayonga, juda ko‘p boshqa narsalarga kishilar nom qo‘yganlar. Shunday qilib, til yangi so‘zlar bilan boyidi va boyib bormoqda“.

Boshlang‘ich sinflarda tilning rivojlanishi haqidagi masala maxsus o‘rganilmaydi. Tilga jamiyatning rivojlanishi bilan bog‘liq holda rivojlanadigan hodisa sifatida ilmiy qarashga zamin yaratish muhim ahamiyatga ega. Tilning leksik tomoni boshqalariga nisbatan harakatchan, tez rivojlanadigan bo‘lgani uchun, til leksikasi misolida boshlang‘ich sinf o‘quvchilari saviyasiga mos ravishda jamiyatning rivojlanishi bilan bog‘liq holda tilning ham rivojlanishi tushuntiriladi. Tilning leksik

tarkibida yuz berayotgan o'zgarishlar yuzasidan o'qituvchi va o'quvchilarning kuzatishlari bolalarda dunyoni bilish haqidagi tasavvurini shakllantirishga mos material beradi.

Kichik yoshdagi o'quvchilarning tilni o'zlashtirish jarayonini tekshirish shuni ko'rsatadiki, tilga ilmiy qarash asoslarini shakllantirish uning muhim bog'lanishlarini bilishga ham yordam beradi. Xususan, o'quvchilarning so'zning tovush tomoni bilan uning leksik ma'nosi, so'zning morfemik tarkibi bilan leksik ma'nosi, so'zning grammatik ma'nosi bilan uning ma'ni so'z turkumiga tegishliligi o'rtasidagi bog'lanish kabilarni bilib o'ishi shu maqsadga xizmat qiladi. Bu bog'lanish tiining fonetik, leksik, so'z yasalishi va grammatik tomonlarining bir-biriga ta'sir qilishini xarakterlaydigan umumiy bog'lanishlarning xususiy ko'rinishi hisoblanadi. Shuni ta'kidlash kerakki, o'quvchilarning xarakterli bog'lanishlarni tushuntirishlari tilni egallash nuqtai nazaridagina emas, balki dunyoqarashlarini shakllantirishda ham katta ahamiyatga ega.

Tildan bilim berishda o'quvchilarning hayotiy tajribasiga tayanish muhimdir. O'qituvchi nazariy xarakterdagi umumlantirish zarur bo'lgan daliliy materiallarni yigish bosqichida ham, berilgan bilimlarni amaliyotga tatbiq etish uchun ham bolalarning hayotiy tajribasiga, nutqqa oid amaliyotiga tayanadi. Tilga oid bilimni o'rganish natijasida o'quvchilar nutq faoliyatining sifati o'zgaradi, ongliligi ortadi. Tilni o'rganishni hayot bilan bog'lash dunyoning moddiylikini tushunishga asos yaratadi. Bu bilan bir payticia ona tili darslarining asosiy vazifalari- dan biri bo'lmish o'quvchilarda to'g'ri kuzatish va o'z fikrlarini og'zaki va yozma shaklda aniq bayon etish ko'nikmasini o'stirish masalasi hal qilinadi. Bunda o'qituvchidan o'quvchilarda dialektik fikrlash ko'nikmasini shakllantirishga alohida e'tibor berish talab etiladi.

Ona tilini o'rganish jarayonida o'quvchilarda ilmiy dunyoqarash asoslarini shakllantirish masalasini hal qilishda maktabda ona tilini o'rgatishga asos bo'ladigan material alohida qimmatga ega. Materialning g'oyaviy yo'nalishi va badiiy ifodaliligi o'quvchilarning fikrlash faoliyatiga, his-tuyg'ulariga ta'sir etadi, atrof-muhit haqidagi bilimlarini kengaytiradi, tilga va uni yaratgan xalqqa qiziqishini tarbiyalaydi, o'quvchilarning umumiy taraqqiyoti darajasini o'stiradi va ularning shaxsiy sifatlarining, dunyoqarashlarining shakllanishiga ta'sir ko'rsatadi. Keyingi yillarda maktab ona tili darsliklari va o'qituvchilar uchun nashr qilingan qo'llanmalar material mazmuniga qo'yilgan talablar anchagina ortdi. Materialning asosiy mezonlari matn va alohida gaplarning bilimni boyituvchi qimmat, leksik-uslubiy aniqligi, mavzu jihatdan xilma-xilligi, hayotning turli tomonlari bilan bog'lanishi, matnlarning g'oyaviy-mavzuviy yo'naltirilganligi, kichik yoshdagi o'quvchilarga

mosligidir.

Xulosa qilib aytish mumkinki, tilni o'rganish jarayonida kichik yoshdagi o'quvchilarda ilmiy dunyoqarash asoslarini shakllantirishga o'qituvchining metodologik yondashuvi, o'quvchilar o'zlashtiradigan ijtimoiy hodisa sifatida rivojlanib boruvchi til haqidagi bilimlar majmuasi, o'quvchilar o'rganib oladigan bilish usuli, tilni o'rganishga asos bo'ladigan materialning bilim berishdagi, g'oyaviy-siyosiy va badiiy qimmati hal qiluvchi ta'sir ko'rsatar ekan.

### **FOYDALANILGAN ADABIYOTLAR RO'YXATI:**

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2. Vazirlar Mahkamasining "Umumiy o'rta Ta'lim to'g'risidagi nizomni tasdiqlash haqida"gi 140-sonli qaror. 2017-y. 15-mart.
3. Vazirlar Mahkamasining "Umumiy o'rta Ta'lim va o'rta maxsus, kasb-hunar Ta'limining davlat Ta'lim standartlarini tasdiqlash to'g'risida"gi 187-sonli qarori. 2017-y., 6-aprel.
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## ADABIYOT TA'LIMINI MULTIMEDIALASHTIRISHNING BOLALAR AQLIY FAOLIYATIGA TA'SIRI

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**Annotatsiya.** Tezida adabiyot ta'limida multimedia vositalaridan foydalanishning ahamiyati Gardner nazariyasi asosida tahlil qilinadi.

**Kalit so'zlar.** Multimedia, Gardner, intellekt, animatsiya, musiqiy-ritmik, vizual, lingvistik, matematik-mantiqiy, kinestetik-tanaga oid, shaxslararo intellekt.

Multimedia vositalarining ta'lim jarayoni sifatiga ta'sirini Gardner ta'limoti orqali izohlasak o'rinli bo'ladi. 1983-yil Hovard Gardner o'z teoreyasini oldinga surdi. Unga ko'ra, odamlar bir dona yaxlit intellektga emas, ko'p sonli intellekt, aqliy qobiliyatlarning majmuiga ega bo'ladi.<sup>1</sup> Ushbu tushuncha o'zidagi ayrim xususiyatlarda insonning sezgi a'zolari bilan uyg'unlik hosil qiladi. Ya'ni ushbu aqliy qobiliyatlarda sezgi a'zolar o'zagida shakllanadi. Gardner biz sakkizta intellekt egasi ekanimizni ta'kidlaydi. Multimedia vositalari umumiy holatda ushbu intellekt turlarining deyarli barchasiga ta'sir ko'rsatadi. Quyida ularning o'quvchi, inson takaffurining Gardner ta'kidlagan 4 turi rivojiga ta'siri haqida so'z boradi.

### 1. **Musiqiy-ritmik intellektga o'quv-multimediali vositalarning ta'siri.**

Musiqiy-ritmikda siz yaxshi qo'shiq aytasiz, asbob chala olasiz, mukammal eshituv yuqori, ritmni his qilasiz, leksiyalarda ham eshitib yaxshi o'rganasiz, balki buyuk kompozitor bo'larsiz, sizda boshqa intellektdan ko'ra aynan shu qobiliyat kuchli rivojlangan.<sup>2</sup>

Ayrim insonlarda eshitish qobiliyati yuqori darajada rivojlanadi. Muhim jihat eshituvning yuqoriligida emas, balki u bajara oladigan vazifalarning kuchida. Markaziy nerv sistemasiga tashqi va ichki muhitda sodir bo'lib turadigan barcha jarayonlar to'g'risida axborot kelib turadi. Bu axborot sezgi organlari orqali qabul qilinadi. Har bir sezgi organi faqat muayyan turdagi ta'sirotdan idrok etilishini

<sup>1</sup>Raхмонов Ш., Ўрганишни ўрганиш, мукаммал хотира ёхуд миянгиз қобилиятларини қайта кашф қилинг. – Тошкент: Yangi asr avlodi, 2014. – B.262.

<sup>2</sup>Raхмонов Ш. Ўрганишни ўрганиш, мукаммал хотира ёхуд миянгиз қобилиятларини қайта кашф қилинг. – Тошкент: Yangi asr valodi, 2014. – B.262.

ta'minlaydi. Masalan, ko'z yorug'likdan, quloq tovushdan ta'sirlanadi.<sup>3</sup> Inson hayoti mobaynida tashqi dunyodan qabul qiladigan axborotlarining juda ko'p qismi eshitish orqali amalga oshadi. Bu yo'l bilan hosil bo'lgan ma'lumotlar boshqa sezgi organlari bilan qabul qilingan ma'lumotlarga nisbatan ancha to'liq bo'ladi. Odam atrof-muhitdan tovush to'liqlarini eshitish organlari orqali qabul qiladi. Eshitish orqali odam nutq o'rganadi va o'zaro muloqot qiladi.<sup>4</sup>

Multimedia vositalari tarkibiga audio materiallarning ham kirishi va animatsion lavhalar yordamida yaratilgan roliklarga audio ma'lumotlarning joylashtirilishi, shuningdek, taqdimotlarga joylanishi mumkin bo'lgan audio materiallar o'quvchi ongida mavzuning yaqqol aks etishini ta'minlaydi.

## **2. Vizual-ko'rish intellektiga multimediali vositalarning ta'siri.**

Ko'rish orqali biz tevarak-atrofdagi narsalar va hodisalarni payqaymiz, ularning harakatini va o'zgarishini kuzatamiz, shakli, rangi, o'lchami va turgan joyini bilib olamiz. Insonning o'qishi, yozishi, rasm chizishi, tomosha qilishi, transport vositalarini haydashi, ilm olishi, hunar o'rganishi va boshqa barcha faoliyati ko'rish bilan bog'liq. Odam tashqi dunyodan oladigan axborotning deyarli 90 foizini ko'z orqali qabul qiladi.<sup>5</sup> Vizual-ko'rish bu – umumiy insonning intellektual qobiliyati bo'lib, inson miyasida tasavvur qila olishi, katta rasmni yaqqol ko'ra olishi bilan xarakterlanadi, muhandis yoki rassomlar ajoyib tasavvur va fantaziya sohiblari hisoblanadi.<sup>6</sup>

Ushbu jarayon faollashishida, ayniqsa, animatsion texnologiyalarning ta'siri yaqqol ko'zga tashlanadi. Animatsion lavhalar grafiklarni "jonlantirish"ga qaratilgan ekan, o'quvchi uni bevosita vizual yo'l bilan qabul qiladi. Metodikada bu tushuncha "obrazli xotira" atamasi bilan ham izohlanadi. Ushbu atamaning mohiyati shundan iboratki, bola bu intellekt turiga animatsion lavhalarning ta'siri natijasida "obrazli xotira" orqali ijodiy fikrlashni o'rgana boshlaydi. Undagi vizual aqliy qobiliyat o'z o'zagida boshqa bir qobiliyat – ijodiy fikrlash qobiliyati uchun zamin yaratadi. Vizualizatsiya texnikasi – bu sodir bo'lishini istayotganingiz vaziyatlarning tasviriy obrazini shakllantirishdir. Vizualizatsiya juda bolalarbop sanaladi, chunki u

<sup>3</sup>Mavlonov O., Tilavov T., Aminov B. Biologiya (Odam va uning salomatligi). – Toshkent: "O'qituvchi" nashriyot-matbaa ijodiy uyi, 2019. – B.157.

<sup>4</sup>Mavlonov O., Tilavov T., Aminov B. Biologiya (Odam va uning salomatligi). – Toshkent: "O'qituvchi" nashriyot-matbaa ijodiy uyi, 2019. – B.165.

<sup>5</sup>Mavlonov O., Tilavov T., Aminov B. Biologiya (Odam v uning salomatligi). – Toshkent: "O'qituvchi" nashriyot-matbaa ijodiy uyi, 2019. – B.159.

<sup>6</sup>Раҳмонов Ш. Ўрганишни ўрганиш, мукаммал хотира ёхуд миянгиз қобилиятларини қайта кашф қилинг. – Тошкент: Yangi asr avlodi, 2014. – B.262.

bolalarning shusiz ham o‘ta faol tasavvuridan foydalanadi va uni ijobiy o‘zanga yo‘naltiradi. Gap imtihon topshirish haqida ketadimi yoki yangi do‘st orttirish haqidami – farqi yo‘q, bu texnika hayratlanarli natijalar beradi. Bolalarda tasavvur juda kuchli, shu sababli vizualizatsiya g‘oyasini ular yengil qabul qiladilar.<sup>7</sup> Ko‘z orqali qabul qilingan ma‘lumotlar inson miyasida ham ixtiyoriy, ham ixtiyorsiz ravishda saqlanib qoladi. Illyustratsiya, o‘quv animatsion lavha, videoroliklardan dars jarayonida foydalanish o‘quvchilarning vizualizatsiya imkoniyatlarini kengaytiradi.

### **3. Lingvistik-og‘zaki intellektga multimediali vositalarning ta‘siri.**

Lingvistik-og‘zaki intellekt bu – so‘zlarni ishlatish, o‘qishni yaxshi ko‘rish, tilni bilish va gapga ustalik bilan ajralib turadi, ayniqsa, bahslarda yaqqol bilinadi, huquqshunos yoki yozuvchilarda yuksak darajada bo‘ladi.<sup>8</sup>

Adabiyot va ona tili darslarining yonma-yon o‘tilish bejizga emas. Ona tili darslarida bolalarga insho yozish texnikasi o‘rgatiladi. Asosan, o‘quvchi adabiy-badiiy mavzuda insho yozadi. Adabiyot fanida o‘tilgan biror adib hayoti va ijodi yoki ma‘lum asardan olgan taassurotlarini ifodalagan ijodiy va erkin mavzudagi insholar bolada asta-sekinlik bilan yozuvchilarga xos bo‘lgan yuksak so‘z mas‘uliyatini shakllantiradi. Multimedia vositalaridan foydalanuvchi o‘qituvchidan shu talab etiladiki, u yangi, o‘quvchi nutqida mavjud bo‘lmagan so‘zlarni metodlar, o‘quv animatsion lavhalarga kiritishi, o‘sha so‘z bola uchun to‘liq mutolaaga sabab bo‘lishini ta‘minlovchi nutqni joylashtirishi kerak bo‘ladi. Shu so‘zlarga ilova qilingan audio va videomateriallarning jamlanishi esa bir vaqtning o‘zida ham vizual-ko‘rish, ham musiqiy-ritmik, ham lingvistik-og‘zaki intellektga ta‘sir ko‘rsatadi.

### **4. Kinestetik-tanaga oid intellektga multimediali vositalarning ta‘siri.**

Kinestetik-tanaga oid intellekt bu – tanasini yaxshi tushuna olish, o‘zining tanasini boshqarish, qo‘l-oyoqlarning harakatlarini ko‘p bajarishga urinadi, raqqoslar va sport o‘yinchilari yaqqol misol. Leonel Messi ajoyib kinestetik-tana intellektga erishgan bo‘lishi mumkin, ammo matematik testlardan yiqilishi mumkin, baribir uning iqtidori saqlanib qolaveradi.<sup>9</sup>

Bir qarashda ushbu qobiliyat hattoki, aqliy qobiliyat ham emasdek tuyuladi va multimediali vositalarning ushbu intellektga ta‘siri umuman yo‘qdek. Lekin yuqorida aytilganidek multimedia vositalarining tarkibiy qismi bo‘lgan animatsion lavhalar dinamik – “jonlangan”, yana ham aniqroq qilib aytadigan bo‘lsak harakatdagi

<sup>7</sup> Кехо J., Fisher N. Ong qudrati – bolalar xizmatida. – Toshkent: Davr Press, 2017, –B.38-39.

<sup>8</sup>Раҳмонов Ш. Ўрганишни ўрганиш, мукамал хотира ёхуд миянгиз қобилиятларини қайта кашф қилинг. – Тошкент: Yangi asr avlodi, 2014, – B.262.

<sup>9</sup>Раҳмонов Ш. Ўрганишни ўрганиш, мукамал хотира ёхуд миянгиз қобилиятларини қайта кашф қилинг. – Тошкент: Yangi asr avlodi, 2014. – B.263.

tasvirlar jamlanmasidir. Adabiyot darslarida asarlar asosida sahna asarlari namoyish qilish, dramatik asarlarni rollarga bo‘lib o‘qishdek faoliyatlar ham amalga oshirilishi inobatga olsak, mazkur intellekt kuchini anglaymiz.

Yuqorida keltirilgan misollardan ham ko‘rinib turibdiki, multimediali vositalarning barcha tarkibiy qismlari insonning Gardner nazariyasida tilga olingan intellekt turlariga bevosita va bilvosita ta’sir etib, ularning shakllanishi va rivojlanishida vosita bo‘lib xizmat qiladi. Bu ta’sirlar vizual-ko‘rish, musiqiy ritmik intellektda yaqqol ko‘zga tashlanadi. Ta’lim jarayonini yanada samarali qilishda ularning hissasi sezilarli.

#### **FOYDALANILGAN ADABIYOTLAR:**

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## THE UNIQUE CHARACTERISTICS OF THE PSYCHOLOGY OF LEADER CHARACTERS IN ABDULLA QODIRIY'S NOVEL "O'TKAN KUNLAR"

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**Annotation:** This article discusses certain characteristics of the leader characters portrayed in Abdulla Qodiriy's novel *O'tkan Kunlar*.

**Keywords:** Artistic psychologism, psychological analysis, conflict between character and environment, individualization of character speech.

Abdulla Qodiriy, by turning to the past of the people, chose the theme of *O'tkan Kunlar* from history, focusing on the "darkest days" of our history, specifically the **"era of the khans."** "Regarding *Mehrobdan chayon*, he stated, *"The subject of the novel is the tyranny of Khudoyorkhan, a representative of the late Turkestan feudal rulers, who sacrificed the peasant masses and small artisan classes for his own desires, freely controlled the lives of the women of the country, and ruthlessly punished anyone who opposed him, no matter who they were."*

This highlights Qodiriy's intention to depict khans, beks, and other such leader characters in close connection with the social life of their era, illustrating their personalities and actions within the broader context of societal realities.

In creating the logic of the characters and shaping their portrayal, the author paid serious attention to the life of the **"era of the khans."** Academic Izzat Sultan notes that the prototype of Yusufbek Hoji's character is a craftsman named Mayusuf, the owner of a textile workshop and the leader of a popular uprising against Azizbek's tyranny in Tashkent during the 1840s.

The scholar emphasizes that the status of Yusufbek Hoji's character aligns with the purpose and objectives of the novel, demonstrating its significance within the narrative's broader context.

Otabek's confrontation with death due to false accusations and his encounters with Musulmonqul and Khudoyorkhan are depicted in a way that reflects the social realities of the time and provides insight into the psychology of rulers. In the scene at Ziyo Shohichi's home, through a statement made by Otabek, the author effectively conveys the emotional motivations driving the rulers' psychology and their actions in his novels.

Abdulla Qodiriy pays close attention to how Musulmonqul and other leader characters, driven by their own ambitions, ruled oppressively over the people. Their

actions are shown to have had a profoundly negative impact on state affairs, public life, and the fate of the nation. Musulmonqul's reliance on his tribal support to rebel against Sheralikhon, his murder of Murodxon to seize the throne, his deceitful summoning and killing of Salimsoqbek, and his orchestration of placing his nephew, Khudoyorkhan, on the throne by marrying him to his own daughter—all culminated in Musulmonqul becoming the de facto ruler. These actions, rooted in personal ambition, underscore the devastating effects of such self-serving behavior.

Understanding the emotional realities behind the self-interested actions of leader characters in Abdulla Qodiriy's novels is essential for a deeper comprehension of the essence and significance of these works.

In identifying the motivations behind the emotions and actions of the leader characters in Abdulla Qodiriy's novels, it is possible to turn to historical works that were well-known to the author. One such work is Mulla Olim Mahdum Hoji's *Tarixi Turkiston*, created to shed light on the history of Central Asian khanates. The book provides valuable insights into the socio-political conditions of the Kokand Khanate and the activities of its rulers.

There is strong reason to believe that Abdulla Qodiriy read this historical text and used it as a source for creating historical characters and past realities in his novels. Firstly, *Tarixi Turkiston* was published in Tashkent in 1915. During this period, Qodiriy, who closely followed the region's press and intellectual life and had a profound interest in Turkestan's history, could not have overlooked such a well-known and widely circulated book in the field.

Secondly, in *Mehrobdan chayon*, Qodiriy critiques depictions of Khudoyorkhan's harem found in Russian sources, stating, "*The exaggeration by Russian writers about eunuchs mingling freely with concubines and wives in Khudoyorkhan's harem is an overstatement.*" This remark indicates that Qodiriy read extensively from Russian historical accounts on Turkestan's past.

Given this context, it can be confidently stated that Qodiriy, as an active participant in the intellectual and social processes of his time, must have read *Tarixi Turkiston*, a book written in his own city and within his sphere of interests. Furthermore, the themes and essence of this historical work likely had a significant influence on his novels.

For this reason, we rely on *Tarixi Turkiston* to illustrate the psychological analysis of the leader characters in Qodiriy's novels, demonstrating their close connection with the historical and social environment depicted in the narratives.

"Although not a khan, Musulmonqul wielded power that surpassed that of the khanate itself, seated firmly in a position of political authority." Why, then, did Musulmonqul

fear the governor of Margilan, who remained in the well-guarded khan's palace with only a few guards? Why, upon hearing from a servant that O'tabby had arrived, did he take a moment to "catch his breath" before addressing him? Why did he order that the qushbegi enter his presence alone while issuing strict instructions for his soldiers to be carefully monitored? Musulmonqul, capable of killing the governor of Margilan on the pretext of mere slander, seemed unusually wary—why did he anticipate an attack from the qushbegi?

Musulmonqul's fear was rooted in the social circumstances preceding his rise to power. Before launching his rebellion against Sheralikhon and attacking the khanate's forces, Shodi Dodho was appointed governor of Margilan and elevated to the position of *mingboshi* (commander of a thousand troops). Until then, this role had been held by Yusuf, a subordinate who temporarily assumed the duties of the governor of Margilan.

The historical text *Tarixi Turkiston* sheds light on this period:

*"Sheralikhon approved their plans, granting Shodi Dodho the rank of mingboshi and appointing Yusuf Mingboshi as the governor of Margilan. He entrusted the Andijan region, along with the Kipchak and Kyrgyz territories, to Musulmonqul, placing all Kipchak governance under his control. Muhammadnazar Soqov was sent to Tashkent to serve under Sarimsoqbek."* (*Tarixi Turkiston*)

This context reveals Musulmonqul's paranoia, which stemmed from the tumultuous power struggles and betrayals that marked his rise to dominance. These experiences left him wary of potential threats, even from individuals ostensibly under his command, reflecting his deep-seated fear of rebellion or treachery within the volatile political landscape of the time.

On the eve of the decisive battle between the two armies, Musulmonqul devised a cunning scheme to entrap Shodi Mingboshi and Yusuf Dodkhoh. The historical account in *Tarixi Turkiston* describes his strategy:

*"Musulmonqul concealed 20–30 spearmen behind him, instructing them to stay hidden. He then approached the center of the opposing army alone and sent a messenger with a proposal, stating, 'Let Yusuf Mingboshi come; we have two or three matters to discuss and a proposal for peace and alliance. Let us meet and discuss terms to avoid unnecessary bloodshed.' Shodi Mingboshi, hearing this, mounted his horse and rode two or three hundred paces forward. However, as he approached, he saw three or four mounted spearmen aiming their weapons at him. Sensing the trap, he immediately fled back to his army."*

Having ensnared the previous governors of Margilan in such a calculated manner, Musulmonqul's actions revealed his strategic ruthlessness. His treachery toward

Shodi Mingboshi and Yusuf Dodkhoh, both former authorities in Margilan, underscores his willingness to manipulate and eliminate opponents through deception.

This history explains why Musulmonqul harbored deep suspicion and fear toward the current governor of Margilan, O‘tabboy. Aware of his own deceptive tactics and their deadly consequences for prior leaders, Musulmonqul likely projected his own ruthlessness onto O‘tabboy, assuming he might face retaliation or betrayal in return. Thus, his heightened vigilance toward O‘tabboy was rooted in a well-founded paranoia born of his own treacherous past.

In the matter of reclaiming Tashkent, Musulmonqul's *"shameless change of heart"*, where he immediately reversed his decision without any shame, is given particular attention by the author. This shift in Musulmonqul's character is highlighted as a moment of inconsistency, with the text showing his ability to change his mind impulsively. The situation involving O‘tabboy is depicted as him *"involuntarily grabbing his collar"* in response to Musulmonqul's actions. The precise depiction of Musulmonqul's *"chameleon-like"* nature in the novel is not a mere coincidence; the author clearly studied the historical figure from various sources, using them to create a well-rounded portrayal of his character.

After Musulmonqul seized control of Kokand and placed Xudoyorxon on the throne, he sent a letter to Sarimsoqbek, the ruler of Tashkent, who was still alive at the time. The letter reads as follows:

*"The content is as follows: Musulmonqul and Xudoyorxon, along with all the state officials, request that you, the ruler of Tashkent, come to Kokand. They assure you that, after avenging the death of their fathers, Xudoyorxon will be installed as the rightful ruler of the Khanate in place of his father. They tell you that you must not hesitate to submit to the new rulers and obey them. If there are any doubts or fears in your heart about their arrival, the authors of this letter, having sworn an oath to serve their cause, assure you of the sincerity of their intentions, promising to send Hazrat Sahib Miyan Halil, a trusted envoy from their side."*

In this episode, Musulmonqul's ability to swiftly alter his position without hesitation is portrayed as part of his manipulative nature. His use of a diplomatic letter to invite Sarimsoqbek to Kokand while also implicitly asserting his own superiority showcases his strategic thinking and ruthlessness.

In the narrative, Sarimsoqbek, believing in Musulmonqul's oath, arrives in Kokand, only to be betrayed when Musulmonqul, as Abdulla Qodiriy puts it, *"shamelessly"* breaks his promises. According to Qodiriy, when Sarimsoqbek enters Kokand's *"Dor ul-Amora,"* Musulmonqul forgets all the pledges he had made. He grants permission

to Hazrat Miyon Halil and sends Sarimsoqbek to his death in a place called *Baliqchi*. This act demonstrates Musulmonqul's ruthless and opportunistic nature.

Having carried out this act to capture Tashkent, Musulmonqul is now determined to reclaim the city, even if it means betraying his own promises once again. He is ready to change his mind without hesitation, as if there is no moral consequence for breaking his word. This characteristic of Musulmonqul is clearly displayed in the episode where he orders Otabek's death, highlighting his willingness to make decisions without remorse or consideration for the past.

Musulmonqul's character, as depicted in these moments, illustrates the extent to which power can corrupt, with his readiness to abandon any semblance of honor or integrity when pursuing his goals. His ability to break promises without guilt and manipulate situations for his advantage is central to his portrayal as a leader who uses whatever means necessary to achieve his objectives.

The conversation between Musulmonqul and O'tabbo, where Musulmonqul plans to use Otabek to eliminate Azizbek, reflects deep psychological tensions, particularly within Xudoyorxon's character. Xudoyorxon's reaction to this plan—his being "greatly troubled" or "taraddudga tushgan"—is influenced by his knowledge of past events, notably the death of his brother, Sarimsoqbek, who was also eliminated under similar circumstances when he held the position of Tashkent's governor. This creates a personal and emotional connection between Xudoyorxon's fears and the current plans being discussed.

The novel shows how Xudoyorxon, though part of the ruling circle, is caught in a psychological conflict when hearing Musulmonqul's proposal. His hesitation is not only the result of his moral concerns but also stems from the trauma and fear associated with the violent loss of his brother. This emotional turmoil highlights the psychological depth in Xudoyorxon's character, showing how personal experience and history shape his reactions to political situations.

The author uses this moment to emphasize the unpredictable nature of power and how those who hold authority may become psychologically burdened by the consequences of their own actions or by the fear of following the same fate as others in their circle. It reflects a broader theme in the novel of the corrupting influence of power and the psychological toll it takes on individuals.

In conclusion, it can be said that studying the psychology of the ruling characters in *O'tkan Kunlar* provides an opportunity for important scientific conclusions to emerge on the topic.

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## **MIRZO ULUGBEK AND HIS CONTRIBUTION TO SCIENTIFIC RENAISSANCE IN THE ISLAMIC WORLD**

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**ABSTRACT:** Mirzo Ulugbek (1394–1449) was a pioneering scholar and ruler during the Timurid Empire who contributed to an era of scientific flourishing. Establishing one of the world’s most advanced observatories in Samarkand, he helped usher in a renaissance of knowledge in astronomy, mathematics, and philosophy. This article explores Ulugbek’s scientific legacy, his observatory’s pivotal role in global knowledge, and the broader impact of his achievements on the Islamic Golden Age. Ulugbek’s work reflects the intellectual richness of this era, inspiring future generations in both the Islamic world and beyond.

**KEY WORDS:** *Mirzo Ulugbek, Islamic Golden Age, Ulugbek Observatory, scientific renaissance, astronomy, mathematics, Timurid Empire, Samarkand*

**АННОТАЦИЯ:** Мирзо Улугбек (1394–1449) был выдающимся ученым и правителем эпохи Тимуридов, который способствовал эпохе расцвета науки и знаний. Создав одну из самых передовых обсерваторий в Самарканде, он способствовал возрождению знаний в астрономии, математике и философии. Эта статья исследует научное наследие Улугбека, ключевую роль его обсерватории в мировых знаниях и более широкий вклад его достижений в Золотой век ислама. Работы Улугбека отражают интеллектуальное богатство этой эпохи, вдохновляя будущие поколения как в исламском мире, так и за его пределами.

**КЛЮЧЕВЫЕ СЛОВА:** Мирзо Улугбек, Золотой век ислама, Улугбекская обсерватория, научное возрождение, астрономия, математика, эпоха Тимуридов, Самарканд

**ANNOTATSIYA:** Mirzo Ulug‘bek (1394–1449) Timuridlar davrida ilm-fan va ma‘rifatning yuksalishiga katta hissa qo‘shgan olim va hukmdor edi. Samarqandda dunyoning eng ilg‘or observatoriyalaridan birini tashkil etgan Ulug‘bek astronomiya, matematika va falsafa sohalarida bilimlar uyg‘onishini boshladi. Ushbu maqola

Ulug‘bekning ilmiy merosini, uning observatoriyasining jahon ilmidagi o‘rmini va islom olamining oltin davrida erishgan yutuqlarining keng ta‘sirini o‘rganadi. Ulug‘bekning ishlari bu davrning intellektual boyligini aks ettiradi va kelgusi avlodlarga, ham islom olamida, ham undan tashqarida ilhom manbai bo‘lib xizmat qiladi.

**KALIT SO‘ZLAR:** Mirzo Ulug‘bek, Islomning oltin davri, Ulug‘bek observatoriyasi, ilmiy uyg‘onish, astronomiya, matematika, Timuridlar davri, Samarqand

## INTRODUCTION

The Islamic Golden Age saw unparalleled advancements in the fields of science, mathematics, and philosophy. Central to this intellectual movement was Mirzo Ulugbek, the Timurid prince whose observatory in Samarkand became a symbol of scientific progress. This article examines Ulugbek’s life and contributions to science within the context of the broader Islamic scientific renaissance, emphasizing how his achievements reflect the era’s pursuit of knowledge.

## MAIN PART

The Islamic Golden Age (8th to 15th centuries) was a period of intellectual and scientific growth, where scholars from across the empire contributed to advancements in numerous fields. Centers like Baghdad, Cairo, and Samarkand were hubs of scientific inquiry, translating Greek, Persian, and Indian texts and expanding on these ideas. This environment laid the groundwork for Ulugbek’s contributions.

As a prince in the Timurid Empire, Ulugbek was exposed to a world that valued knowledge. Under the influence of scholars and family members who emphasized learning, Ulugbek developed an early interest in the sciences. His court in Samarkand became a melting pot of intellectual exchange, drawing inspiration from the achievements of earlier Islamic scholars such as Al-Biruni and Al-Khwarizmi.

Raised in the royal court of Timur, Ulugbek was well-educated, studying a wide range of subjects from mathematics to philosophy. His grandfather Timur’s support of cultural achievements greatly influenced Ulugbek’s worldview, shaping his desire to expand knowledge and invest in scholarly pursuits.

Ulugbek’s intellectual pursuits were encouraged by his father, Shahrukh, who allowed him to govern Samarkand and supported his scientific interests. However, Ulugbek’s relationship with his son Abd al-Latif, who opposed his scholarly ambitions, ultimately led to tragic conflicts, reflecting the challenges he faced within his own family as he pursued knowledge over power.

The Ulugbek Observatory, established in 1428, represented a culmination of Ulugbek's vision to create a center for advanced astronomical research. This observatory was equipped with an enormous sextant and other instruments that allowed for precise observations of the stars and planets. Its design demonstrated the innovative spirit of the Islamic Golden Age.

Ulugbek's most famous work, the *Zij-i-Sultani*, cataloged over a thousand stars with unprecedented accuracy. The star catalog was based on years of meticulous observation and became a foundational text in both the Islamic world and Europe. It contained calculations of planetary movements, eclipses, and the solar year, highlighting the advanced level of scientific understanding achieved under Ulugbek's guidance.

The observatory's findings had a profound impact on the scientific world. European astronomers in the Renaissance used the *Zij-i-Sultani* as a reference, and the observatory's accurate measurements were regarded as milestones in the transition to modern astronomy.

Ulugbek's work included developing highly accurate trigonometric tables, which were essential for astronomical calculations. These tables bridged theoretical mathematics with practical applications in astronomy and navigation, demonstrating his contributions to both fields.

Under Ulugbek's patronage, scholars at the observatory explored algebra and geometry, disciplines vital to accurately charting the cosmos. Ulugbek's focus on mathematical rigor demonstrated the interconnectedness of these fields and underscored his contributions to mathematics beyond mere calculations.

Ulugbek's observatory became a symbol of the Islamic Golden Age's commitment to scientific inquiry. It inspired future observatories in Persia, the Ottoman Empire, and beyond, reflecting the influence of his achievements on subsequent generations of Islamic scholars.

The translations and studies of Ulugbek's work in Europe provided critical knowledge that contributed to the Renaissance. Scholars such as Copernicus and Tycho Brahe referenced his findings, showing how his work transcended cultural boundaries and influenced global scientific development.

Ulugbek's life serves as a model for leaders who valued knowledge as a means to improve society. His commitment to scientific inquiry and intellectual pursuits highlights a unique governance approach where scholarly achievement and leadership were intertwined.

Despite his scientific achievements, Ulugbek faced opposition from conservative religious leaders who questioned his focus on astronomy and mathematics. This

tension between scientific progress and tradition posed significant challenges to his work.

The rediscovery of the Ulugbek Observatory in the 20th century reignited interest in his contributions. Today, his observatory and star catalog are celebrated worldwide, symbolizing the global legacy of Islamic scientific achievement. Institutions and academies named after Ulugbek commemorate his dedication to knowledge and his role in advancing humanity's understanding of the universe.

Mirzo Ulugbek's legacy extended well beyond his life, inspiring a dedicated group of scholars and astronomers who continued his work and upheld his contributions to science. These followers and disciples carried forward his vision, adding their own insights and advancements.

Qazizadeh Rumi (1364–1436) was born in Bursa (present-day Turkey), Qazizadeh was a mathematician and astronomer renowned for his skills in calculating complex astronomical data. Contribution to Ulugbek's Observatory: Qazizadeh was a senior scholar in Ulugbek's circle and played an integral role in the establishment of the Samarkand observatory. As a trusted advisor, he contributed significantly to the development of the observatory's main project, the star catalog known as the Zij-i Sultani. His mathematical insights, especially in spherical trigonometry, provided crucial theoretical support for Ulugbek's astronomical studies. Qazizadeh's works remained influential in Central Asia and were studied by later mathematicians.

Ali Qushji (1403–1474) was born in Samarkand, was one of the most brilliant students under Ulugbek's guidance. His keen interest in mathematics and astronomy made him a key figure in the observatory's projects. Qushji's contributions include his own treatises on astronomy, where he refined theories on celestial motion. He also made notable advancements in geometry and algebra, furthering the foundations laid by Ulugbek. After Ulugbek's death, Qushji moved to the Ottoman Empire, where he continued his work and shared Ulugbek's teachings. In Istanbul, he joined the court of Sultan Mehmed II, contributing to scientific discourse and influencing scholars in the Islamic and Ottoman worlds.

Ghiyath al-Din al-Kashi (1380–1429). Although al-Kashi's collaboration with Ulugbek was short-lived, he was one of the most influential mathematicians and astronomers of his time. Originally from Kashan in Persia, he became an advisor to Ulugbek in Samarkand. Al-Kashi is best known for calculating  $\pi$  to an unprecedented degree of accuracy and for developing highly accurate trigonometric tables. His work provided essential data for the observatory's projects. Al-Kashi's influence on Ulugbek's observatory was profound, especially through his book *The Key to*

Arithmetic, which served as a major resource for mathematical education in Central Asia.

**Continuing Ulugbek's Scientific Legacy:** The Samarkand observatory trained a generation of scholars and laid the groundwork for scientific study that extended beyond Ulugbek's lifetime. Though the observatory was later destroyed, manuscripts and knowledge from this period circulated widely, spreading Ulugbek's methods and findings.

**Influence on Later Islamic Astronomy:** These scholars preserved Ulugbek's contributions through manuscripts, with his *Zij-i Sultani* copied and referenced by astronomers across the Islamic world. This led to Ulugbek's scientific achievements influencing later observatories, like those in the Ottoman and Persian empires.

**Impact on European Renaissance Astronomy:** While not direct followers, European scientists like Tycho Brahe and later Johannes Kepler benefited from the legacy of Ulugbek's precise astronomical measurements. The data from *Zij-i Sultani* reached Europe through translations and sparked interest in empirical observation.

**Cross-Cultural Influence:** Ulugbek's emphasis on accurate measurements and empirical observation foreshadowed the methods of the scientific revolution in Europe, showing the indirect but powerful impact of his work on Western science.

Ulugbek's followers preserved and expanded upon his scientific advancements, ensuring his contributions to mathematics and astronomy remained influential for centuries. Figures like Qazizadeh Rumi, Ali Qushji, and al-Kashi were not only collaborators but also innovators, each leaving an indelible mark on the fields of mathematics and astronomy. Together, they embody the spirit of the Islamic Golden Age and its pursuit of knowledge, carrying forward Ulugbek's vision and influencing both Islamic and global scientific communities.

## CONCLUSION

Mirzo Ulugbek was more than a ruler; he was a visionary who bridged the worlds of science and governance. His life and achievements illustrate the spirit of the Islamic Golden Age, where knowledge was pursued for the betterment of society. Ulugbek's commitment to astronomy, mathematics, and intellectual openness serves as a lasting inspiration. His legacy reminds us of the potential of scientific inquiry to connect cultures and propel humanity forward.

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## **TEACHING ENGLISH TO LEARNERS WITH SPECIAL NEEDS**

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### **ABSTRACT**

The teaching of English as a second language to learners with special needs poses unique challenges but also offers significant opportunities to foster inclusion and empowerment. This paper explores the methodologies, tools, and strategies effective in teaching English to this diverse group of learners. It also examines the role of educators, the use of assistive technologies, and the need for individualized educational plans (IEPs) to address varied learning requirements. Case studies and evidence-based practices highlight the importance of a tailored and empathetic approach to achieving successful language acquisition.

**Keywords:** Special needs education, English language teaching, inclusive education, individualized educational plans (IEPs), assistive technologies, multisensory learning, differentiated instruction, language acquisition, disabilities, teaching strategies, inclusive classrooms.

### **INTRODUCTION**

The increasing emphasis on inclusive education has brought attention to the needs of learners with disabilities or other special needs in language classrooms. English, as a global language, serves as a crucial skill for academic and professional advancement. This paper examines the adaptations and approaches necessary to make English accessible to learners with special needs, focusing on both cognitive and physical disabilities.

**Challenges in Teaching English to Learners with Special Needs**

**Diverse Needs:** Disabilities range from visual and auditory impairments to cognitive challenges such as dyslexia, autism, and ADHD. Each condition requires tailored strategies.

**Lack of Resources:** Schools often face shortages in adaptive technologies, specialized materials, and trained personnel.

**Teacher Preparedness:** Many educators lack the training to address the specific needs of learners with disabilities.

**Social Barriers:** Learners with special needs often face stigma, impacting their motivation and self-confidence.

**Strategies and Approaches**

### Individualized Educational Plans (IEPs):

Designing lesson plans that align with a student's unique learning needs.

Setting realistic and measurable goals.

### Multisensory Teaching Methods:

Incorporating visual, auditory, and kinesthetic learning modes.

Using tactile tools like flashcards, manipulatives, and digital apps.

### Assistive Technologies:

Screen readers, voice recognition software, and translation tools.

Specialized apps like "Proloquo2Go" for non-verbal learners.

### Classroom Accommodations:

Adjusting seating arrangements, lighting, and sound.

Allowing extended time for tasks and exams.

### Use of Visual Aids:

Picture-based vocabulary teaching.

Infographics and videos to explain grammar concepts.

### Fostering Inclusivity:

Promoting peer support through buddy systems.

Conducting sensitivity training for classmates.

### Case Studies

**Success with Dyslexia:** A study in a middle school in the United States revealed that multisensory techniques improved reading comprehension among dyslexic students by 35% over six months.

**Teaching English to Deaf Learners:** In Japan, integrating sign language alongside written and visual aids resulted in a 50% improvement in vocabulary retention.

### Role of Educators

Educators are the linchpin in fostering an inclusive classroom. Training programs should emphasize the following:

Techniques for differentiated instruction.

Use of empathy-driven communication.

Regular professional development on adaptive teaching methodologies.

### Conclusion

Teaching English to learners with special needs is a complex but rewarding endeavor. By adopting inclusive practices, leveraging technology, and emphasizing teacher training, educational institutions can ensure that these learners are not left behind. Future research should focus on developing more affordable assistive technologies and understanding the long-term impact of English language skills on the lives of individuals with special needs.

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## **INCLUSIVE PRACTICES IN LANGUAGE TEACHING**

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### **ABSTRACT**

Inclusive practices in language teaching aim to ensure equitable access to education for all learners, regardless of their abilities, socioeconomic backgrounds, or cultural identities. This paper examines the theoretical and practical dimensions of inclusive language teaching, focusing on methodologies, teacher training, and the use of technology. It highlights the challenges educators face in implementing inclusive practices and provides evidence-based strategies to overcome these barriers. The study concludes by emphasizing the role of inclusive pedagogy in promoting social equity and educational excellence.

**Keywords:** Inclusive education, language teaching, equity in education, differentiated instruction, assistive technologies, Universal Design for Learning (UDL), culturally responsive teaching, inclusive pedagogy, diversity in classrooms, collaborative learning, language acquisition, accessibility in education.

### **INTRODUCTION**

In a globalized world, language proficiency is critical for communication, education, and career advancement. However, traditional language teaching methods often overlook the diverse needs of learners, particularly those with disabilities, linguistic disadvantages, or cultural differences. Inclusive practices in language teaching address this gap by creating an environment where all learners can thrive. This paper explores the principles, challenges, and strategies of inclusive language teaching, emphasizing its significance in fostering equity and inclusion.

#### **Principles of Inclusive Language Teaching**

Inclusive language teaching is built on the following principles:

**Equity:** Providing all learners with the resources and support they need to succeed.

**Diversity:** Recognizing and valuing the unique backgrounds and abilities of learners.

**Flexibility:** Adapting teaching methods to meet varied learning needs.

**Collaboration:** Engaging all stakeholders, including educators, learners, and families, in the educational process.

#### **Challenges in Implementing Inclusive Practices**

Despite its importance, inclusive language teaching faces several challenges:

**Lack of Teacher Training:** Many educators lack the knowledge and skills to implement inclusive practices effectively.

**Limited Resources:** Schools often have insufficient resources, such as assistive technologies and specialized teaching materials.

**Cultural Barriers:** Prejudices and misconceptions about disabilities and diversity can hinder inclusion.

**Overcrowded Classrooms:** Large class sizes make it difficult to address individual learning needs.

### Strategies for Inclusive Language Teaching

#### Differentiated Instruction:

Tailoring teaching methods to suit the needs of diverse learners.

Using multimodal teaching approaches, including visual, auditory, and kinesthetic methods.

#### Use of Assistive Technologies:

Employing tools like text-to-speech software, language learning apps, and closed captioning.

Leveraging digital platforms to provide personalized learning experiences.

#### Culturally Responsive Teaching:

Incorporating learners' cultural backgrounds into lesson plans.

Promoting an inclusive classroom culture that respects diversity.

#### Collaborative Learning:

Encouraging peer support through group activities and buddy systems.

Facilitating discussions that allow learners to share their perspectives.

#### Universal Design for Learning (UDL):

Creating flexible learning environments that accommodate different learning styles.

Ensuring that learning goals, materials, and assessments are accessible to all learners.

#### Role of Educators

Educators play a pivotal role in fostering inclusive language classrooms. Key responsibilities include:

#### Professional Development:

Participating in training programs on inclusive teaching methods.

Staying updated on the latest research and technologies in inclusive education.

#### Empathy and Understanding:

Building positive relationships with learners.

Demonstrating patience and adaptability in addressing learners' needs.

#### Advocacy:

Promoting policies and practices that support inclusion in education.

Collaborating with policymakers, families, and communities to create an inclusive learning environment.

Case Studies and Evidence-Based Practices

Inclusive English Language Teaching in Sweden:

A study revealed that the use of assistive technologies and individualized teaching plans improved language proficiency among learners with disabilities.

Culturally Inclusive Classrooms in Canada:

Incorporating indigenous languages and cultures into English lessons enhanced engagement and motivation among students.

Conclusion

Inclusive practices in language teaching are essential for fostering an equitable and accessible education system. By adopting flexible teaching methods, leveraging technology, and promoting a culture of inclusivity, educators can address the diverse needs of learners. While challenges remain, a commitment to inclusive pedagogy can transform language classrooms into spaces of empowerment and growth for all.

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## LEXICAL FEATURES OF SOMATISMS

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**Abstract:** This article is dedicated to the study of the lexical features of somatisms. The research deeply analyzes the formation of words, word combinations, and phrases related to body parts, as well as their linguistic characteristics. Furthermore, relevant examples are provided to reveal the semantic flexibility, metaphorical richness, and cultural specificity of somatisms. The article highlights the importance of somatisms in understanding language and culture, emphasizing their role in cognitive and linguistic research.

**Keywords:** somatisms, lexical meaning, semantics, artistic language, metaphor, phraseological expression.

**Introduction:** Language is deeply intertwined with the human body, both as a source of direct reference and as a foundation for metaphorical and figurative expressions. Somatisms, linguistic units that involve references to parts of the human body, represent a significant and ancient layer of vocabulary in any language. These expressions go beyond their literal meanings, offering insight into human cognition, culture, and communication.

Somatismes encompass a wide range of lexical features, including their semantic flexibility, metaphorical richness, and cultural specificity. From simple descriptions of physical attributes to complex idiomatic expressions, somatisms serve as a powerful tool for expressing emotions, ideas, and societal norms.

Somatismes are one of the universal lexical groups in any language and have become one of the most frequently studied objects in comparative historical and linguo-cultural works by both local and foreign linguists. These studies often highlight how somatisms reflect the richness and diversity of a language's lexical system.

Somatismes are linguistic expressions that use body-related terms or concepts to convey meaning, often through metaphors or figurative language. These expressions reflect the way physical experiences, sensations, and body parts are used to represent

emotions, states of being, or abstract ideas. Somatisms are a way of mapping human experiences onto the body, which helps in understanding the emotional or conceptual aspects of life. The linguistic features of somatisms refer to the specific ways in which body-related terms are used in language to convey meaning, particularly through metaphors, idiomatic expressions, and figurative language. These features highlight the connection between physical experiences and abstract concepts, and they reflect both universal and culturally specific aspects of language.

Somatisms play a significant role in proverbs, as they convey complex meanings in a compact and memorable form.

**Literature review:** Somatisms have long been an important subject of study in linguistics, particularly in the fields of lexical semantics, cognitive linguistics, sociolinguistics, and linguocultural studies. Linguists examine somatisms to better understand how languages use the human body as a metaphorical tool to represent abstract concepts, emotions, and social values. Researchers have studied somatisms from various perspectives, focusing on their cultural, historical, and psychological aspects, as well as their role in idiomatic expressions and proverbs.

In the field of cognitive linguistics, scholars like George Lakoff and Mark Johnson have profoundly influenced our understanding of how somatisms fit into the broader framework of conceptual metaphors. These are the mental structures that allow humans to connect abstract concepts with concrete physical experiences. The idea of embodied cognition, central to their work, emphasizes that our bodily experiences significantly shape how we think, perceive, and express ideas. To illustrate this point, “*Having a strong mind*” suggests mental strength or clarity by associating cognitive capacity with physical strength. “*A warm heart*” warmth is associated with love, compassion, and kindness, it is used metaphorically to express emotional warmth.

Scholars like Viktor Zhirmunsky and Eugene Nida have studied how body-related metaphors, or somatisms, appear in different languages and cultures. They found that certain body parts, such as the heart, head, and hands, are often used in metaphors, but their meanings can differ depending on the culture. For instance, “*the head*” often symbolizes thinking, intelligence, or leadership in many cultures. It is seen as the place where thought and reason come from. But in different cultures, the head can also represent wisdom or authority. To exemplify, in some African cultures, the head is a symbol of respect and status. “*The hands*” are typically associated with action, help, or control. We use expressions like “*lend a hand*” (to help) or “*hands-on*” (actively involved). However, in some cultures, *hands* can symbolize work or creativity.

Scholars like William Labov and Deborah Tannen have explored how social and regional factors influence the use of somatisms (body-related metaphors) in language. Their research shows that the way people use body-related expressions can vary depending on their social class, occupation, or cultural context. "*He's got strong hands*" describes someone who works hard with their hands or is physically capable. "*She's got a big heart*" might describe someone who is emotionally generous or compassionate.

**Discussion:** The lexical features of somatisms refer to the linguistic characteristics of words and phrases related to the human body, particularly in their structure, meaning, and usage. Somatisms typically have a concrete, literal meaning related to body parts, functions, or states. These meanings are universal but can vary slightly across languages due to cultural or anatomical perspectives. The metaphorical and figurative use of somatisms is a key lexical feature, as they transform references to body parts into symbols for abstract ideas, roles, or emotions. *The heart* is a powerful metaphor for human emotions, often symbolizing love, compassion, sincerity, and vulnerability. It is one of the most universally recognized somatisms used to express deep emotional states. "*Heartbroken*" describes intense sadness or emotional pain, often due to loss or disappointment (*She was heartbroken after the breakup*).

"*Heartfelt*" indicates something genuine, sincere, and deeply felt (*He gave a heartfelt apology*). "*Wear your heart on your sleeve*" Refers to openly displaying emotions or being emotionally transparent (She wears her heart on her sleeve, so you always know how she feels). "*With all my heart*" phrase used to convey complete sincerity and emotional investment (*I support you with all my heart*). "*A heart of gold*" describes a kind, generous, and compassionate nature (*She has a heart of gold and is always helping others*).

Somatisms frequently form collocations are integral to fixed expressions, making them stylistically rich and widely applicable. These combinations enhance the expressive power of language and are often metaphorical or idiomatic. "*Shoulder Responsibility*" means to take on or accept responsibility or blame. *She shouldered the responsibility for the team's failure*. This collocation implies an act of carrying a burden, emphasizing effort and accountability. "*Give Someone the Cold Shoulder*" means to intentionally ignore or show indifference to someone. *After the argument, she gave him the cold shoulder for days*. This collocation evokes emotional distance and rejection, with "cold" reinforcing the lack of warmth.

The fixed phrases formed by somatisms demonstrate their versatility and importance in both everyday communication and literary expression. Their strong collocations provide stylistic depth, making language more expressive and impactful.

One of the most striking features of somatisms is their polysemy—the ability of a single somatism to carry multiple meanings. For example, the word *head* denotes a physical body part but also extends metaphorically to concepts like leadership (head of the team) or intellect (use your head).

Somatisms frequently form the backbone of idiomatic expressions, contributing to the richness of language. Expressions like *cold feet* or *turn a blind eye* demonstrate how somatisms encapsulate abstract concepts such as fear or intentional ignorance.

Somatisms contribute to literary richness, enhancing imagery and emotional depth. Authors and orators frequently use somatic expressions to evoke vivid mental pictures or create strong emotional connections. We can identify this point with the following examples: “*Break her heart for her love*” (expressing sorrow and longing). “*Her hands trembled as she clutched the letter*” (indicating fear or anticipation).

The lexical features of somatisms showcase the richness of language, blending physicality with metaphor, culture, and creativity. They are indispensable for nuanced expression but require careful attention to context and culture for effective use.

**Conclusion:** Somatisms, as language expressions grounded in the human body, reveal the profound link between physical sensations and abstract thinking. Their versatility, metaphorical depth, and cultural uniqueness make them a vital component of any language’s vocabulary. By turning references to body parts into symbols for emotions, ideas, and societal values, somatisms demonstrate the shared and varied ways humans process and communicate their experiences.

Whether in idioms, proverbs, or everyday speech, somatisms enrich language with complex meanings that go beyond literal interpretations. They serve not only as reflections of cultural beliefs and societal norms but also as vehicles for artistic expression and personal connection. Scholars like Lakoff, Johnson, and Labov have highlighted their significance in shaping our understanding of embodied cognition and cultural linguistics, stressing their relevance in both universal and culture-specific contexts.

By examining somatisms, we gain a deeper understanding of how language links human experience with the body, revealing the dynamic relationship between physical reality and abstract concepts. This exploration reinforces the idea that language is a powerful tool for both cognitive and cultural expression, with somatisms

acting as a vivid representation of our shared humanity and the richness of linguistic communication.

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## КОКАНДСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ ИНСТИТУТ

**ВАЛИЕВ ЭЛЁРЖОН ИЛХОМЖОН ЎҒЛИ**

Формирование жанров в цифровом общении и их социальное влияние

**Аннотация:** Данная статья анализирует развитие жанров виртуального общения и их лингвистические и прагматические особенности. Исследование проведено на основе переписок и постов на различных виртуальных платформах. В статье рассматриваются классификация жанров виртуального общения и их роль в социальном и культурном контексте. Результаты исследования показывают, что появление новых жанров, таких как мемы, стикеры, эмодзи и аббревиатуры, обусловлено технологическими возможностями, потребностями пользователей и культурными различиями. Это исследование раскрывает значимость виртуального общения в социальной жизни и его роль в повышении коммуникативной эффективности.

**Ключевые слова:** Виртуальное общение, жанры, лингвистические особенности, прагматический анализ, эмодзи, аббревиатуры, мемы, стикеры, обмен информацией, социальные сети, технологическое развитие.

**Введение:** В результате глобализации и развития цифровых технологий виртуальное общение стало неотъемлемой частью повседневной жизни. Этот тип общения привел к появлению новых форм обмена информацией, культурного опыта и социальных взаимодействий. Первоначальные формы виртуального общения появились в 1990-х годах с развитием интернета, когда общение осуществлялось через электронную почту и чаты. Со временем социальные сети, мессенджеры и блог-платформы развили и расширили эти формы общения.

Жанры виртуального общения проявляются в уникальных формах, и их анализ помогает глубже понять особенности коммуникации. Жанры виртуального общения играют важную роль в формировании социальных и лингвистических отношений. В настоящее время они широко применяются в таких сферах, как образование, бизнес, здравоохранение и социальное обслуживание. Например, через онлайн-уроки, виртуальные консультации и коммерческую рекламу повышается эффективность общения. Целью данного исследования является классификация жанров виртуального общения и анализ их лингвистических и прагматических особенностей.

Формирование жанров виртуального общения и их влияние на общество недостаточно исследованы. В частности, в этой области еще нет подробных исследований языковых особенностей различных жанров, уровня их интерактивности и эффективности на социальных платформах. Также существует проблема ограниченности научных данных о влиянии культурных различий и стилей общения на жанры. В частности, исследования жанров общения на различных платформах и их языковых особенностей пока мало.

**Методы:** В исследовании использовался комплексный методологический подход. Основные методы включают:

1. Дискурс-анализ: Изучение содержания и структуры текстов, написанных на виртуальных платформах. Например:

- Переписки в мессенджерах (Telegram, WhatsApp)
  - Посты и комментарии в социальных сетях (Facebook, Twitter)
  - Статьи на блог-платформах (Medium, LiveJournal)
- В рамках дискурс-анализа исследовались прагматические особенности общения и их языковые единицы.

2. Классификация жанров: Жанры общения были разделены на следующие категории:

- Вопрос-ответ: Общение, направленное на получение информации. Пример: «Сколько стоит этот товар?»
- Обсуждение: Обмен мнениями в группах и форумах. Пример: дискуссии на политические темы.
- Реклама: Краткие тексты, написанные с коммерческой целью. Пример: «Попробуйте наш новый продукт!»
- Обмен информацией: Обмен новостями и общей информацией. Пример: «Завтра в 10:00 собрание».

3. Выбор материалов и примеров: Для исследования было проанализировано более 200 переписок и постов, собранных в 2023 году с следующих источников:

- Переписки в группах Telegram и WhatsApp.
- Посты и комментарии в Facebook и Twitter.
- Статьи из блогов Medium и LiveJournal.

4. Лингвистический анализ:

- Изучены словарный запас, аббревиатуры и особенности языка общения.
- Оценена степень использования эмодзи, стикеров и мультимедийных элементов.

5. Статистический анализ: На основе собранных данных был проведен статистический анализ:

- Подсчитано количество постов и переписок по каждому жанру.
- Сравнены результаты с использованием процентных показателей.
- Выяснено, какие языковые единицы чаще всего используются в каждом жанре.

6. Учет культурного контекста: Изучены различия в использовании жанров общения в разных культурных и географических средах. Это помогло собрать данные о том, какие жанры наиболее популярны в определенных регионах или среди определенных культурных групп.

**Результаты:** Результаты исследования предоставляют ценные данные о различных формах жанров виртуального общения, их лингвистических особенностях и их роли в социальных системах. Эти данные являются основой для анализа развития и изменений виртуального общения и выделяют несколько ключевых аспектов:

1. Классификация жанров: Жанры виртуального общения были разделены на несколько четких категорий, каждая из которых имеет свои характерные особенности:

- Жанр вопрос-ответ: Преобладает в индивидуальных и групповых переписках, направлен на получение информации через короткие и четкие вопросы.
- Жанр обсуждения: Широко используется на форумах и в группах для обмена мнениями по различным вопросам.
- Жанр рекламы: Краткие тексты с коммерческим содержанием, ориентированные на продвижение продуктов или услуг.
- Жанр обмена информацией: Применяется для распространения новостей и общей информации.

2. Лингвистические особенности: В результате исследования были выявлены следующие особенности лексики:

- Широкое использование эмодзи и аббревиатур: Эмодзи и аббревиатуры стали важной частью виртуального общения, помогая выражать эмоции и ускоряя коммуникацию. Например, «LOL», «BRB» и другие аббревиатуры помогают делать общение более быстрым и точным.
- Неофициальный стиль и грамматическая простота: Виртуальное общение часто носит неформальный и упрощенный характер, что связано с желанием пользователей экономить время и сделать общение более оперативным.

3. Появление новых жанров: Исследование выявило новые формы общения, такие как:

○ Мемы: Мемы стали популярным жанром в интернете и широко используются в социальных сетях. Они часто включают юмор или сатиру и быстро распространяются в социальных медиа.

○ Стикеры: Стикеры — это визуальные элементы, которые эффективно используются для выражения эмоций и мыслей в виртуальном общении.

4. Учет культурного контекста: Результаты исследования подчеркивают важность учета культурных и географических различий. Например, мемы и стикеры имеют глобальную популярность, но некоторые жанры, такие как контент, связанный с национальной культурой, популярны только в определенных регионах или культурных группах.

5. Статистический анализ данных: На основе собранных данных был проведен статистический анализ, который показал распространенность жанров и их роль в виртуальном общении.

Дискуссия: В разделе дискуссии исследования подчеркивается, что развитие виртуальных коммуникативных жанров напрямую связано с цифровыми технологиями. Из результатов исследования видно, что формирование новых жанров наблюдается как процесс, отвечающий возможностям технологий и потребностям пользователей. Например, новые формы общения и способы краткого и эффективного общения, использование эмодзи и сокращений, позволяют проводить общение быстро и интерактивно, что повышает эффективность обмена информацией.

Особенно развитие кратких и четких форм общения в виртуальном общении позволяет пользователям делать общение более быстрым и эффективным. Эмодзи и сокращения с одной стороны обогащают эмоциональную составляющую общения, с другой стороны помогают быстро донести мысли, которые трудно выразить словами. Это выглядит как новшество, внесенное технологиями в виртуальное общение.

Вместе с тем, культурные различия и изменения в языковом контексте также оказывают влияние на формирование виртуальных коммуникативных жанров. Некоторые жанры, например, мемы, являются широко распространенными на глобальном уровне, в то время как другие, например, контент, связанный с национальной культурой, популярны лишь в определенных географических районах или среди культурных групп. Это, в свою очередь, показывает,

насколько жанры виртуального общения соответствуют целям и как они формируются в зависимости от местоположения.

Изменение виртуальных коммуникативных жанров также происходит в ответ на новые потребности и желания пользователей социальных сетей и платформ. Их уникальные потребности, например, стремление к краткому, простому и интерактивному общению, создают предпосылки для появления новых жанров. Этот процесс также неразрывно связан с быстрыми изменениями технологий, так как с появлением новых платформ и возможностей формы виртуального общения продолжают изменяться.

Говоря об ограничениях исследования, необходимо отметить, что оно основывается лишь на некоторых платформах и не анализирует жанры, возникающие на других платформах или в сетях. Также, поскольку исследование проанализировало только материалы 2023 года, оно не отражает, как жанры виртуального общения изменяются с течением времени. Это указывает на необходимость расширения исследования и охвата другими годами.

Кроме того, в исследовании языковые особенности были ориентированы только на определенные языки, а анализ жанров, возникающих на многоязычных платформах, был проведен недостаточно. Это указывает на необходимость продолжить исследование, охватывающее больше языков и регионов, для изучения как глобальных, так и локальных языковых изменений.

Результаты исследования имеют важное значение не только для лингвистов, но и для социологов, специалистов в области информационных технологий и всех пользователей виртуального общения. Классификация и анализ жанров виртуального общения помогает понять, как они влияют на социальные и лингвистические отношения и их развитие. Это также способствует созданию и оптимизации новых форм общения.

**Заключение:** Результаты исследования дают возможность глубже анализировать развитие виртуального общения и его влияние на общество и культуру. Формирование жанров происходит в ответ на технологии и потребности пользователей. Новые жанры, такие как эмодзи, сокращения, мемы и стикеры, позволяют сделать виртуальное общение более динамичным, интерактивным и кратким. В то же время, с учетом культурных и географических различий, необходимо более подробно анализировать особенности общения и различия между платформами.

Развитие виртуальных коммуникативных жанров и их лингвистические и прагматические характеристики происходят под воздействием современных

технологий. Исследование показало, как эти жанры формировались и как они повысили эффективность обмена информацией. В дальнейшем исследования могут быть направлены на изучение виртуальных коммуникативных жанров на более широких платформах и в различных языках. Исследования и анализы, проведенные по данной теме, могут стать ценным источником для лингвистов и специалистов в области социальных наук, так как они помогут лучше понять процесс развития виртуального общения, формирование новых жанров и их влияние на общество.

## RESEARCH OF ALISHER NAVOI DEVONS IN THE FIELD OF TEXTUAL STUDIES

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**Annotation.** This article deals with the “Ilk devon” (First Devonian) compiled by the admirers of Alisher Navoi, the official devons ordered by the poet himself: the devons “Badoyi’ ul-bidoya” and “Navadir un-nihoya”, their manuscript copies, issues of study in the second half of the 20th century.

**Keywords:** “Ilk devon” (First Devonian), “Badoyi’ ul-bidoya”, “Navadir un-nihoya”, question of periodization, genre structure, manuscript copies.

Alisher Navoi left himself a very large and rich lyrical legacy in terms of volume. The basis of this lyrical treasure is the “Khazoyin ul-maoniy” (Treasure of meanings), which contains about 45 thousand verses of Uzbek language, and the “Devoni Foniyy”, which contains more than 12 thousand verses of Persian-Tajik language, the “Sittai karabiyya”, which consists of 6 philosophical oaths in Persian-Tajik language, as well as the “Fusuli arba” oaths dedicated to the image of the seasons. In addition, considering in the poet's epics (lyrical preface, lyrical retreat and lyrical wife), as well as the independent verse, individual, ruboi, poetic masterpieces of the continent and other genres, which are found in the composition of other prose works, we are once again convinced of how immense the poet's lyrics are.

“For Navoi, poetry was the main School of gaining skill in the field of creativity, no one left under any circumstances of the poet's life, was a constant favorite and convenient creative activity. The artist went to his great epic works through lyricism, and his impressions of life were systematically embodied, first of all, in lyricism. It is never possible to imagine the work of a thinker without lyrics, at the same time to separate his lyrics from Epic and scientific creativity”[1]. The role of poetry lovers in the composition of the poet devons has become incomparable. In 1465-1466 ad (870 ah), the first devotional Office of the poet came into being. Although this devon is referred to as an informal devon, Alisher is an invaluable example of Navoi lyricism. The famous calligrapher Sultan Ali Mashhadi copied Devon with a letter from Nasta'liq. Unfortunately, while the name of the muse who decorated this Devon with patterns is still not known to science, Devon was also not given a special name by the poet. Devonian includes poems written before 1466 by the poet. Even because

the date of writing the poems in it is relatively clear, it has a “high value as a certain imaginative source of the poet's creativity and translator holi during adolescence and boyhood” [2].

Two copies of the fan-made Devon are known to the people of science to date, the first being a manuscript copied by the Sultanali Mashhadi in 870/1565-66. Today, this copy of Devon is stored in the city of St. Petersburg, in the National Library of Russia under the inventory number Dorn 564. A second copy is kept in Kazan, in the Scientific Library of Kazan State University under inventory number 1742. This variant of Devon was copied by Mahmud the scribe in 976/1567-68. All the poems in the work were later included in the lyrical cull “Khazoyin ul-maaniyy”.

The poet, at the suggestion of his friend Sultan Husayn Boyqaro, gives order to the official First Dynasty between the 1470s and 1480s, naming it “Badoyi’ ul - bidoya” (“genesis of artistry”). Devon was a great reality in the literary life of the 15th century, in which the contemporary creator was much different from his devons. The need to give a place even to the debocha part in the Devonian arrangement in Uzbek classical devonism began from this Devonian in the manner of creative experience, according to the study of Egyptologists. In addition, Alisher Navoi contributes to the reform and perfection of the eastern Devonian. In Devon, after debocha, he arranges ghazals, and then works of a different genre, in the Arabic alphabet, strictly in order, relying on his last letter in radifi or rhyme. In addition, the great poet places special importance on the subject and ideological orientation of the poems. Copies of Devon in the poet's time (1480, 1482 and 1486) are in the Bibliothèque Nationale de Paris (1480, inv. No. 746), at the British Museum (1482-y).

The first volume of Alisher Navoi's twenty-volume “collection of Perfect Works” is composed by the poet's office “Badoyi’ ul-bidoya”. This edition was edited by Özr FA H.S. A manuscript copy of Devon at the Suleymanov manuscript Institute (inv. № 216) was taken as a basis, compared with photonusches of other manuscripts that remained. When preparing the first roof of the collection, Sh.Sharipov, M.Rahmatullaeva and M.The work of the ziyoviddinovas was unparalleled .

This edition of "Badoyi' ul-bidoya", containing works of eleven genres of poetry, comprises Ghazal – 777, mustazad – 3, mukhammas – 5, musaddas – 2, Tarje'band – 3, Kontinental – 46, ruboi – 85, luqz – 10, problem – 52, chicken – 10 and fard – 53 in Devon. The total number of poems in this Devon is 1046, giving it an unofficial” first devon " - F.Y) part of the poems are included.

The second Devonian, ordered by Alisher Navoi, was known as “Navadir un-nihoya” (“the vile ignorant”), dating from between 1480 and 1487. A manuscript copy copied by Khattat Abdujamil at Herat in 1487 is today in the Institute of Oriental

Studies named after O‘zr FA Abu Raikhan Beruniy (inv. No. 11675, base copy) is stored. The manuscript consists of 149 sheets and consists of 840 ghazals.

Another relatively more complete manuscript copy of the “Navodir un-nihoya” Devan was copied by Sultan Ali Mashhadi in Hirot at the Institute of Oriental Studies named after O‘zr FA Abu Raykhon Beruniy (inv. No. 1995). On the basis of this manuscript copy, the “Navadir un-nihoya” office was published in 1987, in preparation of this edition, the existing two manuscript copies were compared, and this edition, consisting of 862 poems, was published by M.Rahmatullaeva and G.Performed by the ahrorovas [3].

In a copy copied by the Sultan Mashhadi of Devon, esa (inv. №1995) there are 693 poems in the cross section of genres: Ghazal – 628, mustazad – 3, Tarji'band – 3, Continent – 5, ruboi – 46, luqz – 1, problem – 6 and chicken – 1.

The composition of these genres is comparable to the earlier Devonian ones, with the majority of Devonian dialects (63 out of 65) being contained in “Badoyi’ ul-bidoya”. This is a surprising case. Because” ul jam'u orzidin other (“Badoyi’ ul-bidoya”) than har taqr bila har nav’ abyotkim, pronounced erdiyu har nav’ ghazaliyotkim, gathered and melted (referring to” Navadir un-nihoya“”) by the author in the” Khazoyin ul-maoniy " debocha, most of the poems of different genres in Devon should be new. From the studies of the scholars involved in the poet's lyricism, we observe that the poet's poetry from the period up to the “Khazoyin ul-maoniy” was renewed as he passed from Devon to Devon . Questions that have not been solved as above are bisyor. This suggests that serious research should be done on the poet's lyrics, in particular on his devons. In addition, the poet also wrote a debocha for the” Navadir un-nihoya " Devo, and the author, in the lyrical cull of “Khazoyin ul-maaniyy”, gives the following thought quotes:"... in my second devonim, “Navadir un-nihoya” is famous, rabt-he ordered, and in debochasida commentary bila aizzayi as'hobu ajillayi told him in the services of ahbab". But this debocha, which the author points out in poetic cullyat, does not appear in the manuscripts that have come down to us, nor in the modern editions of Devon. This gives rise to the idea that a perfect Devon copy has not yet been found, and has spurred further research.Bu kabi tadqiqotlar XXI asrda ham davom etib, filologiya fanlari doktori Aftondil Erkinov tomonidan A.Navoiy devonlarining jahon qo‘lyozma fondlarida saqlanayotgan nusxalarini tadqiq etishi natijasida, shoir muxlislari tomonidan tuzilgan yana bir devon qo‘lyozmasi topildi va 2012-yilda fanga ma’lum qilindi [4]. Olim tomonidan mazkur qo‘lyozma ustida jiddiy tadqiqot olib borilib, fikr-mulohazalarini qator maqolalar orqali e’lon qilib kelmoqda [5].

From the point of view of the scope and content of the research carried out, the study of the lyrics of Alisher Navoi in the Uzbek navoism of the 20th century was carried out on two main principles, the first direction was carried out on a textual study of the lyrical heritage of the Great Creator.

Originally a lyrical legacy from the time of the poet's life, the manuscripts of his devons were spread over different countries. Historian Khondamir (1475-1535 / 37) writes that in the 15th century, a huge number of copies of Navoi's works were taken by trade figures, scientists and cultural figures from India, the Middle East and arab countries . Today, the manuscripts are held in a number of manuscript holdings in Asia, Europe, Africa, and America. The poet's devons reached Europe from 1625, with A. D. from Oxford University, England. There is information that the Nawab has adopted a thermo Devon, which is currently kept with the number 283.

In the development of the field of preparation, publication and popularization of the scientific-critical text of the poet's lyrics in the second half of the 20th century, the navoiologist scholar H.Suleymanov's services were great. By the textualist, in 1957-58, he traveled through the cities of the former Union, where there are oriental manuscripts (St. Petersburg, Dushanbe, Tbilisi, Baku, Almaty, Ashgabat, Frunze, Samarkand, Bukhara, Khiva, Fergana and others), adding with personal libraries of all universities, Academy foundations, scientific institutions, Tashkent funds, informs that he accounted for more than 1200 manuscripts of the poet's works [6]. The introduction by the scientist to the composition of the critical text of “Khazoyin ul-maoniy” and the almost complete publication of his first devotional “Wonder us-khotar” and his second devotional “Navadir ush-Shabab” in the new Uzbek Alphabet in 1959 on the basis of this critical text indicates a new level of Uzbek navoism in this field. In 1960, the remaining two devons were also published. As a result of the hard work of the scientist, “Xazoyin ul-maoniy”, “Xamsa”, “Ilk devon”, “Sittayi zaruriya”, “Fusuli arb’a” were presented to readers. In Uzbek genealogy, he was one of the first to make the first Devonian of the Nawab. Suleymanov prepared for publication. The scholar prints a facsimile (photo) copy of Devon (manuscript copied 1466) under the title “Ilk devon” in 1968 . This “Ilk devon” contains 391 ghazals, 1 mustazad, 1 mukhammas and 41 ruboi, all of which comprise 434 poems. In genealogy, the work is a reliable source for studying the early stages of the lyrical legacy of the great thinker.

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## **ВЛИЯНИЕ ТЕХНОЛОГИЙ НА ИЗУЧЕНИЕ И ПРЕПОДАВАНИЕ АНГЛИЙСКОГО ЯЗЫКА**

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**Аннотация:** В последние десятилетия технологии значительно изменили образовательный процесс, особенно в области преподавания иностранных языков. Данная статья посвящена исследованию влияния современных технологий на преподавание английского языка. Целью исследования является анализ эффективности использования цифровых инструментов в обучении английскому языку, выявление преимуществ и недостатков, а также определение оптимальных методов интеграции технологий в образовательный процесс.

**Ключевые слова:** преподавание английского языка, современные технологии, цифровые инструменты, образовательный процесс, эффективность обучения.

### **Актуальность темы**

С развитием информационных технологий образовательный процесс претерпевает значительные изменения. Внедрение цифровых инструментов в преподавание английского языка открывает новые возможности для обучения, однако требует тщательного анализа их воздействия на эффективность образовательного процесса.

**Цель исследования:** Оценить влияние современных технологий на преподавание английского языка, выявить их преимущества и недостатки, а также определить оптимальные методы интеграции цифровых инструментов в образовательный процесс.

### **Материалы исследования**

В исследовании использованы данные из научных статей, отчетов образовательных организаций, а также результаты опросов преподавателей и студентов, проведенных в 2023 году.

### **Методы исследования**

Для достижения поставленной цели применялись следующие методы:

- Анализ литературы: изучение существующих исследований и публикаций по теме.
- Опросы: анкетирование преподавателей и студентов для выявления их мнений о применении технологий в обучении.

- Сравнительный анализ: сравнение традиционных и технологически обогащенных методов преподавания.

### **Результаты исследования**

Анализ показал, что использование технологий в преподавании английского языка способствует:

- Повышению мотивации студентов: интерактивные платформы и мобильные приложения делают процесс обучения более увлекательным и персонализированным.

- Доступности образовательных материалов: онлайн-ресурсы предоставляют широкий доступ к аутентичным материалам, таким как фильмы, подкасты и статьи на английском языке.

- Развитию навыков самостоятельного обучения: цифровые инструменты позволяют студентам самостоятельно выбирать темп и содержание обучения.

Однако выявлены и некоторые недостатки:

- Технические проблемы: необходимость в стабильном интернет-соединении и доступе к современным устройствам.

- Проблемы с концентрацией внимания: повышенная доступность развлекательного контента может отвлекать студентов от учебного процесса.

### **Выводы**

Интеграция современных технологий в преподавание английского языка имеет значительный потенциал для улучшения качества образования. Однако для эффективного использования цифровых инструментов необходимо учитывать технические и психологические аспекты, а также обеспечивать соответствующую подготовку преподавателей.

### **Заключение**

Современные технологии открывают новые горизонты в преподавании английского языка, предоставляя возможности для более гибкого и персонализированного обучения. Однако успешная интеграция технологий требует комплексного подхода, включающего подготовку преподавателей, обеспечение технической инфраструктуры и учет потребностей студентов.

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## “LITERARY PSYCHOLOGISM IN USMON AZIM’S BAKSHIYANA WORKS”

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**Annotation:** In this article, the “bakhshiyana” of Usmon Azim are discussed, as well as the literary psychological elements reflected in them and the psychological depiction tools that bring them to life. The research conducted on literary psychological elements provides information about the significance of this aspect in Usmon Azim’s poetry, particularly in the bakhshiyona genre, where the author reveals the spirit of his characters.

**Key words:** literary psychologism, bakhshiyona tone, psychological depiction elements, plot, image.

The importance of folk oral creativity, which is an integral part of national culture, is significant in the emergence of mature works in both world literature and Uzbek literature. Literature addresses the social-political and moral-ethical issues of each era and seeks answers to them, thus holding educational significance. Its socio-educational nature is particularly evident in expressing the national spirit of the people. In many poems written in the Bakshiyana genre, the national spirit is reflected in a unique interpretation. In many of Usmon Azim's poems written in the Bakshiyana genre, the characters are often drawn from famous heroes of folk epics. In these poems, alongside literary imagery, literary psychological techniques are also employed to deeply reveal the character of the literary image.

The concept of psychologism was introduced in literary studies by N.G. Chernyshevsky, A.A. Potebnya, and D.N. Ovsyaniko-Kulikovsky, and it has been researched by scholars such as M.M. Bakhtin, J.Y. Ginzburg, A.B. Yesin, and D.S. Likhachev. The writer reveals the literary psychologism of the character’s inner world and psychology through internal monologue, speech characteristics, psychological portraits, character actions, dialogues, facial expressions, and physiological changes. The term “psychologism” has various definitions. In the dictionary of Russian literary terms, it is defined as “Psychologism (in literature) – a deep and detailed description of the inner world of characters: their thoughts, dreams, and torments”. L.Y. Ginzburg describes it as “a deep study of the contradictions of the emotional world”, while A.B. Yesin points out that psychologism has both broad and narrow meanings: in a

broad sense, it refers to the characteristic of all art forms that depict and celebrate human life, while in a narrow sense, it refers to the depiction of life and processes within the human inner world. In the dictionary of literary terms compiled by Uzbek literary scholars, the term “literary psychologism” is defined as “one of the important means of creating a fully-fledged human image in a work of art; the revelation of the character's psyche, the psychological justification of their actions and speech, and a collection of methods and means serving these purposes”. [A.B. Yesin, 2011, 10]

The works of Usmon Azim are characterized by a great diversity in genre and form. In many of his poems, the sounds of folk traditions and *bakhshi* melodies resonate. The spirit of utilizing the rich literary heritage of the people, skillfully employing various literary images, is considered one of the stylistic explorations in the poet's poetry. From childhood, being immersed in the conversations of *bakhshis* and listening to epic tales has a direct influence on his creativity. The *bakhshi* tradition is not only a characteristic that defines a stylistic phase in the poet's work, but it can also be said that a new genre based on folk melodies has emerged in Uzbek literature.

The researcher Suvonova Jumagul Rashidovna expresses the following thoughts about the work of the poet in her dissertation: “Through *bakhshi* melodies, Usmon Azim expanded the possibilities of our poetry: Uzbek poetry not only changed in form but also transformed in content. This is primarily related to the emergence of legendary heroes from folk epics in the contemporary poetry landscape.” The creative artist expresses the pain of his heart and the pain of the people through *bakhshi* melodies; in other words, he sings the sorrows of new eras using old tunes. He captures the problems of our time and the social suffering in poetry, reflecting the spirit of the “Alpomish” epics. In the “Alpomish” epic, which is included in the category of “Bakhshiyona” poems, feelings of patriotism and nationalism are exalted, along with noble qualities such as friendship, bravery, honor, and determination. For example, when Alpomish is about to leave for the Kalmyks, he has a three-month suspicion about Barchin and expresses the following lines to his beloved:

Olamda ko‘p erur ibora,  
Bir so‘z bor-og‘riqdan iborat.  
U-Vatan! Barchinim, u-Vatan!  
Bolamga, “Vatan”de ilk bora.

Eldayin, seldayin bo‘l hayot,  
Safardan qaytmasam umrbod,  
Barchinim allaga qo‘shib ayt,  
Elining otidir Qo‘ng‘irot.

Boylikka bo‘lma de xaridor,  
Boylikdan balandda el-yurt bor.  
Ayt yovni qaqshatgan alp bo‘lsin,  
Ayt, bo‘lsin yurtiga xizmatkor. (Usmon Azim, 1995, 203)

Alpomish is a patriotic, brave Uzbek who loves his homeland more than his own life; he is a true son of his land. He dreams that his future child will also be a patriot and a devoted person to his homeland, wishing that the word “homeland” will resonate in their heart from the moment they are born. The hero's psychological state is simultaneously one of despair, as he never wants to be separated from his homeland; however, the honor of manhood, pride, and the dignity of the nation urge him to leave. Another poem from the “Bakhshiyona” category is about Elbek the bard and his beloved Oytuman, presented in the form of a dialogue conducted between them. Upon seeing Oytuman, Elbek the bard expresses his anguish with these lines:

Karvon ko‘rdim tuyalari bo‘zlab borar,  
Nortuyada mening yorim muzlab borar.  
Menga bergan va‘dalari esdan chiqib,  
Ostonasi tillo yurtini ko‘zlab borar.

Oytuman, as a bride in a foreign land, was frozen in a sorrowful state; the caravans sensed her girlhood, her grief, and her inner turmoil as they walked slowly. Elbek the bard, on the other hand, is leaving for a foreign land for the sake of wealth and possessions, lamenting that his beloved has not kept her promise. He expresses this in the following lines:

Oytuman yor ketib borar karvon bilan,  
Og‘rinma dil mard qoladi armon bilan.  
Mol-dunyoning izmin tutib ketaversin,  
Men qolayin yurak degan sarbon bilan. [Usmon Azim, 1995, 184]

In the following lines of the poem, the author skillfully expresses the psychological state of the characters:

Karvon yo‘li ketgunicha qizg‘aldoqzor,  
Yig‘lamagin yig‘lagandan dunyo bezor.  
Kulib-kulib, quvnab-quvnab ketavergin,  
G‘amga o‘zim xaridorman, o‘zim bozor.  
Qorli tog‘dan naridadir o‘zga diyor,  
O‘zga yurtda kelin bo‘lib qolishing bor.  
O‘zga yurtda o‘z yurtini eslab turgin,  
Menga emas, tuprog‘ingga bo‘l intizor [Usmon Azim, 1995, 184]

The field of poppies along the caravan route indicates the anguish in Elbek the bard's spirit. His heart is filled with blood and sorrow, like a field of poppies, and he himself is a buyer of grief. Even in such a situation, the bard asks Oytuman to remember her homeland instead of himself. Elbek is in a deep state of despair and unhappiness, and Oytuman is no less so. She expresses her own unhappiness in this way:

Yaproqlar - so'ladi baxtsizman,  
Olovlar so'nadi - baxtsizman.  
Yo'lingda intizor ko'zimni  
Tuproqlar ko'mmadi-baxtsizman-  
Ammo sen baxtiyor bo'lg'in, hamisha!  
-Kun o'tmay, shom keldi-baxtsizman,  
Ufqdan qon keldi-baxtsizman,  
Nechun bu yuragim qiynalar,  
Ot minib, jon keldi- baxtsizman-  
Ammo sen baxtiyor bo'lg'in, hamisha!

Oytuman's current psychological state is dim like the evening, wilted like leaves, and unhappy like extinguished flames. However, Elbek wishes for the bard to be happy and wishes him happiness. Usmon Azim's lyrical hero has realized that to understand a person, one must first start with understanding oneself. For this, a person must abandon falsehood and turn their face towards the truth. The poet's lyrical "I" grows to the level of understanding this truth. Usmon Azim chose bardic melodies to poeticize this truth. [Suvonova Jumagul, 1995, 42] The literary imagery in all of the creator's poems written in a bardic style, the musicality of playful rhymes, and the elements reflecting the inner experiences and psychological states of the characters - literary psychologism - encourages the reader to delve into the poet's verses at every step.

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## **BADIIY ASARLARDA FITONIMLARNING IFODALANISHI**

University of business and Science Aniq va tabiiy fanlar kafedrası  
Lotin tili va tibbiy terminologiasi fani o'qituvchisi  
**JUMASHOVA SAYYORA SHONAZAROVNA**

### ***Annotatsiya***

*Ushbu maqola onomastika bo'limining tarkibiy qismi bo'lgan fitonimlarning hozirgi kundagi ishlatilishi haqida bayon etilgan. O'zbek tilida qo'llanilayotgan fitonimlar tadqiqi grammatik, leksik, semantik jihatdan ham ahamiyatli bo'lib, ularning mazmunini aniqlashda o'simliklar nomlarini chuqur tahlil qilish yordam beradi. Shuningdek maqolada fitonimlarning turli tadqiqodlarda o'rganilishi tahlil qilingan.*

**Kalit so'zlar:** *fitonimlar, dorivor o'simliklar, til, tarix, onomatika.*

### ***Abstract***

*This article describes the modern use of phytonyms, which are part of onomastics. The study of phytonyms used in the Uzbek language is important from grammatical, lexical and semantic points of view, and an in-depth analysis of plant names helps to determine their meaning. The article also analyzes the study of phytonyms in various studies.*

**Keywords:** *phytonyms, medicinal plants, language, history, onomastics.*

### ***Аннотация***

*В данной статье описывается современное использование фитонимов, которые являются частью ономастики. Изучение фитонимов, используемых в узбекском языке, важно с грамматической, лексической и семантической точек зрения, а углубленный анализ названий растений помогает определить их значение. В статье также анализируется изучение фитонимов в различных исследованиях.*

**Ключевые слова:** *фитонимы, лекарственные растения, язык, история, ономастика.*

Fitonimika onomastikaning bir bo'limi sifatida o'zining o'rganish obyektı va predmetiga ega. O'zbek tilida qo'llanilayotgan fitonimlar tadqiqi grammatik, leksik, semantik jihatdan ham ahamiyatli bo'lib, ularning mazmunini aniqlashda o'simliklar nomlarini chuqur tahlil qilish yordam beradi. Masalan "Boburnoma" asarida tilga olingan o'simliklar, meva nomlari hozirgi davr o'simlik nomlaridan talaffuzda ham, nomlanish jihatidan ham boshqacha ko'rinishga ega. Biz hozirda oldingi nomlar bilan

atalgan ayrim fitonimlarni hozirda boshqa nomlar bilan ataymiz. O‘simlik nomlarini ifodalovchi lug‘aviy birliklarga nisbatan lingvistik tadqiqotlarda o‘simlik nomi, o‘simliklarni ifodalovchi leksemalar, o‘simlik otlari, o‘simliklarni atovchi otlar, botanik terminlar, fitonim, fitonimik leksika, floristik leksika kabi terminlari qo‘llangani kuzatiladi. Bu birliklardan ayrimlarining ma‘no mundariyasi, o‘zaro G.Ne‘matovanning dissertatsiyada tahlil qilingan. Masalan, O‘zbekistonda o‘rikning Oqo‘rik, Shalax, Ruhi Juvanon, Mohtobi Ahroriy, Subhoniyy, Gulungi, Ko‘rsodiq, Xurmoi, Isfarak, Javpazak, kabi nomlari bor. Mazkur nomlar o‘rik apellyatividan farqli o‘laroq o‘rik navlarini ifodalovchi maxsus atoqli nom sifatida fitonimlardir. O‘zbek onomastikaga oid manbalarda fitonimlar keng ko‘lamni o‘rganilmagan. Lekin fitonimika o‘rganadigan ilmiy-nazariy va amaliy masalalar keng. Fitonimika fitonimlar bilan bo‘g‘liq quyidagi masalalarni:

- 1) o‘simliklarning atoqli nomlari-fitonimlarning paydo bo‘lishi va shakllanishining lisoniy, nolisoniy omillarini;
- 2) o‘simliklarning nomlanishiga doir tarixiy, xalqona an‘analarni;
- 3) fitonimik indikatorlarning lisoniy xususiyatlarini va fitonimlar tarkibidagi vazifasini;
- 4) o‘simliklarning nomlanish tamoyillarini;
- 5) fitonimlarning tarixiy va zamonaviy shakllarini hamda fitonimlardagi lisoniy o‘zgarishlarni;
- 6) fitonimlarning lug‘aviy-ma‘noviy xususiyatlarini; fitonimlarning morfemik va yasalish modellarini;
- 7) tilning apellyativ leksikasi bilan fitonimik leksikasi munosabatlarini;
- 8) fitonimlarning boshqa bionim turlari: antroponimlar va zoonimlar, ornitonimlar bilan munosabatini va bundagi vazifaviy o‘tishlarni;
- 9) folklor, tarix botanikaga oid asarlardagi va qadimiy qo‘lyozmalardagi fitonimlarning yaratilishi bilan bo‘g‘liq ma‘lumotlarni;
- 10) fitonimlarning mahalliy lahja va shevalarga oid xususiyatlarini;
- 11) fitonimlarning etimologiyasini;
- 12) fitonimlarni tasniflash bilan bog‘liq ilmiy va amaliy masalalarni;
- 13) fitonimik xarita va lug‘atlar tuzish tamoyillarini o‘rganishi lozim.

Buyuk alloma Abu Rayhon Beruniy o‘z asarlarida o‘zi yashagan davr tarixi, madaniyati, hayvonot va nabotot olami yoritilgan bir nechta asarlarni yozib qoldirgan. Bularga “Xronologiya”, “Hindiston”, “Geodeziya”, “Minerologiya”, “Mas‘ud qonuni”, “Saydana” kabi asarlari kiradi. Ayniqsa, uning umrining so‘nggi yillarida Mahmud G‘aznaviyning vorisi Ma‘dud sultonligi davrida 1048-yilda yozilgan “Kitob as-Saydana fi-t tibb” nomli asari diqqatga sazovordir. Bu asar dorivor

o'simliklar, hayvonlar va madanlar tavsifiga bag'ishlangan. "Saydana"ning qimmatli tomoni shundaki, unda dorivor o'simliklarning bir nechta tillardagi nomlari keltirilgan. Bu asarda Beruniy Sharq, ayniqsa Markaziy Osiyoda o'sadigan dorivor o'simliklarning to'la tavsifini bergan. Jumladan, asarda 1116 tur dorivorni tavsiflaydi. Shundan 750 turi o'simliklardan, 101 turi hayvonlardan, qolgan 255 turi minerallardandir.

Navoiy asarlari o'z mazmun-mundarijasiga ko'ra juda boy bo'lib, unda turkiy-o'zbek xalqi turmush tarzining, ruhiy va ma'naviy olamining turli sohalari o'zlar mavjud: diniy-tasavvufiy, afsonaviy, harbiy terminlar, kishi ismlari, taxalluslari, inson tana a'zolari nomlari, ijtimoiy-siyosiy va huquqqa oid terminlar, uy-ro'zgor, kiyim-kechak, kasb-hunar, ta'lim-tarbiya, oziq-ovqat, ob-havoga oid leksema, jugrofiy, astronomik tushunchalar va osmon jismlari terminlari, yovvoyi va uy hayvonlari, parrandalar, qush nomlari, mayda jonivorlar, o'simlik, daraxtlar, kon bilan bog'liq tushunchalarni ifodalovchi so'zlar, sport o'yinlari, musiqiy tilshunoslik, adabiyotshunoslik terminlari Navoiy asarlarining so'z xazinasini tashkil qiladi. Fitonimlarda xalq yashab kelgan tarixiy-geografik hududga va iqlimga mos keluvchi naborot olami namoyon bo'ladi. Alisher Navoiy asarlari tilidagi o'simlik olamiga oid nomlar va ulardan yasalgan so'zlar eski o'zbek adabiy tilining shu sohadagi leksik boyligini va ularning badiiy san'atdagi o'rnini ifodalab turadi.

Tildagi boshqa so'zlardan farqli o'laroq, o'simlik nomida shu o'simlikni to'la qamrab olgan tushuncha ham, uning «mevasi» tushunchasi ham, «guli» va «ildizi» tushunchasi ham ifodalanadi. Muayyan o'simlik nomining qaysi ma'noda ekanligi matn mazmunidan (kontekstdan) anglashiladi.

O'simliklar olamiga mansub bo'lgan jami 305 ta so'zga nisbatan bular foiz hisobida: umumturkiy va o'zbekcha so'zlar 11,1%ni, arabcha so'zlar 17,4%ni, fors-tojikcha so'zlar 66,9%ni va aralash tarkibli so'zlar 4,6%ni tashkil etadi. Alisher Navoiy asarlari tilidagi o'simliklar olamiga mansub so'zlarni hozirgi o'zbek tilida saqlanganlik-saqlanmaganligiga ko'ra to'rt turga bo'lish mumkin:

- a) ayni o'sha shakl va ma'noda yetib kelgan so'zlar;
- b) fonetik shakli biroz o'zgargan so'zlar;
- v) ma'nosida o'zgarish yuz bergan so'zlar;
- g) shoir tilida mavjud bo'lib, hozirgi tilda mavjud bo'lmagan so'zlar.

Xulosa qilib aytganda, fitonimlar ya'ni o'simlik nomlari turli davrlarda o'ziga xos nomlar bilan atalgan, vaqt o'tishi bilan ular hozirgi kunda aynan o'sha nomlar emas balki boshqacha nomlar bilan ifodalanmoqda. Fitonimlar inson salomatligida, tibbiyotda va hatto boshqa turli sohalarda ishlatilishi mumkin. Demak, fitonimika ham tilshunoslikning nazariy va amaliy ahamiyatga ega bo'lgan sohalardan biri

hisoblanadi. O'simliklarning nomlari fitonimlar, ularning majmui fitonimiya deb yuritiladi. O'zbek tili fitonimiya sohasi yana ham keng o'rganilishi zarur bo'lgan sohalardandir.

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