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Fan tarmoqlari: Matematika, fizika, informatika, geografiya, psixologiya, ijtimoiy fanlar

INGLIZ TILINI O'RGANISHDA METODIKANI AHAMIYATI

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Annotatsiya: Ushbu maqola ingliz tilini o'rganish va o'qitishda zamonaviy texnologiyalardan o'rinli foydalanish va o'qituvchning o'z ustida izlanishi, ma'suliyatni his etishi, darslarga yangiliklar kiritishi, darsning qiziqarli va jonli bo'lishini ta'minlashi haqida fikr yuritilgan.

Kalit so'zlar: metodika, leksika, ibora, termin (atama), terminologiya, so'z birikmalari, idiomalar, ingliz tili, yondashuv, tamoyillar, lug'at.

KIRISH

Bugungi shiddat bilan rivojlanib borayotgan raqamli iqtisodiyot sharoitida oliy ta'lim tizimida zamonaviy bilimga ega kadrlar tayyorlashning muammolaridan biri bu chet tilini har xil darajada bilishdir, ya'ni umumiy o'rta maktabdan yuqori kasb-hunar ta'limi darajasiga, bakalavr darajasidan magistr darajasiga o'tish bosqichida magistraturadan tayanch doktoranturaga o'tish davrida bo'lgani kabi. Ushbu holat chet tilidan foydalanish ko'nikmalarini shakllantirish individual xususiyatga ega ekanligi bilan izohlanadi, bu talabaning psixofiziologik tabiatining xususiyatlariga bog'liq, jumladan, xotira, diqqat xususiyatlari, materialni o'zlashtirishning individual tempi va hokazo, shuningdek, nutq madaniyati darajasi, talabaning so'z boyligi, uning umumiy muloqot qobiliyatlari darajasi, chet tilini o'rganish uchun qiziqish va motivatsiya darajasidir. Natijada, chet tili darslarida oliy o'quv yurti o'qituvchisi bir guruhda kuchli talabalar, o'rta darajadagi talabalar, shuningdek, faqat oddiy chet tilini biladigan zaif talabalar borligi bilan duch keladi¹.

Ingliz tilini o'qitish va bu tilni keng miqyoda o'rganilishi mazkur tilni jaxon ilmfani, iqtisodiyoti, madaniyatida yetakchi bo'lgan muloqot vositasiga egalik qilishni anglatadi. Shu nuqtai nazardan, ushbu tilni o'qitishda zamonaviy ta'lim metodlarini qo'llanilishi dolzarbdir². Binobarin, O'zbekiston Respublikasi Prezidentining 2021 yil 19 mayda «O'zbekiston Respublikasida xorijiy tillarni o'rganishni ommalashtirishni sifat jihatidan yangi bosqichga olib chiqish chora tadbirlari to'g'risida»gi qarori³ bizning mamlakatimizda ham bu borada ishlar yangi bosqichga ko'tarilganini hamda

¹ Xazratova Zuxra Mamaraimovna (2020). INGLIZ TILINI XORIJIY TIL SIFATIDA O'RGANAYOTGAN TALABALARGA LEKSIKA O'QITISH METODLARI. Sovremennoe obrazovanie (Uzbekistan), (5 (90)), 23-29.

² Jumanova, G.A. 2022. Ingliz tilini o'qitishda aqliy texnologiyalarni qo'llanilishining ahamiyati. Arxiv nauchnyx issledovaniy. 2, 1 (apr. 2022).

³ O'zbekiston Respublikasi Prezidentining 19.05.2021 yildagi "O'zbekiston Respublikasida xorijiy tillarni o'rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to'g'risida"gi PQ-5117-son qarori, Qonunchilik ma'lumotlari milliy bazasi, 20.05.2021 y., 07/21/5117/0472-son.

jamiyatimizni dunyo hamjamiyatiga integratsiyalashuvi sari izchil odimlayotganini anglatadi.

ADABIYOTLAR TAHLILI VA METODOLOGIYA

Chet tilini o'qitish metodikasi bilan bog'liq g'oyalar yuzasidan Mustaqil Davlatlar Hamdo'stligi mamlakatlari olimlaridan O.V.Koryakovseva, N.V.Titarenko, A.V.Jukovalarning tadqiqot ishlari mavjud. Bundan tashqari xorijiy tillar leksikasini o'rgatish bo'yicha tadqiqotlar M.Choriev, M.Djusupov, M.Nazarova, N.Babaniyazova, S.Nazarova, Sh.Butaev tomonidan olib borilgan.

Uzoq xorij mamlakatlari olimlaridan Halliday M.A.K., Widdowson H.G., Wills D., Sinclair J.M., Nattinger J., Decarrico J., Maccarthy M., Nattinger J., Carter R., Maccarty M., Odell F., Hunston S., Francis G. va boshqalarning tadqiqotlarida leksika o'qitishni sifatini oshirish masalalari yuzasidan tadqiqot ishlari olib borilgan.

Oliy ta'lim tizimida bo'lajak mutaxassislarda lingvomadaniy kompetensiyalarni rivojlantirishning ma'naviy-axloqiy, ilmiy-metodologik, pedagogik jihatlari Sh.Sharipov, O.Musurmonova, Sh.Mardonov, S.Nishonova, D.Ro'zieva, B.Xodjaev, D.Sharipova, N.Egamberdieva, M.Quronov, A.Nurmanov, S.Tursunovlar tomonidan tadqiq etilgan.

Texnologiyalardan foydalanib, o'qitishning bir qancha o'ziga xos afzalliklari mavjud. Bundan tashqari, u o'qitish tizimini ancha samaradorligini oshiradi va o'z navbatida til o'rganilyotgan o'quvchini zamon bilan hamnafas bo'lib, olg'a intilishiga ko'maklashadi. Texnologiya asta sekinlik bilan an'anaviy o'qitishning o'rnini egallamoqda⁴.

Bugungi kunda televizion dasturlarda bir qancha ingliz tilini o'rgatishga ko'maklashuvchi yangi dastur va ko'rsatuvlar muntazam ravishda uzatilib kelinmoqda. Shuni ham alohida ta'kidlash kerakki, bugungi kunda o'qitishning samaradorligini oshirish uchun O'zbekistonda yangi zamonaviy innovatsion texnologiyalardan foydalanishning yangi metodlari joriy qilindi.

Misol uchun, multimediya asosida chet tili o'rgatilyotgan o'quvchida to'rt ko'nikmani rivojlantirish, qiziqarli materiallar orqali ham ko'rib, ham eshitib o'rganish imkoniyati paydo bo'ldi. Bundan tashqari o'quvchi jonli harakatlarni ko'rib ba'zi so'zlarning ma'nosini taxmin qila oladi va uni tushinishga harakat qiladi.

Albatta har qanday chet tili darslarida zamonaviy texnologiyalar kompyuter, radio, CD, DVD qo'llash ta'lim jarayonini yanada olg'a siljib, o'sib kelayotgan yosh avlodga chet tillarni tezroq o'rganish imkonini beradi.

TAHLIL VA NATIJALAR

O'qitish jarayonida tinglab tushunish ustida ishlaganda, kundalik yangiliklar, tili o'rganilyotgan mamlakat xalqlari hayoti, madaniyati, tarixi haqida matnlarning bo'lishi tinglovchilarning qiziqishlarini yanada orttiradi. O'qituvchi tinglab

tushunishni o'rgatayotganida, ya'ni tinglovchi notanish mazmundagi nutqni tinglaganida quyidagilarga e'tibor berishi zarur:

1. Ayrim so'zlarni, gaplarni, jummalarni tushunish (fragmenting comprehension).
2. Hamma dalil-fikrlarni to'liq tushunish (comprehension in details).
3. Asosiy dalil-fikrlarni yuzaki tushunish (overall comprehension).
4. Tanqidiy tushunish (critical comprehension).

O'qituvchi eshittirish uchun matn tanlaganida, tinglovchilarning yoshi, bilim darajasi, o'zlashtirishlarini hisobga olishi zarur. Misol uchun, biror notanish matn tanlanadi. Matndagi notanish so'zlar, iboralar matn sarlavhasi doskaga yoziladi. Matn yuzasidan savol-javoblar ham o'tkazilishi mumkin⁵.

Tinglab tushunishga o'rgatish jarayoni quyidagi bosqichlar orqali amalga oshiriladi:

Activity:

1. Before listening.

Matn sarlavhasi va savollar doskaga yoziladi.

At the party:

(Amy Smith and Mike Thompson)

1. Where did Mike meet Amy?
 2. When was last time they met?
 3. What was his job then?
 4. What does he do?
 5. What is he studying at the moment?
2. While listening.

Suhbat (dialog) eshittiriladi. Tinglovchilar doskaga yozilgan savollarga matndan javob topadilar. Agar zaruriyat bo'lsa, matn yana 1–2 marta qayta eshittirilishi mumkin.

Answers:

1. They met at the party.
2. It was two years ago.
3. He was a pizza delivery man then.
4. He is a steward.
5. He is studying to be a pilot.

After listening.

Tinglovchilar savollarga javob beradilar. Ular tushunmagan so'z va iboralar doskaga yoziladi va tarjimasi tushuntiriladi. Tinglovchilarning javoblari birbirlariniki bilan taqqoslanadi. To'g'ri javoblar doskaga yozilishi mumkin⁶.

⁵ Bakhromovich SI. The impact of managerial professional development on the effectiveness of Higher Education institution management. *Academica: an international multidisciplinary research journal*. 2020;10(12):1014-20.

⁶ Siddikov, I. B. (2019). Философско-педагогические аспекты развития интеллектуальной культуры студентов. *Вестник Омского государственного университета*, (3), 38-42.

Qadimgi texnikalardan biri bu klassik yoki fundamentaldir. Klassik metodologiyaning maqsadi nafaqat o'rganish, balki chet tili prinsiplarining nozik tomonlari va tafsilotlarini tushunishdir. Klassik metodologiyaning asosiy vazifasi - tarjima qilinadigan tilning grammatik bazasini shakllantirishdir⁷. Ushbu texnikani maktabda ingliz tilini o'rganishni boshlaganlar yaxshi bilishadi. Shunisi e'tiborga loyiqki, u Qozog'istonda ham, boshqa chegaradosh davlatlarda ham ko'plab til universitetlari tomonidan tanlanadi.

Ushbu usullardan biri lingvistik ijtimoiy-madaniy metod deb ataladi. Yuqoridagi uslubni qo'llab-quvvatlovchilar zamonaviy chet tili grammatik qoidalar to'plami bo'lmasligi kerak, deb hisoblaganlardir. Aksincha, tildan tashqari omillarning yo'qligi ingliz tilini o'rganish zerikarli va maqsadsiz bo'lib qolishiga olib keladi. Tilshunoslik-ijtimoiy-madaniy uslubning tarafdorlari chet tilini kommunikativ vosita darajasiga ko'tarishadi, bu odamga nafaqat gapirishga yordam beradi, balki o'zini namoyon qilish imkoniyatini beradi. Tilshunoslik-ijtimoiymadaniy metod tamoyillariga amal qilgan holda, bimalol aytishimiz mumkinki, chet tili - bu tilning turmush tarzi, urf-odatlar, madaniyati va tarixini aks ettiruvchi o'ziga xos oyna hisoblanadi.

Umuman olganda, zamonaviy ta'lim va til o'rgatish metodlarini qo'llash zamonaviy ingliz tilini o'qitish metodikasining sezilarli rivojlanishini anglatadi. Darhaqiqat, zamonaviy metodlar asosida ingliz tilini tezkor (intensiv) o'qitish talabalarining o'qituvchilar bilan ijobiy aloqalarini kuchaytiradi va ingliz tilini o'rganishni rag'batlantirish xususiyatlarini ham o'zida namoyoni eta oladi. Ingliz tilini tezkor (intensiv) o'qitishda zamonaviy texnologiyalardan foydalanish ingliz tilini o'qitish bilan bevosita bog'liq bo'lgan va kerakli maqsadlarga erishishga olib keladigan usullar, vositalar, materiallar, moslamalar, tizimlar va strategiyalarning innovatsion qo'llanilishini o'z ichiga oladi.

Shu bilan birga, mamlakatda rasmiy ta'lim tizimi bilan birgalikda respublikaning barcha hududlarida norasmiy va noformal xorijiy tillarni o'qitish, ularda o'quvchilarni chet tillari bo'yicha testlar topshirishga tayyorlash, yoki o'quvchilarning til malakasini o'stirish markazlari ko'plab ochildi va ular keng faoliyat olib bormoqda. Shuningdek, ko'pchilik xorijiy davlatlarning elchixonalari qoshida ham til o'qitish markazlari ochilgan bo'lib, ular istak bildirganlarni o'z mamlakati tiliga o'qita boshladi. Mana shunday til markazlari Germaniyaning DAAD, Koreyaning KOIKA, Yaponiyaning JICA, Isroilning MASHAW, Hindiston madaniyat markazi, AQShning EDUCATIONAL EXCHANGE PROGRAM, Buyuk Britaniyaning BRITISH COUNCIL kabi tashkilotlari, ularda tashkil qilingan resurs markazlar, madaniyat markazlari, kutubxonalar, internet materiallari, tyutorlik xizmatlari, stajirovkalar va xorijiy ellarga tanlov asosida o'qishga yuborish xizmatlari, shuningdek Xitoy, Fransiya

⁷ Воловин, А.В. Коммуникативный подход к изучению иностранных языков в методических системах Великобритании и США / А.В. Воловин // Коммуникативный подход к изучению иностранных языков : сб. науч. трудов. – Вып. 275. – М., 2019. – С. 19–32.

va boshqa davlatlar elchixonalarida tashkil qilingan til markazlari faoliyat olib bormoqda. Elchixonalar tarkibida tillar bo'yicha turli tanlovlar, xorijiy stajirovkalar o'tkazish an'anaga aylangan⁸.

XULOSA

Bugungi kunda zamonaviy axborot-kommunikatsiya texnologiyalarining rivojlanishi ingliz tilini o'rganishda eng so'nggi interaktiv manbalarni, jumladan so'nggi avlod kompyuterlari, Internet, televizion dasturlar, gazeta va jurnallarni yaratmoqda. Yuqorida aytilganlarning barchasini amalda qo'llash juda muhimdir. Bu talabalarning tarjima qilinadigan til tarixi, madaniyati, urf-odatlarini mamlakatiga bo'lgan qiziqishini uyg'otishga yordam beradi va kelajakda zarur bo'lgan ko'nikmalarni shakllantirishga ko'maklashadi.

Tahlillardan shuni xulosa qilishimiz mumkinki, xorijiy tillarni o'qitish jarayonini mutlaqo zamonaviy omilsiz tashkil etib bo'lmaydi. Shu sababli xorijdagi samarali metodikalarni o'rganish va shu asosda o'qituvchining innovatsion pedagogik faoliyatini milliy qadriyatlarga tayangan holda tashkil etish muhim ahamiyat kasb etadi. Shu bilan birga, xorijiy tillarni o'rganishni tashkil qilishning amaldagi tizimini tahlil etish shuni ko'rsatmoqdaki, ta'lim standartlari, o'quv dasturlari va darsliklar zamon talablariga, xususan, ilg'or axborot va media-texnologiyalardan foydalanish borasidagi talabga to'liq javob bermayapti. Ta'lim asosan an'anaviy uslublarda olib borilmoqda. Ta'lim tizimining barcha bosqichlarida chet tillarni uzluksiz o'rganishni tashkil qilish, shuningdek, o'qituvchilar malakasini uzluksiz oshirish hamda ta'lim jarayonini zamonaviy o'quv-uslubiy materiallar bilan ta'minlashni har tomonlama takomillashtirish taqozo etiladi.

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⁸ Norimova G. A. Oliy ta'limda zamonaviy ta'lim trendi-striming texnologiyasining ilmiy metodik tavsifi //Mejdunarodniy Jurnal ISKUSSTVO SLOVA. – 2021. – T. 4. – №. 2.

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8. www.ziyonet.uz
9. www.edu.uz

TASVIRIY SAN'AT O'QITISH METODIKASI

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Annotatsiya: Go'zal san'atni o'qitish noyob va ijodkor jarayon bo'lib, u shaxslarga o'z ijodiy qobiliyatlarini tadqiq qilish va o'z fikrlarini turli o'rtalar orqali ifodalash imkonini beradi. Ushbu maqolada tasviriy san'atni o'qitish metodikasini muhokama qilamiz, ijodiy o'sish va taraqqiyotni shakllantirishga yordam beruvchi asosiy yo'nalishlarni yoritib boramiz.

Kalit so'zlar: Mahoratni rivojlantirish, Go'zal san'at, ko'rish qobiliyati, shakllantiruvchi, shakllantirish, Texnologiya integratsiyasi.

1. Mahoratni rivojlantirish: Tasviriy san'at ta'limi fundamental ko'nikmalarning mustahkam poydevoridan boshlanadi. Chizmachilik, kompozitsiya, rangtasvir nazariyasi, perspektiva kabi texnikalar badiiy ifodaning qurilish bloklarini tashkil etadi. O'qituvchilar namoyishlar, mashqlar va amaliy mashg'ulotlar orqali mahoratni rivojlantirishni osonlashtiradilar, bu esa o'quvchilarga texnik malakasini rivojlantirishga imkon beradi.

2. Kuzatish va tasviriy idrok. Go'zal san'atni o'qitishning muhim yo'nalishi o'quvchilarning kuzatish ko'nikmalarini va dunyoni diqqat bilan ko'rish qobiliyatini rivojlantirishdir. O'qituvchilar o'quvchilarni o'z atrofini diqqat bilan kuzatishga undaydilar, detallarga, yorug'likka, soyaga, shaklga e'tibor beradilar. Bu esa o'quvchilarga o'z sub'ektlarini to'g'ri ifodalash va ko'rish idrokini chuqurroq tushunishni shakllantirish imkonini beradi.

3. Creative Exploration: Go'zal san'at ta'limi ijodiy izlanishlar va tajribalarni rag'batlantirishi kerak. O'quvchilar tanqidiy fikrlashga, xavf-xatarni qo'lga kiritishga, turli ijodiy texnika va uslublarni tadqiq etishga rag'batlantiriladi. O'qituvchilar o'z-o'zini ifoda etishni shakllantiruvchi qo'llab-quvvatlovchi muhit yaratadilar, bu esa o'quvchilarda o'ziga xos badiiy ovozlarni shakllantirish imkonini beradi.

4. San'at tarixi va kontseptsiyasi. San'at tarixini o'rganish, madaniy-tarixiy kontseptsiyani tushunish tasviriy san'at o'quv dasturining ajralmas qismidir. O'qituvchilar o'quvchilarni muhim badiiy harakatlar, rassomlar va uslublarni bilan tanishtiradilar, ularning kengroq nuqtai nazarga ega bo'lishlariga yordam beradilar. Ushbu bilim o'quvchilarni ilhomlantiradi va ularga ma'lumotli ijodiy tanlovlar o'tkazishga yordam beradi.

Tanqid 6. va teskari aloqa: Talabalarning ijodiy o'sishida konstruktiv tanqid va fikr-mulohazalar juda muhim rol o'ynaydi. O'qituvchilar texnika, kontsepsiya va ijro etish bo'yicha fikr-mulohazalarni taqdim etadilar, shuningdek, tengdoshlar tanqidiga ham yordam beradilar. Bu esa talabalar turli nuqtai nazarlar asosida o'z ishlarini baholashlari va takomillashtirishlari mumkin bo'lgan hamkorlikdagi o'quv muhitini shakllantiradi.

7. Texnologiya integratsiyasi: Texnologiyaning go'zal san'at ta'limiga integratsiyasi qidiruv va ifodaning yangi yo'llarini ta'minlashga imkon beradi. O'qituvchilar raqamli vositalar va dasturiy ta'minotni o'quv dasturiga kiritadilar, o'quvchilarga raqamli san'at, multimedia loyihalari va interaktiv inshootlar bo'yicha tajriba o'tkazish imkoniyatlarini beradilar.

8. Ko'rgazmalar va jamoatchilik bilan shug'ullanish: Talabalar ijodiy ishlarini ko'rgazmalar va jamoatchilik bilan shug'ullanish orqali namoyish etish go'zal san'atni o'qitishning muhim jihati hisoblanadi. Bu talabalarga ta'sir o'tkazish, ishonchni mustahkamlash va ijodiy sa'y-harakatlari uchun e'tirofga sazovor bo'lish imkonini beradi. O'qituvchilar o'quvchilarga o'z ishlarini ko'rsatish va katta san'at jamoasi bilan shug'ullanish uchun imkoniyatlarni faol izlaydilar.

Olimlarimizdan biri «Tasvirlash bu kuzatish, yaratish, ixtiro qilish demakdir», deb bejiz aytmagan. Tasviriy san'at o'qituvchisi qalam tasvirdan quyidagilarni bilish talab qilinadi:

- grafika san'ati haqida nazariy ma'lumotlar;
 - qalam tasvirda ishlatiladigan materiallar, ularni tayyorlash qoidalari va yo`l – yo`riqlari;
 - naturadan qalam tasvirda rasm ishlashning asoslari;
 - tasvir qurish qalam tasvirda perspektiv qisqarish qonuniyatlari borasidagi bilim va nazariy tushunchalar;
 - qalam da bajarilayotgan tasvirning kompozitsiya yechimi;
 - qalamtasvirdagi ishni nihoyasiga yetkazish tajribasi va malakasi;
 - qalamtasvirda qalam bilan bajarilgan ishga shakl berish yo`llari va uslublari
- kabi bir qator maqsad va vazifalari mavjud. Bundan tashqari yuqoridagi ko'rsatilgan talab va qonun-qoida asoslarini mukammal o'zlashtirganda tasviriy san'at o'qituvchilari oddiy geometrik shakllardan tortib, harakatdagi odam, hayvonlar hamda tabiatning turli ko'rinishlarigacha bo'lgan jarayonlarni qalam tasvirda bajara olishi kerak. Bundan tashqari kitob, gazeta, jurnal bezash, muqovalash va boshqa grafik ishlarni bajara olish malakalarini bilishlari lozim. «Qalam tasvir bu rangtasvir, haykaltaroshlik, me'morchilikning eng yuqori nuqtasi va barcha fanlarning ildizi va manbayidir». Ushbu so'zlar 500 yil oldin buyuk Mikelandjelo Buanorotti tomonidan aytilganiga qaramasdan, hozir ham o'z qimmatini yo'qotmagan va isbotini topmoqda. Qalamtasvir — tasviriy san'at asosi. Tasviriy san'atning barcha turlarining asosi qalamtasvir hisoblanadi. XVIII asrdan boshlab «qalamtasvir» chiziqlar yordamida

obraz yaratish sifatida tasvirni belgilovchi atama hisoblanib, barcha san'at turlaridagi buyumning shakli, o'lchami, tuzilishi va xarakterini belgilab beruvchi muhim xususiyatlari bilan tanishtiradi. Qalam tasvir tasvirlashning xususiyatlari shartli ravishda bir necha turlarga bo'linadi. Qalam tasvirning tasvirlash vositalari ishlatilishi bo'yicha chiziqli va tusli bo'ladi. Chiziqli rasm qoida bo'yicha och, yengil va umumlashtirilgan bo'ladi. Chiziqlar orqali badiiy obraz yaratiladi, jadvallar, shartli chizmalar, sinf taxtasidagi tasvirlar shular jumlasidandir. Tusli tasvirlar muhitdagi buyumning hajmliligi, yorug'ligi, fakturasi va fazoviy munosabatlarini to'liq ta'rifini beradi. Bunday rasmlar yorug'-soyali va tusli, deb ataladi. Ayrim buyumlar sharpasi va tashqi ko'rinishi orqali xarakterlidir. Shuning uchun bunday ko'rinishdagi tasvirlashda ayrim holda tusli tasvirning oddiy turi tanlanadi, bu siluet deb nomlanadi, ya'ni bir xil tekis tus bilan qoplanib, tashqi ko'rinish chizig'i orqali bajariladigan tasvir¹

Xulosa qilib shuni ta'kidlash kerakki, tasviriy san'atni o'qitish metodikasi mahoratni rivojlantirish, ijodiy izlanish, san'at tarixi, tanqid va fikr-mulohazalar, texnologiyalarni birlashtirish va jamoatchilik bilan shug'ullanishni o'z ichiga olgan muvozanatli yondashuvni o'z ichiga oladi. Ushbu yo'nalishlarni o'z ichiga olgan holda, o'qituvchilar ijodiy o'sishni tarbiyalaydigan, individual ifodani o'stiradigan va san'atga umrbod minnatdorchilikni shakllantiradigan puxta va dinamik o'quv muhitini yaratishlari mumkin.

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TASVIRIY SANATDA NATYURMORT JANRI METODIKASI

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Annatatsiya: Tasviriy san'atda "natyurmort" deb nomlangan hali hayot janri badiiy ifodaning o'ziga jalb qiluvchi va xilma-xil sohasidir. Ushbu maqolada biz ushbu janrda rassomlar tomonidan qo'llaniladigan asosiy ko'nikmalar va masalalarni o'rganib, ishonchli natyurmort san'at asarlarini yaratish ortidagi metodologiyani o'rganamiz.

Kalit so'zlar: Natyurmort, Yorug'lik va soyalar, buyumlar, ompozitsion, effektlar, mulohazalar, rang palitrasi.

1. Mavzu tanlash: Natyurmortda to'g'ri mavzuni tanlash juda muhimdir. San'atkorlar ko'pincha ramziy yoki estetik qimmatga ega bo'lgan ob'ektlarni tanlab oladilar. Masalan, gullar, mevalar, usimliklar yoki kundalik buyumlar. Ob'ektlarni tanlash ularning kompozitsion fazilatlarini, rang munosabatlari va hikoya qilish potentsialini hisobga olib, qasddan bo'lishi kerak.

2. Kompozitsiya va tartibga solish: natyurmortda ko'zga ko'ringar ma'qul tartibni yaratish fundamentaldir. Rassomlar kompozitsiya ichida muvozanat, uyg'unlik va vizual oqimni hisobga olib, ob'ektlarni diqqat bilan tartibga soladi. Shakl, o'lcham va to'qima kabi turli xil elementlar qiziqarli va dinamik vizual hikoya yaratish uchun strategik tarzda joylashtirilishi kerak.

3. Yorug'lik va soyalar. Yorug'lik natyurmortda juda muhim rol o'ynaydi, chunki unda buyumlarning shakli, teksturasi va atmosferasi yoritilgan. Rassomlar yorug'lik manbalarini qiziqarli kontrastlarni yaratish uchun manipulyatsiya qiladilar, shakllarni aniqlaydigan va kompozitsiyaga chuqurlik qo'shadigan soyalarni tashlaydilar. Yorug'lik va soyani tushunish uch o'lchovli illyuziyani yaratish va istalgan kayfiyatni qo'lga kiritish uchun zarurdir.

4. Kuzatish va tafsilot: Natyurmortda ob'ektlarni diqqat bilan kuzatish eng asosiysi hisoblanadi. Rassomlar tuvalda ularni to'g'ri ifodalash uchun tanlangan sub'ektlarning murakkab tafsilotlari, to'qimalari va nuanslarini o'rganadilar. Rang, mato va mulohazalarning ma'lum o'zgarishlariga e'tibor berish hali ham hayotni hayotga qaytarishga yordam beradi, bu esa realizm hissini yaratadi yoki ko'proq stilizatsiya qilingan yondashuvlarni tadqiq qiladi.

5. Brushwork va Technique: Turli ko'rish effektlariga erishish uchun natyurmortda turli xil bo'yoq qo'llash usullari qo'llaniladi. Rassomlar turli xil to'qimalar va sirtlarni tasvirlash uchun glazing, impasto, quruq cho'tka yoki qattiqlash kabi usullarni qo'llashlari mumkin. Har bir cho'tkasi va belgisi umumiy tarkibga hissa qo'shadi, istalgan kayfiyatni va estetikani etkazadi.

6. Rang uyg'unligi va palitrasi. Uyg'un rang palitrasini yaratish natyurmort san'at asarining muvaffaqiyati uchun zarur. San'atkorlar o'z munosabatlarini va tomoshabinga ta'sirini e'tiborga olib, ranglarni diqqat bilan tanlaydilar va taroziga soladilar. Issiq va salqin ohanglarni uyg'unlashtirish, yorug'lik va qorong'ilikni muvozanatlash, to'ldiruvchi yoki o'xshash rang sxemalarini o'rganish kompozitsiyaning vizual ta'siriga hissa qo'shadi.

7. Ma'no va ramziylik. Natyurmort faqat vakillikdan oshib ketishi mumkin; ramziy, hikoya yoki hissiy ma'nolarni bildiradi. Rassomlar shaxsiy yoki madaniy ramziylikni tartibga kiritishlari yoki ob'ektlardan aniq his-tuyg'ular yoki hikoyalarni uyg'otish uchun foydalanishlari mumkin. Hali hayot tarkibini kontseptualizatsiya qilish san'at asarlariga ma'no va chuqurlik qatlamlarini qo'shishi mumkin.

Tasviriy san'at — rangtasvir, haykaltaroshlik, grafikani o'zida mujassam etgan tasviriy san'at turi; voqelikni vizual tasvirlarda oson idrok qilinadigan fazoviy shakllarida aks ettiradi. Tasviriy san'at turlari o'z xususiyatlariga ko'ra real borliqning ob'yektiv tuyg'usini – o'lchami, rangi, makonini, shuningdek, ob'yektning moddiy shakli va nurli muhitni, hissiyotdan harakatlanuvchi harakat va o'zgarish hissini yaratadi. tasvirning illyuzionizmga xosligi. almashtirish mumkin. Tasviriy san'at ko'rinib turgan narsalarni tasvirlabgina qolmay, balki voqealarning zamon taraqqiyoti, uning qismi, erkin hikoyalaniishi, dinamik harakatlarini aks ettirish orqali dunyoning g'oyaviy o'zlashtirish imkoniyatlarini kengaytiradi.

Ba'zi asarlar bir vaqtning o'zida ikki yoki undan ortiq janrga tegishli bo'lishi mumkin. Masalan, portret va nyu, dengiznavislik, inter'er, manzara va hokazolar. "Natyurmort" so'zi frususcha bo'lib "jonsiz narsalar (natura)" ma'nosini anglatadi. Bu janr rangtasvir va grafikada keng qo'llaniladi. Tasviriy san'atning bu janriga gullar, meva va sabzavotlar, qushlar, baliqlar, oziq-ovqat, turli buyumlar kiradi. Natyurmort mustaqil janr sifatida XV-XVI asrlarda Niderlandiya va Ispaniyada paydo bo'lgan. Natyurmortning ikki turi mavjud. Birinchisi - mustaqil natyurmort, ikkinchisi - yordamchi yoki to'ldiruvchi natyurmort. Natyurmortning birinchi bosqichida faqat natyurmort tasvirlangan bo'lsa, ikkinchi bosqichda har qanday portret yoki maishiy janrda qo'shimcha detal sifatida foydalaniladi.

Natyurmortning o'ziga xos xususiyati shundaki, u hayotdan va go'zallikdan zavq olishga qaratilgan. Bu vazifani rassom gullar, meva va sabzavotlar, taomlarni turli shakl va rangda ifodalash orqali odamlarda his-tuyg'ularni uyg'otish uchun bajaradi. Natyurmort turli millat va elatlarning turmush tarzi haqida ma'lumot berishi ham muhimdir. Mutaxassislar natyurmortning odamlarga ikkita ta'sirini qayd etadilar. Birinchisida natyurmort odamlarni go'zallik bilan tanishtiradi va hayotdan zavq olishga chorlaydi. Agar u meva va sabzavotlar tasvirlaridan iborat bo'lsa, tomoshabinlarga yaxshi kayfiyat va ishtaha beradi. Ikkinchisida, natyurmort o'zi haqida emas, balki

uning egasi haqida. Bunday natyurmortlar odamlarni aks ettirmasa-da, lekin uning didi, ijtimoiy mavqei ifodalangan.¹

Xulosa qilib aytganda, tasviriy san'atda natyurmort metodikasi turli ko'nikmalar va e'tiborlarni qamrab oladi. Tafakkurli mavzu tanlash, kompozitsiya, yoritish, kuzatish, bo'yoq ishlari, ranglar uyg'unligi va ramziylik orqali rassomlar hali ham o'ziga tortuvchi hayotiy san'at asarlarini ishlab chiqaradilar. Realizmni qo'lga kiritishga intilish yoki ko'proq nazariy yo'nalishlarni tadqiq qilishdan qat'iy nazar, natyurmort janridagi ijodkorlar bu usullarni ko'zga ko'ringan ishonchli va o'ylangan kompozitsiyalarni yaratish uchun qo'llaydilar.

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TASVIRIY SANATDA PORTRET JANRI METODIKASI

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Annotatsiya: Tasviriy san'atda portret janri shaxsning o'xshashligi, shaxsi va mohiyatini ifodalashga qaratilgan. Mavzuning fizik xususiyatlari, ifodalari, his-tuyg'ularini turli ijodiy texnika va o'rtalar orqali qo'lga kiritishdan iborat. Ushbu maqolada tasviriy san'atning portret janrida qo'llaniladigan metodologiya va usullarni o'rganib chiqamiz.

Kalit so'zlar: metodologiya, , yuz xususiyatlari, tana, proportsiya, Rassomlar, Moyli, akril, suvo'tlar, pastellar.

Portret metodologiyasining birlamchi yo'nalishlaridan biri kuzatishdir. San'atkorlar o'z sub'ektlarini diqqat bilan o'rganadilar, yuz xususiyatlariga, tana tiliga, o'ziga xos xususiyatlariga e'tibor beradilar. San'atkorlar mavzuni jiddiy kuzatish orqali o'z o'xshatishlarini qo'lga kiritib, individualligini yetkazishni maqsad qilganlar.

Rasm chizish va eskizlash odatda portret yaratishning boshlang'ich bosqichlarida qo'llaniladigan usullardir. Rassomlar mavzuning yuzi va figurasining konturlari, proportsiyalari va tonal qiymatlarini tasvirlash uchun chiziqlar, shakllar va soyalardan foydalanadilar. Bu sahna rassomlarga portret asosini tashkil etish va kompozitsiyani takomillashtirish imkonini beradi.

Dastlabki eskiz tugagandan so'ng, san'atkorlar ko'pincha turli tasviriy san'at usullaridan foydalanishga o'tishadi. Moyli, akril, suvo'tlar, pastellar portret tasvirida ishlagan keng tarqalgan o'rtalardir. Rassomlar ushbu vositadan ranglar, to'qimalar va tafsilotlar qatlamlarini yaratish uchun foydalanadilar, asta-sekin mavzuning tasvirini yaratadilar. Ular uch o'lchovli shaklni va mavzuning xususiyatlarining nuanslarini qo'lga kiritishni maqsad qilib, teri tonlari, yorug'lik va soyalarga alohida e'tibor berishadi.

Kompozitsiya portret metodologiyasining yana bir muhim jihati hisoblanadi. Rassomlar mavzuni ramka ichida tartibga solish, fon, kompozitsiyaning umumiy balansi va uyg'unligini diqqat bilan ko'rib chiqadilar. Kompozitsiya mavzuni to'ldirishi va san'at asarlarida ularning mavjudligini oshirishi kerak.

Texnik ko'nikmalardan tashqari, rassomlar ko'pincha mavzuning xulq-atvori va his-tuyg'ularini portretida etkazishni maqsad qiladilar. Mavzuning xarakterini ochib berishda ma'lum ishoralar, ifodalar, ramziy elementlardan foydalanadilar. San'atkorning talqini va mavzu bilan aloqasi ularning mohiyatini qo'lga kiritishda muhim rol o'ynamoqda.

Zamonaviy portret san'atkorlari an'anaviy bo'lmagan yo'nalishlarni ham tadqiq qilib, turli uslublar va usullarni sinab ko'radilar. Bunga mavzuning mavhum yoki

nazariy namoyishlari, aralash ommaviy axborot vositalarini o'z ichiga olishi yoki portretlarni yaratish uchun raqamli vositalardan foydalanish kiradi. Bu yo'nalishlar portret janrining chegaralarini bosib o'tadi, bu esa ko'proq ifodali va noan'anaviy talqinlarga imkon beradi.

O'sib kelayotgan yosh avlodni tarbiyalashda xususan tasviriy san'atning o'rni beqiyosdir. Tasviriy san'at asarlari kishilarning his-tuyg'ulariga kuchli ta'sir ko'rsatish imkoniyatiga ham egadir. Kishilar tasviriy san'at asarlarini tomosha qilish yordamida, ularda ifodalangan go'zallikni ko'rish orqali o'z hayotlariga ana shunday go'zallikni kiritishga harakat qiladilar, asarlardagi qahramonlarni ko'rib esa ularga o'xshashga intiladilar. San'at asarlarida ifodalangan salbiy voqealar, xunuk xatti-harakatlarni ko'rib, ulardan muayyan xulosalar chiqaradilar, bunday hodisalardan uzoq bo'lishga intiladilar. Rangtasvir obrazlari nihoyatda jiloli va har biri o'ziga xos. Musavvirlar rangtasvir vositalari yordamida asar yaratadilar va ular har doim chizma tasvir, kompozitsiya imkoniyatlaridan foydalanadilar. Demak, rangtasvirda muhim ifoda vositasi rang bo'lib qolaveradi. Insonning ichki ruhiy olami bilan bog'langan holda aniq bir obraz yaratilishi portret san'ati deb sanaladi. Portret yaratish o'ziga xos murakkab jarayon bo'lib, insonning anatomik tuzilishidan tortib ichki ruhiy, ma'naviy holati, shuningdek, tashqi ko'rinishidagi barcha jihatlarini aks ettirishi bilan san'at darajasidagi asar bo'lishi mumkin. Portretchi rassom odamlarga xos turli harakatlarni his qila bilishi, ayniqsa, odamning qiyofasidagi samimiylik yoki soxta jihatlarini tasvirlay olish qobiliyatiga ega bo'lishi zarur. Natijalar: Rangtasvir insonning murakkab aql-zakovati, tafakkurini, tabiatda sodir bo'lib turadigan katta-kichik o'zgarishlarni, uzluksiz falsafiy g'oyalar va fantastik obrazlarni ta'sirchan ifodalashga qodir. Hodisa, voqea va ko'rinishlar doirasining to'laligi turli yo'nalishdagi janrlar orqali ochib beriladi. Tasviriy san'atning bir nechta janrlari mavjud bo'lib, har birining o'z ahamiyati va tomoshabini mavjud. Ayniqsa portret janri rassomlarning ko'p murojaat qiladigan va tomoshabini ko'pligi bilan ajralib turadi. Portret - janrlar ichida eng qadimiylaridan bo'lib, kishilarning tashqi va ichki kechinmalarini tasvir yordamida ochib beradi. Tasviriy san'at asarlari bizga musavvir yashagan vaqtni, madaniyatini, shuningdek tasvirdagi insonning ruhiyatini asarda talqin qiladi. Portret - eng qadimgi janrlardan biri. Fayyum shaharchasida rangtasvirning mum usulida qilingan g'oyat go'zal portretlari topilgan. Bu asarlar eramizning I-III asrlarida qadim Misrda yaratilgan.

O'tmishda yashab o'tgan buyuk vatandoshlarimiz, ulug' allomalar siymosini tasviriy san'at asarlarida aks ettirish ijod ahli oldiga ham mas'uliyatli vazifalarni yuklaydi. Shu sababli ham ularni o'rganish, tahlil qilishni taqozo etadi. O'zbekistonda ham yangi ma'naviy-g'oyaviy yo'nalishlarning shakllanishi o'z navbatida, zamonaviy san'atning hamma sohalariga samarali ta'sir qilib, ijodiy izlanishlar doirasini kengaytirib, badiiy tafakkur rivojini yanada jadallashtiradi. Portret san'ati o'zining eng gullagan vaqtni Uyg'onish davrida oldi. Bu davrda oliy-yuqori yangilikning boshlanish

sifatida inson shaxsining ulugʻlanishi sanʼatdagi olamshumul boylik va qahramonlik deb sanaldi. Uygʻonish davrida portretning rangtasvir, haykaltaroshlik va grafika turlari yuksak taraqqiy topdi. Faol, oʻz qadrgimmatini biladigan qoʻrqmas, jasur inson qiyofasi mazkur davrning bosh qahramoniga aylandi.¹

Xulosa qilib shuni taʼkidlash kerakki, tasviriy sanʼatdagi portret janrida diqqat bilan kuzatish, chizish, tasviriy sanʼat, kompozitsiya, mavzuning shaxsi va his-tuygʻularini tasvirlashni oʻzida mujassamlashtirgan metodika qoʻllanadi. Ijodkorning texnik mahorati, jiddiy kuzatishi, badiiy talqini oʻxshatishni yaratish, mavzuning mohiyatini qoʻlga kiritishga hissa qoʻshadi. Portret janri hozirgi zamon sanʼatkorlari yangi yoʻnalishlarni tadqiq qilib, anʼanaviy portret chegaralarini bosib oʻtish bilan rivojlanishda davom etmoqda.

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QO'QON NAQQOSHLIK USLUBINING O'ZIGA XOSLIGI

Sattorova Sarvinozxon

QDPI O'qtuvchisi

Annotatsiya: Ushbu maqolada Qo'qon naqqoshlik uslubining o'ziga xosligi, S. Mahmudov va S. Norqo'ziyev ijodlari, Qo'qon naqqoshlik maktabi binolarda aks etishi haqida, binoda ham faqat kirish qismi (sirti) zeb berib ishlaganlari haqida ma'lumotlar berildi.

Kalit so'zlar: Qo'qon naqshi, S. Mahmudov, S. Norqo'ziyev, Dekorativ san'at, Xudoyorxon saroyi, qipchoqlar, tajribasizlik, tarixiy obidalar

XIX asrga oid Buxoro, Samarqand, Farg'on va Toshkent tarixiy obidalari o'rtasida bir-biriga yaqinlik, o'xshashlik va munosabat sezilib turadi. Bu hol ularni tarixan tashkil topishidagi, uslubidagi yaqinligini ko'rsatadi.

Chunki Xudoyorxon o'rdasini qurishda mashhur Qo'qon ustalari Samarqanddagi savdogar Qalantarov uyini (ya'ni, hozirgi O'zbekiston san'ati va madaniyati tarixi Farg'on va Buxoro Samarqandga kelib ishlashar edi.muzeyi) qurishda qatnashganlar. Qo'qon va Marg'ilon ustalari ish oxtarib Toshkent, Andijon, Xo'jand kabi Samarqand va Toshkent ustalari Buxoro qurilishlarida qatnashardilar. Bu hol, albatta, naqqoshlar kompozitsiyasi mujassani, ranglar turini boyitdilar, bo'yoqlar tayyorlashni takomillashtirishdi va ustalar mahoratini oshirishga yordam berardi.

O'tgan asr Qo'qon, Toshkent, Buxoro va Samarqand naqshlarini diqqat bilan o'rganadigan bo'lsak, ular uchun umumiy bo'lgan bir xususiyat mavjudligini anglaymiz. U ham bo'lsa ornamentlar mundarijasininig bir-biriga yaqinligida, ularningo'simliksimon gullarining bejirimligida, yoqinligida, bo'yoqlarning tekis ishlatilishida ko'rinadi.

Farg'ona uylari ichiga mohir usta hunarmandlar qo'llari bilan chizilgan kompozitsiya bir-biriga yaqin turuvchi turli-tuman yetuk me'morlik namunalarini o'zida aks ettirgan. Xonalarda, ayniqsa mehmonxona ichida naqshkor va o'ymakor bezaklar keng qo'llanilgan. O'sha paytlarda ko'p uylarni naqqosh usta Saidahmad Norqo'ziyev va uning shogirtlari tomonidan bezatilgan.

Usta Saidahmad yoshligida otasi va ustoz Muhammad Soli o'rgatgan prinsiplarga amal qilgan:

- Chizadigan naqshlarning yagona masshtab va xarakterini saqlashga, har bir xona o'lchamlariga ko'ra kompozitsiyasining murakkabligini, naqshning rang-barangligini va quyuqligini aniq belgilab olishga harakat qilgan;
- Dekorativ vositalarni o'z o'rniga qo'yib chiqqan. Uy ro'parasidagi devorining yuqori qismi va shift naqshlari ustaning doim diqqat markazida turadi;

- Xona ichi yorqin va ochiq ranglarda bezagan va ko`pincha devorning pastgi qismiga sovuq, yuqori qismiga issiq rang bergan. Quyoshga teskari devoriga esa u ranglarga nisbatan bir oz ochroq ranglarda bo`yagan;
- Naqshlarni taqsimlash, joylashtirishda muvozanatni saqlash harakat qilgan. Ayrim ijodiy naqsh kompozitsiyasini bo`yashda esa zamin va naqsh o`rtasidagi muvozanat alohida ahamiyat kasb etgan.

Ustani o`sha paytlarda mashhur nom qozongan iste`dodli naqqoshlardan biri bo`lgan. U murakkab naqshlarni ham kata mhorat bilan tez va erkin chiza olgan. Uning qalamni qog`ozdan uzmay turib mukammal shakldagi rasmlarni qo`li bilan chizib chiqishini kutazish g`oyat kishilarga erk bag`ishlagan.

Usta Saidahmad ko`mir qalamlarda chizilib quruq chiqqan naqshlarni yoqtirmagan va shuning uchun ham u qog`oz va chizadigan joylariga naqsh kompozitsiyasi elementlarini to`g`ridan to`g`rib o`yoqlarda tushirib, mayda rasmlarni esa naqshlash davomida erinmay o`z qo`li bilan chizib kelgan. Ba`zi takrorlanmas gullarini ko`mir qalamda ishlab chiqqan.

Naqshlar mundariyasi rasm va rang jihatdan me`moray obidalarimizga monan qilib chizib bezagan. Usta ko`p yillik ish davomida binolar naqqoshligining bu xususiyatini ham yaxshi o`zlashtirib olgan.

Norqo`ziyev naqshlari gullaridning tabiiyligi, ortiqcha bezaklardan xoliligi bilan ajralib turadi. Usta asosiy kompozitsiyasi gular harakteri jihatidan uch turga bo`linadi: Tabiiy o`simliksimon, mavhum o`simliksimon va chiziqli geometrik naqshlarga bo`linadi.

Saidahmadning o`simliksimon o`simliksimon naqshlari quyidagi tarkibiy qismlardan iborat:

- BAND-naqsh kompozitsiyasi asosini tashkil etuvchi har xil qalinlikdagi to`g`ri chiziq. U yakka band bo`lishi mumkin.
- BARG-ikki xil bo`ladi. Oddiy barg va yirik shobarg.
- GUL-kompozitsiyada band oxiri gul tasviri bilantamomlanadi. Bular Farg`ona vodiysida keng tarqalgan lola, chinni gul, savsar gul, atir gul, qo`qon gul kabi gullardan iborat.

Naqsh kompozitsiyasiga usta yozuvlarini ham qo`shib ishlay boshlagan. Mohirlik bilan yozilgan iboralarida mehmonga hurmat, yoshlarga nasihatni o`qiymiz. Ko`pincha ularga xalq sevgan baytlar bitilgan.

Devor o`rta qatorini bezash uchun alohida naqsh kompozitsiyasi- namoyon qo`llanilgan. Ustaninig fikricha, "turli harakterdagi ornamentli ikki namoyon bir uyda yonma-yon tursa bezak xunuk ko`rinadi¹". Ushbu naqqoshlar quyidagi tarixiy obidalarni bezashda ham qatnashishgan.

¹П.Захидов "ФЕРГАНСКАЯ РОСПИСЬ" Гослитиздат УзССР Ташкент-1960, 12-бет.

Dekorativ san'atning naqqoshlik va yog'och o'ymakorligi kabi turlari tarixiy binolarimizning ajralmas qismini tashkil etadi.

O'zbekiston tarixiy obidalarini Xalq amaliy bezak san'atisiz tasavvur etib bo'lmaydi. Madaniy merosimizning qurib bitqazilishida Usta-hunarmandlarimizning xissasi va o'рни kattadir.

Misol uchun:

Xudoyorxon saroyi — 1863-1873 yillarda barpo etilgan bo'lib, Xudoyorxon Qo'qon xoni o'ziga saroy-qo'rg'on qurdiradi, u o'rda deb nomlanib, Buxoro ravog'iga qarama-qarshi qad rostlagan. So'nggi Qo'qon xoni Xudoyorxon tomonidan qurilgan mazkur tarixiy yodgorlik dastlab 3 ta qism va 114 xonadan iborat bo'lgan. Hozirgi kunda faqatgina so'nggi qismi va 19 ta xona saqlanib qolgan.

Minglar sulolasiga mansub bo'lgan Qo'qon xoni (1845-1875- tanaffuslar bilan). Sheralixonning o'g'li. Qaynotasi Musulmonqul tomonidan taxtga o'tqazilgan. Ammo yosh bo'lganligi tufayli amalda davlat ishlarini Musulmonqul boshqarib borgan. Eng muhim lavozimlar qipchoqlar qo'liga o'tadi va ular hohlaganicha beboshliklar qila boshlaganlar. Natijada ichki kursh kuchayib, 1853-yilda qipchoqlar qirg'ini boshlagan. Buning oqibatida 20 mingga yaqin qipchoqlar o'ldirilgan, Musulmonqul esa Qo'qonda dorga osilgan. Shu yildan Xudoyorxon davlatni mustaqil idora qila boshlagan. Ammo, tajribasizligi tufayli ko'p xatolarga yo'l qo'ygan. Bundan foydalangan akasi Mallabek taxt uchun kurashni boshlab yuborib 1858-yilda o'zini Qo'qon xoni deb e'lon qilgan. Xudoyorxon Buxoroga qochishga majbur bo'lgan. 1863-yilda Buxoro amiri Muzaffar yordamida Qo'qon taxtiga qayta o'tirgan. Ammo Musulmonqulning o'g'li mingboshi alimqul xonzodalardan bo'lmish yosh Said Sultonmurodni xon deb e'lon qiladi va Xudoyorxonni yana Buxoroga qoxhishga majbur etgan. Alimqul amir ul-umaro bo'lib amalda davlat ishlarini yakka o'zi boshqarib borgan.

Qo'qon xonligidagi ichki kurashlardan foydalangan Rossiya imperiyasi xonlikka tegishli Turkiston, Chimkent (1864-y) va Toshkentni (1865-y.) bosib olgan. 1865-yilda Qo'qon taxtiga Xudoyqul («Belboqchixon» degan laqabi ham mavjud) o'tirgan. Ammo u 14 kundan so'ng xazinani o'zi bilan olib Qashqarga qochib ketgan. Bundan foydalangan Xudoyorxon yana taxtga chiqqan.

Xudoyorxon davrida qishloq xo'jaligiga e'tibor berilgan, yangi anhor va ariqlar qazilgan. Qo'qonda 1873-yilda xon o'rdasi bitkazilib nihoyasiga yetkazilgan. Bundan tashqari, Xudoyorxon davrida "Madrasai Oliy", "Madrasai Hokim oyim", "Madrasai Sulton Murodbek"lar qurilgan. Xudoyorxonning farmoni bilan mahzun (Ziyovuddin Ho'qandiy) 1696 sahifalik "Shohnoma" asarini yozgan (qo'lyozma Istambulda saqlanmoqda).

Xudoyorxon davrida xonlik hududi ancha qisqarib, turli soliqlar o'ylab chiqilgan. Buning ustiga 1868-yilgi Turkiston general-gubernatori K.P.Kaufman bilan tuzilgan "teng huquqli" shartnomaga muvofiq, rus savdogarlariga xonlikning

hamma shahar va qishloqlarida bo'lish va karvonsaroylar qurish, rus tovarlarini xonlik hududi orqali boshqa davlatlarga boj to'lamasdan bemalol olib o'tish huquqi berilgan; rus savdogarlari qo'qonlik savdogarlar bilan bir miqdorda boj to'laydigan bo'lgan. Xudoyorxon Turkiya va Buxoro bilan yaxshi aloqaga bo'lishga, angliya emissarlari bilan uchrashib, ulardan madad olishga intilgan. Ammo, yuzaga kelgan siyosiy vaziyat tufayli u K.P. Kaufman bilan ko'proq yaqinlashishga majbur bo'lgan.

Taxt uchun kurashlar, o'zaro urushlar, soliqlarning ko'payib ketishi aholi turmushini og'irlashtirgan. Natijada xonlikda tez-tez qo'zg'olonlar bo'lib turgan. Shulardan eng kattasi 1873-yilda boshlangan "Po'latxon qo'zg'oloni" bo'lgan. Qo'zg'olonni bostirishning ilojini topa olmagan Xudoyorxon, barcha xazinani olib K.P.Kaufmandan harbiy yordam olish uchun Toshkentga qochgan, so'ngra Orenburgga surgun qilingan. U bu yerdan qochib Makkaga borgan. Keyinchalik, Qo'qon xonligining qolgan hududlarini ham Rossiya bosib olganidan so'ng, Xudoyorxon K.P. Kaufmanga rasman murojat qilib siyosiy ishlarga aralashmaslikni va'da qilib Qo'qonga qaytishga ruxsat so'ragan, ammo rad javobini olgan. Xudoyorxon ikkinchi marta murojat qilgan. Bu ariza senatda ko'rib chiqilib Xudoyorxonga Qo'qonga qaytishga ruxsat berilgan. Ammo bundan xabarsiz Xudoyorxon yashirin holda Qo'qonga qaytmoqchi bo'lgan. Yo'lda vafot etgan.

Norbo'tabiy, Norbo'taxon (taxminan 1749—1798) — Qo'qon xoni (taxminan 1763—1798). Abdulkarimbiyning nabirasi, Abduraqmonxonning o'g'li. 14 yoshidan taxtga chiqqan. Namangan beklarining separatizmini bostirgan. Qo'zg'o-lon ko'targan Xo'jand begini yengib, shaharni o'ziga bo'ysundirgan. Ammo Ura-tepa nomigagina Buxoroga tobe bo'lib qolgan. Norbo'tabek hukmronligining so'nggi yillarida akasi Hojibek O'ratepa va Qu-rama xrkimlari yordamida isyon ko'tarmoqchi bo'lgan. U To'raqo'rg'on va Andi-jonni maskan tutgan. Norbo'tabek Andijonga qo'shin tortib, akasi bilan sulh tuzgan.

Norbo'tabiy vafot etgan yil (1798) Erdona-xon maqbarasi yaqinidagi Madrasa qurilishi nixryasiga yetgan (q. Norbo'tabiy madrasasi). Uning davrida Farg'ona vodiysini birlashtirish jarayoni tugagan, iqtisodiyot tiklangan, mo'l-ko'pchilik, arzonchilik bo'lgan. Bu esa Farg'onaga chekka tuman va viloyatlardan ko'plab aholini ko'chib kelishiga zamin yaratgan. Qo'qon vodiyni madaniy-iqtisodiy markaziga aylangan.

Kamol qozi madrasasi - Qo'qondagi me'moriy yodgorlik, 19-asrga tegishli. Kamol qozi madrasasining binosi darsxona, ayvonli masjid, hovli va kichik hujralardan iborat. Darvozaxona serhasham bo'lib, Xudoyorxon o'rdasida bo'lgani kabi bu binoda ham faqat kirish qismi (sirti) zeb berib ishlangan.

Peshtoq tepasi rangbarang naqshlar bilan qoplangan bo'lib, handasiy shakllar arabiy bitiklar bilan uyg'unlashib ketgan. Peshtoqining ikki yonidagi ustun go'shalar yuqorisi bezakli kafasa bilan yakunlangan. Darvozaxona ikki qavatli. Ustki qavatdagi darsxona oldi peshayvonli bo'lib, panjara bilan to'silgan. Tomi 4 qirrali-chortark

gumbaz bilan qoplangan. Hovli atrofiga masjid va hujralar qurilgan. Masjid 4 ustunli, sharq tomoni ochiq, to'sin tashlab qurilgan ayvoni bor.

Daxmai

shohon (shohlar daxmasi)

— Qo'qon sh.dagi me'moriy yodgorlik. 19-asrning 20-y.larida qurilgan. Qo'qon xonlari xonadonlariga tegishli shaxslar Norbo'tabiy va uning avlodlari dafn etilgan xazira. Daxmaga g'arbdan peshtoq (9,4x11,7 m) orqali kiriladi. Peshtoqining ikki tomoniga burjlar ishlangan, sirkor g'isht va koshin bezakli qilib terilgan. Peshtoq sathining yon tomonlari to'q zangori rangdagi juft qalampir tasvirlar bilan be-zatilgan. O'rta qismiga zangori, yashil va oq koshindan sakkiz qirrali yul-duzlar, tepasiga qizil, qora va yashil rangli yo'lyo'l chiziqlar tushirilgan. Ravoq tepasida qizil, pushti, yashil, zangori va oq rangdagi oltiburchak va romb shakllari tasvirlangan. Maqbara eshigi o'yma o'simliksimon naqsh va arabiy yozuvlar bilan uyg'unlashtirilib nafis bezatilgan. Maqbara gumbazli, ichki devorlaridagi darchalarning biridan tomga, ikkinchisidan masjidga o'tilgan. Uchinchisi esa ochiq turgan. Ichki qismidagi katta ravoqlar bilan darcha ravoqlarining oraliqlaridagi g'ishtlar tik, gajaklar esa to'lqinsimon qilib terilgan. Maqbara yonida ayvonli masjid (7x6,8 m) ikki us-tunli bo'lib, uning to'sinli shifti 4 katakka bo'lingan, bo'yama naqsh bilan bezatilgan. D.sh.da xonning onasiga atab qurilgan Modarixon maqbarasi yaxshi saqlangan.

Uning ichki tomoni ganch bilan ishlangan. Sirti suvoqsiz. Kamol qozi madrasasi me'morligida qo'qonlik xalq ustalarining an'analari o'z ifodasini topgan. Madrasa ta'mir qilinib, undan mehmonxona sifatida foydalanilmoqda.

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RASSOMLIK EVROPA MADANIYATIDA

Rashidbek Mamatqulov

QDPI o'qtuvchisi

Ergasheva Orifaxon

QDPI o'qtuvchisi

Annotatsiya: Ushbu maqolada Rassomlik Evropa madaniyatidagi tasviriy san'atning eng mashhur va mashhur turi, Akademik lug'atlarda rasm san'ati etimologiya asosida ta'riflanishi, Masofaviy idrok bilan idrok qilinadigan ob'ektlarning ikki o'lchovlari haida ma'lumotlar keltirildi.

Kalit so'zlar: Rassomlik, tasviriy vositalar, Akademik lug'atlar, ko'p qirrali jarayon, Mozaika san'ati.

Rassomlik Evropa madaniyatidagi tasviriy san'atning eng mashhur va mashhur turi bo'lib, uning asarlari har qanday qattiq sirtga qo'llaniladigan bo'yoqlar yordamida yaratilgan. Rasmning asosiy ekspressiv vositasi rangdir.

Rassomlik - bu tasviriy vositalarga eng boy san'at turi: bu nafaqat rang, to'g'rirog'i xromatik ohanglar munosabati, balki akromatik tonal munosabatlar (yorug'lik va qorong'ulikning kontrastlari va nuanslari), chiaroscuro gradatsiyalari, grafik vositalar (chiziq, siluet) , bo'yoq qatlamining tuzilishi. Rassomlik san'ati, bunday xilma-xil vositalar tufayli, tasvirning shakli va makonini to'liq tasavvur qiladigan tasvirning nafisligi, ravshanligi bilan chambarchas bog'liq. Bu ushbu san'at turining mashhurligini tushuntiradi. Shuning uchun rassomlik "tasviriy" san'atning akademik triadasida tabiiy ravishda birinchi o'rinni egallaydi: "rasm, haykaltaroshlik, arxitektura"

Akademik lug'atlarda rasm san'ati etimologiya asosida ta'riflanadi ("bo'yash" - jonli, jonli tasvirlash). Ruscha "rasm" so'zi moyli bo'yoqlar bilan ishlash texnikasida dastgohli rangtasvir san'ati sifatida shakllanishi davrida ushbu san'at turining realizmga moyilligini ko'rsatadi. Ushbu uzoq va ko'p qirrali jarayon, ilgari G'arbiy Evropa mamlakatlarida bo'lgani kabi, Rossiyada ham badiiy akademiyalarning paydo bo'lishi va rivojlanishi bilan bog'liq edi.

Shunga ko'ra, rasm - bu insonning ijodiy faoliyati, "hayotning turli hodisalarini: tabiat, odam, hayvonot dunyosi, odamlarning jamoat yoki shaxsiy hayotidagi voqealarni takrorlash qobiliyati" . Rassomlik san'ati, birinchidan, spektr va qiymatlarning xromatik (rang) ohanglarining issiq-sovuq munosabatlari yordamida ob'ektlarning rangi va yoritilishini o'tkazishga asoslanadi . Ikkinchidan, voqelikni tasviriy idrok etish tabiatga uzoqdan qarash deb ataladigan narsaga asoslanadi, bunda asosiy narsa ob'ektni fazoviy va yorug'lik-havo muhiti bilan birgalikda idrok etishdir. Tasviriy tasvirni tuval, yog'och taxta, karton yoki qog'oz tekisligiga o'tkazishda tasviriy

sirt uch o'lchovli fazoga o'xshatiladi. Bu tasviriy san'at va grafik san'at o'rtasidagi asosiy farq. "Uzoqdagi vizual tasvir" tushunchasi shundan kelib chiqadi .

Masofaviy idrok bilan idrok qilinadigan ob'ektlarning ikki o'lchovli, siluet sifatlari kuchayadi va uch o'lchovli, hajmlilari deyarli sezilmaydi. Misol uchun, ufqda o'rmon yoki tog'larni uzoqda ko'rganimizda, biz alohida daraxtlar yoki toshlarni farqlamaymiz, lekin biz umumiy siluetning tabiatini idrok qilamiz. Bunday idrokning o'tkirligini biroz qisib qo'yish, "yarim ko'z" ga qarash yoki hatto bir ko'zni yopish orqali oshirish mumkin. Rassomlar aynan shunday qiladilar, chunki rassomlik san'atining asosi ob'ektlarni atrofdagi fazoviy muhitga: yorug'lik, havo, reflekslarni va ohanglarning iliq-sovuq munosabatlarini hisobga olgan holda idrok etishdir. Shunday qilib, masalan, eskizlar bo'yicha rassom tuvaldan uzoqlashib, ko'zlarini qisib ("yarim ko'z" ga qarab) tabiatning umumiy taassurotini tekshiradi. Bu xususiyat 1870-1880 yillarda frantsuz impressionistlari tomonidan aniq isbotlangan. Shuning uchun "uzoqqa qarash" sintetik yoki manzarali deb ataladi.



An'anaviy san'at tarixida rangtasvirning bir nechta asosiy turlari ajralib turadi: dastgohli rangtasvir (ya'ni rasmlar), monumental va dekorativ rangtasvir (freskalar va boshqalar), teatrlashtirilgan va dekorativ rangtasvir, raqamli tasvirlar, miniatyura. Ba'zan piktogramma bo'yash alohida tur sifatida ko'rib chiqiladi.

Molbert rasmiga rassomning molbertida (ya'ni molbertda) yaratilgan va ko'rgazmada, muzeyda, ya'ni atrofdagi makondan qat'i nazar, avtonom idrok etish uchun mo'ljallangan asarlar kiradi. Shuning uchun dastgohli rangtasvir asarlari (shuningdek, grafikalar) bu holatni ta'kidlaydigan ramkani talab qiladi. Dastgoh bilan bo'yash odatda tuvalda amalga oshirilsa-da, yog'och asos bo'lib xizmat qilishi mumkin, kamdan-kam hollarda shisha yoki metall[9]. Monumental va dekorativ rangtasvirni

rasm deb atashadi, chunki u bezatilgan sirtning ajralmas qismi sifatida yaratilgan va yaratilgan. Mozaika san'ati ham xuddi shu sababdan, shuningdek, ijodiy usul va texnikaning o'ziga xos xususiyatlaridan kelib chiqqan holda, monumental va dekorativ san'atning bir turi sifatida alohida ko'rib chiqiladi.

"Monumental rangtasvir" ning eng qadimiy namunalari (aslida grafikaning arxaik shakllari) tosh davri ibtidoiy ovchilarining petrogliflari, geogliflari, qoyatosh rasmlari, masalan, Lyasko, Altamira, Chauvet, Shulgan-Tosh g'orlarining rasmlari. . Ammo ular o'z funktsiyalarida (sehrli, marosim, epistemologik, kommunikativ) sinkretikdir. Bunday obrazlarning estetik sifatlari, badiiy-majoziy ma'nosi hali aniqlanmagan, shuning uchun ham morfologik jihatdan aniqlanmagan. Monumental rasm, mozaik yoki sgraffito to'g'ridan-to'g'ri binolar va boshqa inshootlarning devorlari va shiftlarida amalga oshiriladi. Ilgari mineral suv yoki elim bo'yoqlar bilan ho'l gips (fresk) bilan bo'yash ustunlik qilgan. Italiyada, 16-asrning boshlariga qadar, "toza freska" ga ko'ra, ular tempera bilan tafsilotlarni yakuniy ro'yxatga olishni mashq qilishgan. "Sof freska" texnikasi rassomdan alohida mahorat talab qiladi, shuning uchun boshqa texnologiyalar ham qo'llanilgan, masalan, quruq gipsga unchalik barqaror bo'lmagan rasm - secco, keyinchalik monumental rasimga mos kelmaydigan yog'li bo'yoqlar bilan suratga olingan.



Tasviriy san'atda janr tushunchasi nisbatan yaqinda shakllangan, ammo qadimgi dunyo qoyatosh tasvirlari va san'atida ma'lum janrlarning peshqadamlari paydo bo'ladi. Bunga hayvonlarning petrogliflari, miloddan avvalgi 3-ming yillikdagi qadimgi Misr va Mesopotamiya portretlari kiradi. e., antik davr mozaikalari va freskalaridagi natyurmortlar va landshaftlar. Molbert rangtasviridagi janr tizimi Yevropada 15-asrda shakllana boshlagan va uning shakllanishi asosan 17-asrda yakunlangan. Shu vaqtdan boshlab 19-asrgacha janrlar shartli ravishda yuqori (tarixiy, mifologik) va past

(natyurmort, landshaft, kundalik rasm, portret, uning tantanali kichik janridan tashqari) ga bo'lingan. Zamonaviy rangtasvirda o'nga yaqin janr mavjud.

Ermitaj harbiy galereyasida 1812 yilgi Vatan urushi generallarining 312 portreti mavjud.

Diniy rasm

Portret - bu haqiqatda mavjud bo'lgan yoki mavjud bo'lgan shaxs yoki odamlar guruhining tasviri. "Portret o'tmishda mavjud bo'lgan yoki hozirda mavjud bo'lgan konkret, real shaxsning tashqi ko'rinishini (u orqali ichki dunyosini) aks ettiradi". Portretning kichik janrlari orasida marosim, kamera, guruh, allegorik, shuningdek, avtoportretlar mavjud[9]. Oilaviy yoki kasbiy mezonlarga ko'ra yakka ansambllarda joylashtirilgan portretlar (masalan, gildiya a'zolari, harbiy qism ofitserlari tasvirlari) portret galereyasini tashkil qiladi.

Tarixiy rasm - bu Uyg'onish davrida paydo bo'lgan, haqiqiy tarixiy voqealar va qahramonlarga yoki mifologik va bibliya mavzulariga bag'ishlangan rasm janri. Ushbu mavzularni birlashtirish mumkin - tarixiy rasmlarda ko'pincha mifologik yoki bibliyadagi allegorik belgilar mavjud. Shunday qilib, Sharq rasmda monarxning g'alabalari apofezini yoki uning xudodan hokimiyatni olishini tasvirlaydigan ramziy kompozitsiyalarning ma'lum turlari mavjud edi. Molbert rasmidagi birinchi realistik tarixiy rasmlardan biri 1630-yillarda Velaskesning "Bredaning taslim bo'lishi" asari bo'lgan.

Battle painting – tasviriy san'atning tarixiy janr bilan chambarchas bog'liq bo'lgan janri. Jang rasmlari urush va harbiy hayot mavzulariga bag'ishlangan. Jang janrida asosiy o'rinni quruqlik, dengiz janglari va harbiy yurishlar sahnalari egallaydi. Rassom jangning alohida muhim yoki xarakterli lahzasini tasvirlashga, urush qahramonligini ko'rsatishga, ko'pincha harbiy voqealarning tarixiy mazmunini ochib berishga intiladi.

Mifologik rangtasvir - qadimgi xalqlar afsonalari qahramonlari va voqealariga bag'ishlangan asarlarni o'z ichiga olgan janr. U jangovar rasm singari, tarixiy rasmga qo'shiladi, Uyg'onish davrida bezatilgan, qadimgi mifologiyaga qiziqish kuchaygan (odatiy misol, Sandro Botticelli tomonidan 1484 yilda yozilgan "Venera tug'ilishi"). XIX-XX asrlarda german, kelt, slavyan va hind mifologiyasiga oid asarlar ko'proq paydo bo'la boshladi[12].

Peyzaj - bu rasmning asosiy janri bo'lib, unda tasvirning asosiy predmeti inson tomonidan o'zgartirilgan ibtidoiy yoki u yoki bu darajada tabiatdir. Qadim zamonlardan beri mavjud bo'lgan, lekin o'rta asrlarda o'z ahamiyatini yo'qotgan va Uyg'onish davrida qayta paydo bo'lib, asta-sekin eng muhim rangtasvir janrlaridan biriga aylangan. Agar landshaftda inson figuralari mavjud bo'lsa, ular ikkilamchi elementlar (xodimlar) rolini o'ynaydi. Umumiy sub-janrlar - me'moriy landshaft, veduta, marina, kaprichcho[9].

Interyer - yopiq makon tasviri [9], binoning ichki qismi. Ichki rasmning elementlari qadimgi san'at asarlarida va ikona rasmlarida allaqachon mavjud bo'lsa-da, ular mustaqil ahamiyatga ega emas edi va faqat harakat joyini ko'rsatish vositasi sifatida xizmat qildi. Chiziqli istiqbolning ixtirosi Uyg'onish davrida ichki rasmning rivojlanishiga turtki berdi. Bu janr nihoyat 17-asrda Adrian van Ostade va Emanuel de Witte kabi golland mualliflari ijodida shakllangan bo'lib, ular cherkovlarning ichki qismini aks ettiruvchi rasmlarni yaratdilar.

Yakopo de Barbari. Arbalet o'qi va temir qo'lqopli keklik (1504). Yog'och, yog'. Myunxen, Alte Pinakothek

Natyurmort - tasviriy san'atdagi jonsiz narsalarning tasviri. Ko'pincha natyurmortlarda uy va mehnat buyumlari, gullar, mevalar, tutilgan baliqlar va o'lik ovlar mavjud. Shu bilan birga, ob'ektlar tabiiy muhitda tasvirlanishi yoki murakkab tuzilmalarni shakllantirishi yoki haqiqiy tabiatning mavjudligi xayolini yaratadigan "hiyla" bo'lib xizmat qilishi mumkin. Molbert rasmidagi birinchi natyurmort venetsiyalik Yakopo de Barbarining "O'q va qo'lqopli keklik" kartinasi hisoblanadi, lekin u mustaqil janr sifatida faqat 17-asrda Golland va qo'lqoplar ijodida shakllangan. Flaman rassomlari. O'shandan beri bu rangtasvirda muhim janr bo'lib qoldi.

Janr rangtasviri tasviriy san'atdagi kundalik janrning bir qismidir. Qadimgi Sharqning devoriy rasmlari va qadimgi vaza rasmlarida mavjud bo'lgan antik davrdagi kundalik sahnalar rasm mavzusi bo'lgan, ammo alohida janr sifatida janrli rasm faqat 14-15 asrlarda shakllangan. HAQIDA zamonaviy davrda, xususan, XVI asrda Niderlandiyada ijtimoiy o'zgarishlar davrida ayniqsa kuchli rivojlanishga erishdi; sof kundalik janrga o'tish Pieter Brueghel Elder ishida sodir bo'ldi.

Hayvon rasmlari - asosiy syujeti hayvonlarning tasviri bo'lgan tuvallar. Rassom hayvonning badiiy-majoziy xususiyatlarini, uning odatlarini uzatishga e'tibor qaratadi, shu bilan birga ko'pincha personajlarga insoniy xususiyatlar, insoniy his-tuyg'ular va harakatlar xosdir.

Mavhum rangtasvir - bu rasm bo'lib, uning asosiy syujeti mavhumlik dunyosining tasviridir.

Sof janrlardan tashqari, turli janr elementlarini birlashtirgan rasmlar mavjud - masalan, manzara va kundalik janr, guruh portreti va tarixiy rasm. Jangovar rangtasvir odatda peyzaj va hayvoniy hayotdan tortib natyurmortgacha bo'lgan boshqa janrlarning elementlarini o'z ichiga oladi.

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GENERAL COMPETENCIES OF A CHILD OF PRESCHOOL AGE (6-7 YEARS OLD)

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Abstract: Positive, supportive and open relationships between home and MTM, parent and teacher are necessary for teachers and parents in general. In addition, research has shown that parent involvement and successful parent-teacher partnerships improve educational outcomes for students. The article also analyzes the activities of MTM and parent cooperation in the educational process and its results.

Key words: Teachers, parents, child, competence, comparison, positive qualities.

Formation in parents is a more complete image of your child and a correct perception of him by giving them knowledge; information that cannot be obtained in the family and turns out to be unexpected and interesting for them. There may be information about some characteristics of the child's communication with peers, his attitude to work, achievements in productive activities to acquaint the teacher with the family's problems in raising children. At this stage, the parents, who play an active role, enter into a dialogue with the pedagogues. During the educator's visit to the family, they tell not only positive, but also about the child's difficulties, worries and negative behavior.[5]

One of the ways to improve the pedagogical culture of parents is the parent conference. Working within the value of this type is not only parents but also the public. Teachers speak at conferences, workers of the district education department, representatives of the medical service, teachers, educational psychologists, etc. Once again, training is a form of working with parents. Educational game exercises and tasks help to evaluate different methods of interaction with the child, to choose the more successful ones contact him in forms and communicate with him, replace the incoming constructs. [4]Parents participate in play activities, begin to communicate with the child, understand new realities. One of the ways of working with parents is that various competitions - question-and-answer evenings - are being held at the current stage. This will allow you to clarify your pedagogical knowledge, apply it in practice, learn new things, complement each other's knowledge, discuss some problems of children's development. One of the most important forms of interaction between the family and the kindergarten is individual work with each parent.

The advantage of such forms is to study the unique characteristics of the family, through conversations with parents (with each one individually, observing the communication of parents both in a group and at home with children, and teachers

define specific methods of interaction with the child. One of the most common diagnostic methods is a questionnaire. The next important link in the person is a visit to the working family. The main purpose of the visit is to get to know the child and his relatives in a familiar environment. You can learn a lot by playing with the child and talking to his relatives possible information about the baby, his passions and interests, etc. When organizing a home visit, the following conditions must be observed: The work form must be reported to the parents at the meeting. In addition, it should be noted that such a visit "It is not a "punishment" measure, but it is normal for the parents and the teacher to interact with each other. After receiving consent, the parents and the teacher determine the start time and, of course, the end time of the visit. The duration of the meeting is determined together with the parents and the teacher must inform the purpose of his visit, indicating the conditions of the visit.

General important competencies of a preschool age (6-7 years old) child are as follows:

communicative competence - the ability to use communication tools in different situations;

game competence - a child's creative use of experience, knowledge and skills in the game process and its organization. It is the basis for educational activities,

social competence is the ability to behave in life situations in accordance with the rules and norms of communication with adults and peers.

cognitive competence - conscious perception of the surrounding world and acquired knowledge use of skills, competences and values to solve educational and practical tasks. [3]

Competency approach to education of preschool children is to prepare a growing child's personality for life, to acquire moral standards and values necessary for solving important life issues, to communicate with other people, to develop the image of "I" provides preparation for the formation of methods of activity related to construction. Primary important competencies require the holistic development of the child as a subject of activity and morality. Competence is a set of knowledge, skills, abilities and values of a child. Primary competencies serve as a basis for the formation of a child's personality, regardless of the field of development. General important competencies of a child of preschool age (6-7 years old) Communicative competence is the ability to use communication tools in different situations. Game competence is a child's creative use of experience, knowledge and skills in the game process and its organization. It is the basis for the educational process. Social competence is the ability to behave in real life situations while observing the rules and norms of communication with adults and peers. Cognitive competence is a conscious perception of the surrounding world and the use of acquired knowledge, skills, competences and values to solve educational and practical tasks. This program envisages an individual approach to the child's development, respecting his personality, taking into account his interests, needs and

level of development, taking care of emotional comfort, striving to create conditions for free creative self-expression. Therefore, in addition to planning, monitoring the child's development is important in the work of a pedagogue.[2] The pedagogue systematically monitors the child's life in order to better understand the child and the reasons for his behavior, to see the child's development, his inner world, to support him, to determine the ways of development, to determine his needs and interests. On the basis of pedagogical observations, planning of the educational process is carried out and improved.

In order to monitor the individual development of the child, the areas and sub-areas reflected in the State requirements for the development of primary and preschool children of the Republic of Uzbekistan and the expected results (qualifications and skills) were obtained. The child's development map covers the period from 3 to 7 years old, it is filled out individually for each child three times a year.[1]

Conclusion:

When leaving a preschool educational institution, a 6-7-year-old child's school readiness map is filled out (only for graduates of a preschool educational institution.) School readiness means the formation of general competencies and competencies of developmental areas in a child. This map is filled out for each graduate of the preschool. It expresses the expected results in five areas of development (child competencies) in accordance with the State program.

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PSIXOLOGIK TALQIN

(Zulfiya Qurolboy qizining “Qadimiy qo‘shiq” hikoyasi tahlili misolida)

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XIX asrning oxirida g‘arb va rus adabiyoti, san‘atida inson qalbining botiniy olami, ruhiyat qirralarini butun ziddiyati va dramatik jihatlar bilan tasvir etishga e‘tibor kuchaydi. Natijada, adabiyot ilmda ham psixologik tahlil metodidan samarali foydalanila boshlandi. E.Enneken, V.Vundt, I.Folkelt, E.Elster, E.Bertran, E.Grosse, A.A.Potebnya, D.N.Ovsyaniko-Kulikovskiy kabi jahon olimlari ruhiy tahlilning adabiyotshunoslikdagi o‘rni va ahamiyatini ilmiy-nazariy jihatdan asoslab berishdi.

So‘nggi davrlarda o‘zbek adabiyotshunosligi va tanqidchiligida ham bu tahlil usuliga e‘tibor kuchaymoqda. Tahlil va talqin muammolariga bag‘ishlangan tadqiqotlarda ruhiy tahlil metodiga alohida e‘tibor qaratilmoqda. Buni modernizmga oid bahs-munozaralarda ham, alohida ilmiy izlanishlarda ham kuzatishimiz mumkin. Jumladan, U.Normatov, B.Karimov, T.Jo‘raev, U.Jo‘raqulov va boshqa olimlarning bu boradagi izlanishlari xarakterlidir. B.Karimovning “Adabiyotshunoslik metodologiyasi” nomli tahlil metodlariga bag‘ishlangan o‘quv qo‘llanmasida ham psixologik tahlilning asosiy xususiyatlari haqida fikr yuritilgan.

Psixologik tahlilda ijodkorning individual botiniy olami, ma‘naviy dunyosi, irratsional ong osti holatlari badiiy obraz va ramzlar qatida bo‘y ko‘rsatadi. Zero, san‘at, badiiy adabiyot uchun insonning tafakkur evrilishlari, ruhiy dunyosi, individual o‘zligi, his-tuyg‘ulari, bir so‘z bilan aytganda “Mohiyat” sari intilish muhim ahamiyat kasb etadi. Shunga ko‘ra hayot haqiqatini faqat ratsional tarzda emas, balki irratsional anglash ham muhim ekani o‘z isbotini topdi. Irratsional, ya‘ni anglanmagan kechinmalarni yuzaga chiqaradi. Ruhiy tahlilda asar qahramoni xarakteri, ong osti qatlamlariga xos kechinmalar talqiniga qaratilgani bois uning ruhiyati teranroq ochiladi. Bu jarayon Z.Freyd va K.G.Yunglarning qarashlarida ham o‘z isbotini topdi. Jumladan, “Z.Freyd inson psixikasida dastavval nisbatan avtonom, lekin doimiy o‘zaro faoliyatda bo‘luvchi ikkita struktura—ongsiz “U” (“Ono”, “Id”) va ongli “Men” (“Ya”, “Ego”) ni ajratdi, keyinchalik ularga “Yuqori men” (Super Ego) ni qo‘shdi yuqori

“Men”ga joylashib oladi va maxsus tahlilsiz “Men” uni anglamaydi.”¹ Shunga ko‘ra “Yuqori men” ham inson psixikasining ajralmas qismidir. Olamdagi barcha narsa va hodisalar o‘zaro harakatda, o‘zgarish va bog‘liqlikda bo‘lgani singari inson ichki olamidagi “Men”lari, aytish joiz bo‘lsa, minglab “Men”lar bir-biri bilan o‘zaro aloqada va bu aloqadorlik “Yuqori men” ya’ni, “Super Ego”ni tashkil etadi. “Yuqori men hamma ijtimoiy munosabatlar to‘plamidan iborat”.² Darhaqiqat, inson ruhiy olami shunchalik murakkabki, undagi xaos holatlar, minglab “men”larning betizgin evrilishlari mohiyatini bilish mushkuldir.

O‘zbek modern hikoyanavislari ijodini kuzatar ekanmiz, ulardagi olam va odam tasviriga bo‘lgan yangicha yondoshuvlarning guvohi bo‘lamiz. Jumladan, Zulfiya Qurolboy qizining “Qadimiy qo‘shiq” hikoyasida ham inson ko‘ngil kechinmalari, ruhiy to‘lg‘onishlari, qalb tug‘yoni yuksak mahorat bilan tasvirlangan. Asarda azaliy va abadiy mavzu muhabbat va uning fojeaviy qismati qalamga olingan. Inson qalbining gultoji sanalmish muhabbat qahramonlar ruhiyati va qismatiga katta ta’sir ko‘rsatadi. Yozuvchi o‘z sevgilisidan ayrilgan qahramon yurak dardlarini, ruhiy azoblarini ifodalashda turli poetik vositalardan, jumladan, tabiat tasviridan unumli foydalangan. “Momaqalldiroq hamon guldirar, tinimsiz chaqmoq chaqar, olam olov ichida qolgandek edi”.³ Odatda, momaqalldiroq o‘zining vahimali ovozi, chaqmoq kuydiruvchi uchqunlari bilan insonda qo‘rquv tuyg‘usini uyg‘otadi. Bu hol ruhiyata ko‘chsa-chi? Qalb fojeaviy nolasi, yurak olov bo‘lib yonayotgan oshiq ko‘ziga olam qorong‘u, ochun do‘zah kabi ko‘rinishi tabiiy. Asar qahramoni Sultonmurod ruhiyatidagi tushkunlik, orzu-xayollarning armonli yakuni, ruhiy zo‘riqish parokandalikni keltirib chiqarishi Z.Freyd ta’biri bilan aytganda, “U”, “Men” va “Yuqori men” o‘rtasidagi o‘zaro ziddiyat, psixik zo‘riqishga, ya’ni nevrozga sabab bo‘ladi. Bu holat Sultonmurod ruhiyatida o‘z aksini topadi:

“Sultonmurod asta ortiga qaytdi. Besh-olti odim yurgach, qarshisidagi muyulish chetida ulkan tosh qorayib turadi. Yigit shu tosh ustiga cho‘kdi. Horg‘inlik bilan nam toshni silarkan: “Qara-ya, bir bechora o‘tib ketdi-yu, lekin sen bilan men hamon bormiz yashayapmiz... deb qo‘ydi sekin.

Shu yerda o‘tirib u nimalarnidir o‘ylab olmoqchi bo‘ldi. O‘ylab olishi uchun bundan ortiq qulay va xoli yer yo‘qday edi. Ammo ... yigit uch-to‘rt qadam narida shu tomonga qarab kelayotgan Holiq amaki bilan tegirmonchi cholni ko‘rib asabi bo‘zildi. Shu yerdayam tinchlik yo‘g‘-a. Allamahalda ko‘chada nima bor ekan bu chollarga?!”⁴

¹ Психоанализ асослари-ўқув-услугий қўлланма. 12 бетлар

² Бу ҳақда қаранг: Психоанализ асослари-ўқув-услугий қўлланма. 5-18 бетлар

³ Зулфия Қуролбой қизи. Ўлим ҳеч нарса эмас. Т.: Янги аср авлоди 2011. Б-48.

⁴ Ўша манба 6-54-55

Aslida, Sultonmurod ko‘ziga ko‘ringan qora tosh bu olamda mavjud emas, allamahalda uch-to‘rt qadam narida kezib yurgan chollar esa bu dunyodan ko‘z yumgan kishilardir. Qahramon botinidagi qayg‘u, isyonkor “Men”lar “Yuqori men” nazoratini yorib o‘tgan. Sultonmurodda ruhiy muvozanatning buzilishi natijasida shizofrenik xastalik, ya’ni yo‘q narsani bordek ko‘rish, ruhlar bilan muloqotda bo‘lish, vasvasaga uchrash holati sodir bo‘lmoqda. Hikoyani o‘qir ekan, kitobxonda “Qora tosh” badiiy detaliga qanday ma’no-mazmun yuklagan? Nega tosh qora? Kabi savollar paydo bo‘ladi. Asarni tahlil qilish jarayonida bu savollarga javob topgandek bo‘lamiz. Odatda, qahramon ichki “Men”i yolg‘izlikka intilish, dardu-dunyosi qorong‘u bo‘lgan kezlarda muyulishdagi qora toshning ustiga cho‘kar va adoqsiz xayol osmonida kezardi. Toshning qoraligi–qahramon ruhiyatidagi tushkunlik, armon. Toshning muyulishda turishi esa ikki olam–foniy va boqiy dunyo o‘rtasidagi oraliq. Bejizga toshning narigi tarafida qahramon ko‘ziga ruhlar ko‘rinmagan.

Yozuvchi asarda tasvirlagan momaqaldiroq va chaqmoq chaqishiga ham o‘ziga xos poetik ma’no yuklagan. Dastavval, asarning boshlang‘ich qismida momaqaldiroq qahramon ruhiyatidagi g‘alayonni ochib berishga xizmat qilgan bo‘lsa, voqealar rivojida Shoxsanamning ruhiyatidagi qo‘rquv, vahima tuyg‘usini aks ettiradi. U mana shu vahima tufayli Eshon huzuriga najot so‘rab boradi va bir umrga, hayotdan ko‘z yumgunicha bu dargohdan keta olmaydi. Shoxsanam ruhiyatidagi bunday g‘ayritabiiy holat, ichki tug‘yon asarda mahorat bilan ifodalangan. “Bilmayman, hatto tushuna olmayman o‘zimga o‘zim... Menga nima bo‘lgan? Xuddi hushim o‘zimda emasday... Mana hozir ham. Ba’zida nimadandir juda bezovta bo‘laman. Xayolimga nimalar kelmaydi? Mana hozir yana... Mendan nafratlansangiz ham arziydi. Men shunga loyiqman... O, yo‘q, yo‘q”.⁵

Insondagi qalb yarasi, ruhiy qiynoq, tushkunlikni dori-darmon bilan davolash mushkulligi obraz tilidan quyidagicha bayon etilgan: -“Dori-darmonga deb... O‘lsin, qancha dorini ichib yubordim. Baribir foydasi bo‘lmaydi”.⁶ Demak, inson ruhiyati shunday billurdirki, agar u darz ketsa qayta tiklash ilojsiz, mushkuldir.

Asar poyonida momaqaldiroq ovozi Sultonmurodni o‘zini osishga undaydi. Ruhni vujudan ozod qilishga da’vat etadi. “Tasavvur qil, vujud-ulkan chig‘anoq, ruh shu chig‘anoq ichida dimiqib yotgan jonivor. Mana endi u ozod!” Demak, momaqaldiroq–o‘lim vahdati, Eshon ruhini isyonkor qasosi ramzi hamdir. Zotan ikki qalbnig pokiza muhabbat zavoliga sabab bo‘lgan ham shu momaqaldiroqdir.

Hikoya kitobxonni inson qalbining botiniy olamiga sayr qildiradi, gunoh va savob, iymon va e’tiqod kabi ilohiy tushunchalar haqida o‘ylashga, muayyan xulosalar chiqarishga undaydi. Bu bejiz emas, albatta. Zero, inson qalbi tilsimli bir dunyodir.

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EXPRESSION OF CONNOTATIVE MEANING BY PHONETIC METHODS IN ARTISTIC TEXT

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Annotatsiya. Ushbu maqolada badiiy matnda qo'llanilgan konnotativ ma'noning fonetik usullar bilan ifodalanishi: tovush o'zgarishi, tovush orttirilishi, tovush tushish jarayonlar badiiy matnlardan to'plangan misollar asosida o'rganiladi.

Annotation. In this article, the phonetic expression of the connotative meaning used in the poetry: sound change, rising sound, and falling sound processes are studied on the basis of examples collected from poetic texts.

Kalit so'zlar: konnotativ ma'no, bo'yqadorlik, fonetik usul, tovush tushishi, tovush ortishi, tovush almashish hodisalari, pragmatika, sema va sememia.

Key words: connotative meaning, coloring, phonetic method, falling sound, rising sound, phenomena of sound exchange, pragmatics, seme and sememia.

Phonetic processes have a great place and importance in the process of analyzing a literary text. In the artistic text, pictorial means provide emotional expressiveness. Especially in a poetic text, the aesthetic possibilities of speech sounds are easy and comfortable to perceive. Because the difference between poetry and prose works is its unique features are distinguished by the use of tone and pictorial means. In poetry, phonetic methods such as alliteration (repetition of consonants), assonance (repetition of vowels), gemination (layering of consonants) are used.

In order to increase expressiveness with the help of phonetic means in prose works, the lengthening of vowels, layering of consonants, raising of sound, lowering of sound, mispronunciation of words, repetition of sounds are effectively used.

Writers use phonetic means to express the mental state of characters in works of art, their inner experiences: excitement, happiness, sadness, surprise, protest, pity, begging, support, surprise, sarcasm, and emphasis. they use effectively. This increases the impressiveness, colorfulness and impact of the artistic text on the reader.

The object of phonopragmatic analysis is the expression of the author's attitude as a result of the use of sounds and tones with a certain hidden purpose in the speech. The formation of pragmatic semantics in lexeme semantics phonetic processes: sound change, sound increase, sound drop, sound doubling phenomena are of particular importance.

The linguist scientist A. Abdullayev shows the following methods of strengthening the meaning using the phonetic method:

- 1) by strongly pronouncing vowels (accent)
- 2) lengthening vowels (quantitative stress)
- 3) by layering consonants (gemination)

Various emotions can be expressed through speech sounds. For example, as a result of pronouncing vowels in more than one way in an artistic text, it is possible to express a connotative meaning such as surprise, revealing the mental state of the hero. A. Abdullayev stated that "as a result of lengthening vowels, it is expressed that the sign is weaker or more than the standard"¹, for example:

--- Hey, Sheikh, where are you going?- one of the women blocked his way. - There are old people sitting there.

--- Run away! - said the Sheikh, looking up. Then he entered my mother's room and suddenly threw himself on the ground.

--- Oi,- said gruntingly. - Oi-i-i! (O'. H "Works of the world", p. 27). Seeing the dead condition of the neighbor's wife, the Sayykh said, "Oi-i-i".

expressed the state of sadness by lengthening the vowels.

I ran and went to the hut by the water where the two of us were sitting. No, it does not appear there either.

--- Ho 'ja-a-a! - I shouted.

The sound of "a-a-a" was heard in the midst of the darkness of the evening. In the literary text, the writer revealed the pragmatic meaning of calling, inviting, attracting the listener's attention by lengthening the vowel "a".

In artistic texts, expressiveness and colorfulness are expressed through the deliberate pronunciation of consonant sounds. Expressing the inner mental state of the hero in the literary text: depression, surprise, joy, sadness the writer tries to reveal the pragmatic meaning of the situation by quoting more than one consonant sounds in the text in order to convey the situation to the reader: compression, surprise. For example:

--- Phew! I'm hot! - My mother rubbed her foamy hands, took off her tight-collared net coat and threw it aside. (That work, p. 107)

--- Well, it will be found, - he said quietly. - If he came here, where would he go?

--- Hmm! - My mother shook her head in such a threatening way that even though it was dark, I could clearly see that her eyebrows were furrowed. (That work, p. 109).

Dutor hit the ground...cracked. That's it! Both the melody and the song stopped.

--- Cindy! - I said, my voice trembling.

Vali came running up to me: - Wow - y-y! Now your father will kill you! (That work, p. 128). By repeating the consonants, the writer expressed a sense of wonder.

¹ Abdullayev A. O 'zbek tilida ekspressivlikning ifodalanishi. - T: "Fan", 1963.

Phonetic processes in the formation of a pragmatic seme in the lexeme seme: phenomena of sound change, sound increase, sound decrease, sound doubling are of special importance.

Dropping the sound in speech can have a negative or positive meaning. In this case, it is related to the speech situation and serves to express a pragmatic meaning depending on the subject of the speech. For example:

Hairdresser Naim spat his nose angrily and stroked his smooth chin as if he was angry at the injustice of the world.

--- If they served the state, we have a place where we can spend them. If they went to Moscow, I went with them. You raise them and you don't write me, is that it? I don't have anyone to lean on, do I? (That work, p. 102)

In this text, it is natural that the "a" sound in the word "Moscow" is dropped and the consonant "z" in the word "bizziyam" is increased in many dialects. But the decrease and increase of these sounds help to reveal the purpose of the writer. And this is through the hero's speech the pragmatic meaning of being arrogant, disdainful, and denying one's work has been revealed.

Pragmatic meaning can also be expressed through the exchange of sounds. For example: --- When my aunt found out that my mother didn't have a golden bag, she looked into her eyes and asked. - Who came to you?

--- No one. - Mom hesitated for a moment and slowly added. - Sister Sharopat arrived at noon. That's...

--- Is it wine? - Amma twisted her lips sarcastically as if she understood. - That's it, Amen Oblohu Akbar! (The same work, p. 109) This method is revealed in the text through the individualization of the hero's speech and bringing the expression closer to oral - lively speech, and in some places, the hero's fear and strong excitement, and the exchange of sounds.

The emergence of pragmatic meaning of speech sounds is related to the phonostylistic level. Linguistics, which is a separate language stage, does not have its own specific units, but is limited to giving language units one or another expressive meaning. If a stylistic feature of the language is not fully expressed lexically or grammatically, it is filled as a result of phonetically forming it." For example:

The beautiful shawl was visible from under the floor, and it seemed to add to the beauty of the bride. The women on the edge heard the exclamation of wonder:

--- Wow – y –y –y ! (That work, p. 119)

It is possible to express expressiveness and colorfulness by duplicating the sound from phonetic means.

"Obba, San-ey, that's enough for you, why didn't you go to the yard," he says. "If you don't come to our place in the evening, I will be very upset. I have come to order a light for you," he said. (That work, p. 104.) In this text, pragmatic meanings such as surprise, emphasis, strengthening of meaning, surprise appear. In the combination "I'll

be very sad" the word "hard" is expressed phonetically and pragmatically with a stronger meaning. But lexically, it is also possible to observe the transfer of metaphorical meaning. Both of them, used together, attract the attention of the reader and express a strong colorism.

In conclusion, it can be said that the skilled artist O'tkir Hashimov used phonetic tools to increase expressiveness. Using phonetic tools such as imagery, lengthening of vowels, repeated use of consonants, sound reduction, and sound exchange, the artistry of the work was improved, and the painting became resonant.

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CONTRASTIVE ANALYSIS OF PROVERBS ON THE BASIS OF TEACHER'S LEXICON IN ENGLISH AND UZBEK LANGUAGES

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Annotatsiya: Ushbu maqola paremiologik birlik hisoblangan ingliz va o'zbek tillaridagi maqol chog'ishtirma aspektda tahlil qilingan. Shu qatorida, kasb leksemasini xalq maqollarida namoyon bo'lishi o'rganilgan. Kasb leksemasi hisoblangan o'qituvchi leksikasi ikki xalq maqollari misolida faktik materiallar asosida lingvomadaniy jihatdan tahlilga tortilgan.

Kalit so'zlar: paremiologiya, maqol, kasb leksikasi, o'qituvchi va muallim leksemalari.

Annotation: This article analyzes the proverb in the English and Uzbek languages, which is considered a paremiological unit, in the hybrid aspect. Along these lines, the appearance of the lexeme profession in folk proverbs has been studied. The teacher's lexicon, which is considered a professional lexeme, was analyzed from a linguistic and cultural point of view on the basis of factual materials on the example of two folk proverbs.

Keywords: paremiology, proverb, professional lexicon, teacher and teacher lexemes.

A **proverb** (from [Latin](#): *proverbium*) is a simple and insightful, traditional [saying](#) that expresses a perceived truth based on common sense or experience. Proverbs are often [metaphorical](#) and use [formulaic language](#). A proverbial phrase or a proverbial expression is a type of a conventional saying similar to proverbs and transmitted by oral tradition. The difference is that a proverb is a fixed expression, while a proverbial phrase permits alterations to fit the grammar of the context.

Proverbs is not only a sealed unity of language materials, but also a treasure that shows the incomparable power of the worldview of the nation. This encourages a more in-depth study of proverbs, which are widely used as a form of speech. It is an axiom that folk proverbs are not just words of wisdom, but also reflect people's views. Not every wise word can be a proverb. A proverb can only be an idea that is consistent with people's life experiences, thinking and the reality of life, has lived over years, centuries, and times and become the cream of the people's consciousness. Folk proverbs are symbols that reflect the culture of the people in their language

Our lexicographers were also engaged in collecting and studying proverbs. For example, it can be seen in Mahmud Koshgari's work "Devonu lug'otit turk". This work contains 291 proverbs and sayings. Gulkhani's "Zarbulmasal" is also described on the basis of proverbs.

English scholar V. Maider's textbook "Proverbs a handbook" the proverb is defined as follows: Proverbs are the jewel of folk oral creativity that shows the wisdom of the people, the spirit of the nation, and the culture¹.

In English, the lexeme teacher is equivalent to the words o'qituvchi and muallim in Uzbek. According to the "Annotated Dictionary of the Uzbek Language", a teacher is a person who teaches one of the basics of science education; explained by the teacher's words². Being a teacher is a great status, because the prophets were also teachers in some sense. The meaning of the word muallim is knowledge giver, teacher, teacher. Prophets taught humanity goodness. This alone shows how great a position the teacher.

The English proverb *Teacher, Like / like pupil*³ means "o'qituvchisi qanaqa bo'lsa, o'quvchisi shunaqa". This proverb is equivalent to the Uzbek proverb *Ustozi qanday – shogirdi shunday*⁴. The word teacher in the English folk proverb means the Uzbek word o'qituvchi. In this proverb, the lexeme "teacher" is used in both English and Uzbek, but each language uses a word based on its own lexeme.

If we look at the similarities, in both languages it is used in the sense of "judge the student according to the teacher". But some words are only lexemes of this language and express customs unique to both peoples.

The English proverb *Our first teacher is our own heart means* "bizning birinchi ustozimiz o'z yuragimiz" in Uzbek. This is explained in the Uzbek language by the great saying *Ustoz otangdek ulug'*.

The above-mentioned English folk proverb explains the importance of the teacher in the education of the students and that the teacher who gave the first education and knowledge is valuable for the students. Also, the first teacher is equated with the human heart. When it comes to teachers, it is difficult to say a word more than these verses of Hazrat Alisher Navoi: "Haq yo'lida kim senga bir harf o'qutmish ranj ila, Aylamak bo'lmas ado oning haqin yuz ganj ila"⁵.

This stanza also shows how great the word teacher is for the Uzbek people in Uzbek linguistic culture, and the fact that the lexeme of teacher is equal to the word father is another clear proof of this. Also, English and Uzbek folk proverbs emphasize how much a teacher is praised and appreciated. In the English folk proverb, the teacher is equated with the human heart, and in the Uzbek folk proverb, it is equated with the father.

¹ Proverbs: A Handbook. Meider W. London: Greenwood Press, 2004. – 321 p.

² Ўзбек тилининг изоҳли луғати. – Тошкент: "Ўзбекистон миллий энциклопедияси" Давлат илмий нашриёти // www.ziyouz.com/kutubxonasi

³ A complete collection of English proverbs by John Ray published by Forgotten books. London, Dalton house, 60 Windsor Avenue, 2013. – 319 p

⁴ Ўзбек халқ мақоллари /Тузувчилар: Т. Мирзаев, А.Мусоқулов, Б.Саримсоқов – Тошкент: «Шарқ», 2005. – 253 б.

⁵ <https://old.xs.uz/index.php/homepage/zhamiyat/item/5663>.

In conclusion, it should be said that the proverbs in both languages analyzed above were expressed through the active lexemes of these languages based on the mentality and culture of these peoples, and their linguistic and cultural features were taken into account when revealing the meanings of the proverbs.

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YOSHLARNI VATANPARVARLIK RUHIDA TARBIYALASHNING DOLZARB MUAMMOLARI

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Annotatsiya: XXI asrga kelib, Davlatlar xavfsizligiga tahdid soladigan ehtimoliy xavf, tabiatda ro'y berayotgan ofatlar, hamda turli xil axborot xurujlari, dunyoning ko'p mamlakatlari aholisi oilaviy inqirozga uchragani, farzandlar tarbiyasi batamom izdan chiqqani, kattalar va bolalar o'rtasidagi munosabatlar asliy o'zanidan chetga chiqib ketgani, yurtimiz aholisining tinch va osoyishta hayotini ta'minlashda har tomonlama o'z hissasini qo'shishga qodir bo'lgan va Respublika aholi sonining salmoqli ulushini, mamlakatimiz aholisining 18,9 million nafarini yoki 54 foizini 30 yoshgacha bo'lgan yoshlarda vatanparvarlik tarbiyasining rivojlanishi uchun asos bo'lib xizmat qilib kelmoqda. Mazkur ishda yoshlarning vatanparvarlik tarbiyasi bo'yicha mavjud tizim qiyosiy tahlil qilinib, uning har tomonlama rivojlanishi uchun zarur bo'lgan imkoniyatlardan foydalanish bo'yicha takliflar berildi.

Kalit so'zlar: vatanparvarlik, yoshlar, tarbiya, vatan tuyg'usi, odob-axloq, uyushmagan yoshlar.

CURRENT PROBLEMS OF EDUCATING YOUTH IN THE SPIRIT OF PATRIOTISM

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Annotation: By the 21st century, potential threats to the security of States, natural disasters, and various information crises, the population of many countries of the world is experiencing a family crisis, the upbringing of the children is completely derailed, the relationship between elderly people and children is fundamentally changing, patriotic education of young people under age of 30 who are able to contribute to the peaceful life of our country's population and who are a significant part of the population of the Republic, 18,9 million people or 54% of the population of our country serves as a basis for its development. In this work, a comparative analysis of the existing system of patriotic education of young people was made, and suggestions were made for using the necessary opportunities for its comprehensive development.

Key words: patriotism, youth, education, sense of homeland, behaviour, unorganized youth.

АКТУАЛЬНЫЕ ПРОБЛЕМЫ ВОСПИТАНИЕ МОЛОДЕЖИ В ДУХЕ ПАТРИОТИЗМА

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Аннотация: в XXI веке одним из возможных угроз безопасности государств, таких как стихийные бедствия, различные информационные кризисы, население многих стран мира переживает семейный кризис а именно воспитание детей, отношения родителей и детей. Данная проблема принципиально меняет патриотическое воспитание молодежи в возрасте до 30 лет, способной внести свой вклад в мирную жизнь населения нашей страны которая служит основой ее развития и составляет значительную часть населения Республики (18,9 млн человек или 54% населения). В данной работе проведен сравнительный анализ существующей системы различных методов патриотического воспитания молодежи, а также даны предложения по использованию необходимых возможностей для ее всестороннего развития.

Ключевые слова: патриотизм, молодежь, воспитание, чувство Родины, поведение, неорганизованная молодежь.

Kirish.

Insonning eng buyuk, ezgu va muqaddas vazifasi, avvalo, o'z oilasi, Vatani va xalqini munosib himoya qilishdan iboratdir. Bu borada har bir o'g'lonning bilim va malakasi, aqliy salohiyati, ruhiy tayyorgarligini oshirish, ularda vatanparvarlik fazilatlarini kamol toptirish o'ta muhim ahamiyatga egadir. Davlatimiz rahbari Shavkat Miromonovich Mirziyoyev tomonidan vatanparvarlik to'g'risida: "Barchamizga yaxshi ma'lumki, vatanparvarlik har bir davlat hayotining ma'naviy asosi hisoblanadi va jamiyatni har tomonlama rivojlantirish borasida eng muhim safarbar etuvchi kuch sifatida namoyon bo'ladi" deb berilgan ta'rif, vatanparvarlikning tub mohiyatini anglatadi. Vatan – insonning tug'ilgan, kindik qoni to'kilgan, bolalik, yoshlik davri o'tadigan, ta'lim-tarbiya topadigan, safar qilsa, mudom qo'msaydigan joydir. Vatanni sevish, uning ravnaqi yo'lida xizmat qilish, uni yomon ko'zdan, qora kuchlardan himoya qilish, uning sha'nini yuqori ko'tarish tuyg'usi insonning fitratiga qo'shib yaratilgan. Bu tuyg'u nafaqat insonda, balki boshqa maxluqotlarda ham mavjud. Baliq suvga, hayvon o'zining iniga, hasharot uyasiga intiladi. O'sha aqli yo'q jonivorlar ham, hasharotlar ham o'zining uyini taniydi, uni quradi, unda jufti bilan yashab, naslini davom ettiradi, zarur paytda uni himoya qiladi. Shunday ekan, aql-u zakovat, tafakkur ato etilgan, borliqdagi mavjudotlarning gultoji bo'lgan insonda esa bu tuyg'u yuksak darajada rivojlangan bo'lishi lozim.

Mavzuga oid adabiyotlarning tahlili (Literature review)

Respublikamizda amalga oshirilayotgan keng ko'lamli islohotlar jarayonini, kuchli fuqarolik jamiyati va huquqiy demokratik davlat qurishdek ezgu maqsadlar ro'yobini yoshlar ishtirokisiz tasavvur etib bo'lmaydi. Yoshlarni zamon talablari darajasida ta'lim–tarbiya olishi, vatanparvar bo'lishi, shu aziz Vatanga daxldorlik hissini kuchaytirishi, salomatligini mustahkamlashi, o'z kuchi, bilim va salohiyatini yuqori, dunyoqarashi keng, mustaqil fikrlaydigan avlodni voyaga yetkazish va tarbiyalash davlatimiz siyosatining ustuvor yo'nalishlaridandir. Vatanparvarlik — kishilarning ona yurtiga, o'z oshyoniga muhabbati va sadoqatini ifodalaydigan tushuncha, u barcha kishilar, xalq, millatlar uchun umumiy bo'lgan, asrlar davomida sayqallanib kelgan umuminsoniy tuyg'u, ma'naviy qadriyatlardan biri.

Tarixiy jihatdan Vatanparvarlik kishilarning o'z vatanlari taqdiri bilan bog'liq ijtimoiy rivojlanish, xalqlarning o'zlari yashayotgan hududning daxlsizligi va mustaqilligi yo'lidagi kurashi jarayonida takomillashib kelgan his-tuyg'ular jamlanmasi hamdir. Bu vatanning o'tmishi va hoziri bilan faxrlanishda, uning manfaatlarini himoya qilishda namoyon bo'ladi. Inson ulg'aygan sari uning Vatan haqidagi tushunchalari ham kengayib boradi. Yurtimizda tug'ilib-o'sgan har bir inson

“Vatanim” deganida o‘z uyini, qishlog‘ini yoki shahrini emas, balki O‘zbekiston Respublikasini nazarda tutadi. Bu esa Vatan tuyg‘usining, vatanparvarlikning xalqimiz qalbidagi ifodasidir. Vatan tuyg‘usi — bu aziz va go‘zal yurtimizga hurmat va sadoqatli bo‘lish. Vatan tuyg‘usi — bu Turon, Movarounnahr, Turkiston va hozirda O‘zbekiston deya atalgan zaminda yashab kelayotgan xalqimizning oltin merosini, uning tarixini o‘rganishga intilishdir. Yoshlarning vatanparvarlik tarbiyasi sifat darajasida bo‘lishining omillarini har kim o‘zicha sharhlaydi. Kimdir ulug‘ muallimlar tajribasiga ko‘ra tarbiya berishni tavsiya etadi. Boshqasi ota-ona, avvalo o‘z ibrati bilan tarbiyalashi lozim deb hisoblaydi. Birov bog‘cha va maktabdagi tarbiya tizimini foydali hisoblasa, yana kimdir bolani yomon ulfat va muhitdan himoya qilishni asosiy masala deb biladi. Lekin ko‘pchilik bolaning solih, es-hushli, tarbiyali, itoatgo‘y, vatanparvar bo‘lib ulg‘ayishining bosh sabablari haqida o‘ylab ham ko‘rmaydi. O‘shib kelayotgan yosh avlodning ongida “Vatan tuyg‘usi” deb nom olgan buyuk bir atamani shakllantirish, u to‘g‘risida tushuncha paydo qilish bir necha omillar ta’sirida yuzaga keladi. Shulardan biri yoshlar tarbiyasi. Yoshlar tarbiyasi haqida so‘z borar ekan, ularga tegishli umumiy o‘doba-axloqlar haqida Imom G‘azzoliyning quyidagi so‘zlarini yodga olish maqsadga muvofiq, ya’ni: “Yoshlar tilla taqinchoq va turli zebu-ziynat taqmasliklari lozim. Ular o‘tirish, turish, salom berish odoblariga rioya etishlari, o‘zlaridan kattalar huzurida oyoqlarini chalishtirib o‘tirmasliklari, sergap va so‘kuvchi bo‘lmasliklari, behayo so‘zlarni aytmassliklari, xususan, yomon xulqli tengdoshlariga aralashishdan ehtiyot bo‘lishlari kerak”. Ushbu aytilgan fikrlar, Vatan tuyg‘usini tarbiyalashni oiladan boshlashimiz zarurligiga ishora qiladi. Barkamol avlodni shakllantirishda oilaning o‘rni bo‘lak, chunki, inson avvalo oila bag‘rida unib-o‘sadi va shaxs sifatida shakllanadi. Buyuk jadidchi, mutafakkir Abdurauf Fitrat o‘zining “Oila” asarida: “Millat taqdiri mana shu millat vakillari yashagan oilaning holatiga bog‘liqdir.... Qayerda oila munosabati kuchli intizomga tayansa, mamlakat va millat ham shuncha kuchli va tartibli bo‘ladi” deb yozgan. Oiladagi ta’lim-tarbiya, ma’naviy-axloqiy qadriyatlar keyinchalik odamlar orasida — mahalla-ko‘yda, ta’lim muassasalarida sayqal topadi. Oilada farzandlarni ma’nan va jismonan barkamol, vatanparvar etib tarbiyalash uchun ota-onalar ham o‘z ma’naviyatlarini doimo boyitib borishlari, farzandlarini ham o‘z mamlakati tarixi, madaniyati, adabiyoti va san’ati, me’morchiligi, milliy qadriyatlari haqida to‘la tasavvurga ega bo‘lishga mas’uldirlar. Buning uchun xalq og‘zaki ijodidan tortib, zamonaviy tarbiya tajribalaridan ham unumli foydalanishlari maqsadga muvofiq hisoblanadi. Maktab yoshidagi o‘quvchi yoshlarning ongida vatanparvarlik tuyg‘ularini shakllantirib borish maqsadida O‘zbekiston Respublikasi Prezidentining 2022-yil 11-maydagi “Xalq ta’limini rivojlantirishga oid qo‘shimcha chora tadbirlar to‘g‘risida” PQ-241-son Qarorida: “...o‘quvchilar ongiga vatanparvarlik tuyg‘ularini va milliy qadriyatlarni singdirish, boy madaniy-tarixiy meros, milliy urf-odatlar, buyuk ajdodlarimiz ma’naviy merosini o‘rganishlari uchun sharoitlarni yaratishda sektor rahbarlari va mutasaddi tashkilotlarni

keng jalb etish” vazifasi qo‘yilgan. Vatanimiz va xalqimizning ertangi kunini, jahon hamjamiyatidagi obro‘-e‘tiborini belgilovchi, uni himoya qilish uchun kerak bo‘lsa o‘z jonini fido qilishga tayyor turadigan barkamol, vatanparvar avlodni voyaga yetkazishdek ulug‘ vazifani “oila-mahalla-ta’lim muassasasi” hamkorligisiz hal etib bo‘lmaydi desak, ayni haqiqatni gapirgan bo‘lamiz. Vatanparvarlik tushunchasining negizi bolaning kindik qoni to‘kilgan yerdan boshlanadi. Vatanparvarlik tuyg‘ularini singdirish bosqichlarini shartli ravishda quyidagi davrlarga bo‘lish mumkin: maktabgacha bo‘lgan davr, maktab davrida, maktabdan keyingi davr, oliy ta’lim muassasasida, muddatli harbiy xizmat davomida, shartnoma asosida harbiy xizmatni o‘tash davomida. Maktabgacha bo‘lgan davr va maktabning boshlang‘ich sinflarida, ya’ni 1-4-sinflarda yosh avlod ongida vatanparvarlik qirralarini shakllantirishda xalq og‘zaki ijodidan foydalanish, bolalarni ma’naviy-axloqiy tarbiyalashda milliy qadriyat sifatida muhim manbaa bo‘lib xizmat qila oladi. Xususan, ertak va dostonlardagi obrazlar bolaning jismonan baquvvat, botir, qo‘rqmas, shijoatli va eng muhimi o‘z Vatani va yurti uchun jon fido qilishga tayyor farzandlarni yetishtirishda juda muhim omil hisoblanadi. Jumladan, Alpomish, Rustam, Siyovush, Shiroq, To‘maris obrazlari bolalarni juda tez o‘ziga rom qilib qo‘yadi va ularning ma’naviy dunyosini boyitadi. Maktab davrining 5-9-sinfida yoshlarning ongida vatanparvarlik hissini shakllantirish maqsadida, yoshlarning o‘z Vatanga daxldorlik hissini kuchaytirish, salomatligini mustahkamlash, o‘z kuchi, bilim va salohiyatini shakllantirish davri hisoblanadi va bunda asosan sport turlari va fanlar bo‘yicha to‘garaklar hamda qo‘shimcha mashg‘ulotlarni tashkil etish maqsadga muvofiq. Bunda ayniqsa sportning turli xil yo‘nalishlari, fan olimpiadalarida faxrli o‘rin egallagan yoshlar to‘g‘risida ommaviy axborot vositalari, ijtimoiy tarmoq orqali ma’lumotlarni efirga tizimli ravishda uzatib borish, ayniqsa chempionlar bilan, jumladan imkoniyati cheklangan, paraolimpiada g‘oliblari bilan jonli muloqotlar uyushtirish maqsadga muvofiq bo‘ladi. Ushbu o‘rinda sharqona tarbiyaning yana bir usuli, ya’ni ustoz-shogird an‘analaridan, xalq amaliy san’ati va hunarmandchiligini, o‘ymakorlik (ganch, mis va yog‘och o‘ymakorligi), zardo‘zlik, kulolchilik, milliy liboslar tikish kabi mashg‘ulotlar ham yosh avlod dunyoqarashini shakllantirishda albatta milliylikka, urf-odatlarimizning davomiyligiga Vatanga bo‘lgan munosabatning ijobiy shakllanishi uchun xizmat qiladi. Maktab davrining keyingi bosqichida yoshlarni vatanparvarlik ruhida tarbiyalashning asosiy bosqichi hisoblanadi. Chunki ushbu davrga kelib yoshlar kelajakda kim va qaysi kasb egasi bo‘lish haqida qaror qabul qiladigan davr hisoblanadi. Ushbu yoshda vatanparvarlik his-tuyg‘ularini aniq misollar orqali shakllantirish zarur.

Mamlakatimiz tarixida bo‘lib o‘tgan barcha qurolli to‘qnashuvlar, mahalliy urushlar va mustaqillikka erishish davrida qurbon bo‘lgan harbiylarning ko‘rsatgan jasorati va matonati to‘g‘risida, xususan, o‘z aql-idroki bilan jahon sivilizatsiyasiga ulkan hissa qo‘shgan Muso al-Xorazmiy, Ahmad al-Farg‘oniy, Abu Rayxon Beruniy, Abu Ali ibn Sino, Mirzo Ulug‘bek singari o‘nlab qomusiy mutafakkirlarni yodga olish,

Vatanni himoya qilib, Vatan deya fido bo'lgan To'maris, Shiroq, Spitamen, singari yuzlab sheryuraklarni eslash, mustamlaka tuzumiga qarshi bosh ko'targan Toshkent, Jizzax, Andijon qo'zg'olonlari, Dukchi Eshon xotirasini unutmashlik, yigirmanchi, o'ttizinchi, qirquinchi, elliginchi va nihoyat saksoninchi yillarda xalqimizga qarshi uyushtirilgan qatag'onlarda qamoq va surgun azoblarini boshidan kechirgan va halok bo'lgan Abdulla Qodiriy, Cho'lpon, Fitrat, Usmon Nosir singari minglab millat gullarini unutmashlik, Ikkinchi jahon urushida fashizmga qarshi mardona jang qilgan vatandoshlarimiz yodini ehtirom bilan eslash orqali ularda vatanparvarlik tuyg'ularini shakllantirish, ko'zlangan maqsadga erishishda katta xizmat qiladi. Shuningdek, olti oylik qamaldan keyin Xorazmshohlar poytaxti Urganch qaxramonlari so'nggi hal qiluvchi jangga tashlanganida, 76 yoshlik jahonga dong'i ketgan olim Najmiddin Kubro shahar mudofaachilariga boshliq bo'lganliklari, jangchilarga keskir qilich keltirib berganlarida u vatan tug'ini qo'lga olganliklari, qahramon mudofaachilarni tengsiz jangda mag'lub qilgan mo'g'ullar Najmiddin Kubroning muborak qo'llaridan vatan tug'ini ola bilmaganliklari, bosqinchilar qaxramonning har ikkala qo'lini kesib Chingizxonga olib borganda u hayratga tushgan damlarni esga olish orqali Vatan himoyasi uchun yoshu-qari, oddiy fuqarodan tortib turli kasb egalari, olim-u fuzalolar hammasi bir xil ma'sul ekanligini ko'rishimiz mumkin.

Mamlakatimiz mustaqilligining dastlabki yillarida Sariosiyo va Uzun tumanlari tog'li qishloqlari aholisi tinchligini buzgan ichki dushmanlarga, Toshkent viloyatida terrorchilik harakatlariga qarshi zarbalar berishda halok bo'lgan harbiylar – Sayyor Sa'dinov, Alisher Salimov, Boburjon G'aniev, Ma'rufjon Rajabov, Ulug'bek Barnoyev va boshqa qahramonlarimiz to'g'risida, ularning yaqinlari bilan muloqotda bo'lish orqali tegishli xulosalar chiqarish vatanparvarlik tarbiyasining cho'qqisini tashkil etadi. Oliy harbiy ta'lim muassasalarida, muddatli harbiy xizmat va shartnoma asosida harbiy xizmatni o'tash davrida vatanparvarlik tarbiyasi tegishli normativ hujjatlar asosida tashkil etiladi va olib boriladi. Vatanparvarlik tuyg'ularini singdirish va shakllantirib borish murakkab bo'lgan mamlakat aholisining yana bir qatlami, uyushmagan yoshlar bo'lib, son jihatdan ular ham mamlakat aholisining sezilarli ulushini tashkil etadi. Bu toifadagi yoshlar tayinli ish va o'qish joylariga ega bo'lmaganligi, ayniqsa ular ichida turli xil oqimlarga qo'shilib qolish, qoidabuzarliklar va jinoyatlarni keltirib chiqarishga moil xarakterga ega bo'lishlari bilan boshqalardan ajralib turadi. Ushbu qatlamdagi yoshlarda vatanparvarlik tuyg'ularini shakllantirish boshqa qatlamdagi yoshlarda vatanparvarlik tuyg'ularini shakllantirishdan tubdan farq qiladi. Uyushmagan yoshlar bilan tizimli ravishda yuzma-yuz muloqot olib borish imkoniyatining cheklanganligi yoki umuman yo'qligi vatanparvarlik tarbiyasi bo'yicha yoshlar ongiga singdirilishi kerak bo'lgan ma'lumotlar, ularning eng ko'p tashrif buyuradigan manzillaridan foydalanish maqsadga muvofiq. Shunday manzillardan biri internet tarmog'i hisoblanadi. Axborot texnologiyalari va kommunikatsiyalarini rivojlantirish vaziri Sherzod Shermatovning «Raqamli

O‘zbekiston – 2030» strategiyasi bilan belgilangan vazifalarning ijrosini ta’minlash borasida olib borilayotgan ishlar to‘g‘risida»gi masalani muhokama qilingan kun tartibidagi masala yuzasidan deputatlarning savollariga bergan javobida mamlakat aholisining internet xizmatidan foydalanuvchilari soni 31 milliondan ortganligini, shundan mobil internet foydalanuvchilari soni 29,5 millionni tashkil etganligi to‘g‘risida ma’lumot berilgan. Yoshlar tashrif buyuradigan keyingi manzil, respublikamizda kundan-kunga soni ortib borayotgan va davlat ro‘yxatidan o‘tkazilgan masjidlar hisoblanadi. 2022-yilning yanvar, sentyabr oylarida O‘zbekistonda 11 ta yangi masjid davlat ro‘yxatidan o‘tkazildi va ularning soni 2112 taga yetdi. O‘z navbatida, 2022-yilning 9 oyi davomida 49 ta masjid qayta qurilib, 35 tasi qayta ta’mirlangan. Bundan tashqari, hozirgi kunda respublikada 325 ta masjidda qurilish va ta’mirlash ishlari olib borilmoqda Prezident Shavkat Mirziyoyev 2017-yil 19-sentabr kuni Birlashgan Millatlar Tashkiloti Bosh Assambleyasining 72-sessiyasidagi nutqida odamlarning ongu tafakkurini ma’rifat asosida shakllantirish va tarbiyalash asosiy vazifa ekanligini bayon etdi. Ushbu maqsadni amalga oshirish, birinchi navbatda, butun dunyo jamoatchiligiga islom dinining asl insonparvarlik mohiyatini yetkazish eng muhim vazifa hisoblanadi. Zotan, islom dini bizni ezgulik va tinchlikka, asl insoniy fazilatlarni asrab-avaylashga da’vat etadi. Mana shu muhim vazifalarni amalga oshirish uchun O‘zbekistonda bir qancha mega loyihalarga asos solindi, bular Islom sivilizatsiyasi markazi, Imom Buxoriy xalqaro ilmiy-tadqiqot markazi, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, Imom Moturidiy xalqaro ilmiy-tadqiqot markazi, O‘zbekiston xalqaro islom akademiyasi. Ushbu markazlarda ilm va ma’rifat dini bo‘lgan islom Markaziy Osiyoda jahon sivilizatsiyasiga bebaho hissa qo‘shgan allomalarning yetishib chiqishiga zamin yaratgan Imom Buxoriy, Imom Termiziy, Imom Moturidiy, Xorazmiy, Farg‘oniy, Ibn Sino, Beruniy, Mirzo Ulug‘bek kabi ulug‘ zotlarning g‘oyat boy merosini asrab-avaylash va o‘rganishga, islomning mohiyati bag‘rikenglik va ma’rifat to‘g‘risidagi ta’limot ekanini keng yoyishga xizmat qiladi va yoshlarning qalbida Vatanga, uni ko‘z qorachig‘idek asrash kabi ulug‘ fazilatlarning shakllanishiga sabab bo‘ladi.

Tahlil va natijalar (Analysis and results)

Dunyo globallashuv tomon odimlamoqda, uzoq masofalar tobora yaqinlashmoqda, boshqa tomondan esa fan va texnologiyalar jadal rivojlanmoqda, inson hayoti shiddat bilan o‘zgarmoqda. Biroq iqtisodiy va texnologik rivojlanish insoniyat oldiga yangi muammolar, yangi masalalarni ham qo‘ymoqda. Azaldan davom etib kelayotgan jaholat, insoniyat taraqqiyoti uchun asosiy tahdidlardan biri bo‘lib qolmoqda. Ayni paytda “ommaviy madaniyat”, “jinsiy erkinlik”, tarki dunyochilik, internetga qaramlik holatlari ham borgan sari insoniyat oldidagi jiddiy muammolar qatoridan joy olmoqda. Yuqorida sanab o‘tilgan tahdidlar yoshlar ongiga singib borishining oldini olish, yoshlarning vatanparvarlik tarbiyasi hozirgi kunda kechiktirib bo‘lmaydigan dolzarb masalalardan biri hisoblanadi. Ushbu maqsadni

amalga oshirish bor imkoniyatlardan, ya'ni maktabgacha ta'lim muassasasidan boshlab to oliy ta'lim muassasalarida mutaxassisliklar bo'yicha o'qitilishi nazarda tutilgan fanlar qatorida, vatanparvarlikka undovchi va yoshlarning qalbida bir umr muhrlanib qoladigan vatanparvarlik tuyg'usini shakllantirishda, ta'lim va tarbiyada qo'llaniladigan barcha uslub hamda usullardan o'quv jarayonida samarali foydalanish maqsadga muvofiq hisoblanadi. Ta'lim muassasalaridan tashqarida bo'lgan yoshlarning qalbida vatanparvarlik tuyg'ularini shakllantirish asosan ommaviy axborot vositalari, internet tarmoqlari, masjidlarda o'qiladigan mav'izalardan, shoir va yozuvchilarning vatanparvarlik to'g'risida yozgan asarlaridan foydalanish o'rinli bo'ladi.

Xulosa va takliflar (Conclusion/Recommendations)

Tadqiqot natijalari shuni ko'rsatadiki, globallashuv sharoitida, xavfsizlikni ta'minlash uchun zarur bo'lgan kuch va vositalarni to'liq safarbar qilish, jumladan mamlakat aholisi sonining salmoqli ulushini tashkil qiladigan yoshlarning vatanparvarlik tarbiyasini talab darajasida amalga oshirish uchun, yoshlarning tarbiyasiga salbiy ta'sir ko'rsatuvchi barcha omillarni inobatga olishni taqozo etadi.

Taklif:

1. Yoshlarni maktab davridan boshlab ilmga, ayniqsa chet tillarini o'rganish va kompyuter texnologiyalari hamda kasb - hunarga, milliy hunarmandchilikka, sportga nisbatan qiziqish uyg'otish natijasida, barkamol vatanparvar insonlarni voyaga yetkazish orqali ishsizlikning sonini kamaytirishga zamin yaratish.
2. Davlat tomonidan yoshlarga berilayotgan imtiyoz va imkoniyatlardan foydalanishda, ta'lim olish hamda ishga joylashish jarayonlarida sodir bo'lishi mumkin bo'lgan korrupsion holatlarga raqamli texnologiyalarni tadbqiq qilish orqali chek qo'yish.
3. Yoshlar qalbida vatanparvarlik tuyg'ularini shakllantiruvchi eng ta'sirli tele ko'rsatuv va radioeshittirish, internet sahifalari, yozilgan asarlar, masjid imomlarining mav'izalari konkurs asosida saralanib, yil yakunida moddiy jihatdan rag'batlantirib borilishini yo'lga qo'yish.
4. Vatan ozodligi uchun jon fido qilgan vatandoshlarimiz va ularning oila a'zolariga davlat tomonidan beriladigan imtiyozlarni qayta ko'rib chiqish.

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APHORISM AS PAREMIOLOGICAL UNIT

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Annotatsiya. Ushbu maqolada turli tizimli tillardagi hikmatlar durdonasi haqidagi olimlarning qarashlari, fikrlari jamlangan bo'lib, aforizm paremiologik birlik sifatida talqin etilgan. Hamda ingliz va o'zbek tillarining leksik fondida mavjud bo'lgan aforizmlar faktik misollar asosida tahlilga tortilgan.

Tayanch so'zlar: Aforizm, paremiologik birlik, vatanparvarlik, vatan leksemasi, chog'ishtirma tahlil.

Abstract. This article summarizes the views of scholars on the gem of wisdom in different systematic languages, and the aphorism is interpreted as a paremiological unit. Also, the aphorisms in the lexical fund of English and Uzbek languages were analyzed on the basis of factual examples

Keywords: Aphorism, paremiological unit, patriotism, homeland lexeme, comparative analysis

Every language has a masterpiece of folk wisdom, a source of advice, and instructive sayings and sayings that are passed down from generation to generation. In science, they are called paremiological units (paremias, paremas). As an object of research, they have long attracted specialists, because these wise words encourage each of us to always have such qualities as kindness, decency, hardworking, honest, fair, correct words, harmonious, patriotic and patriotism. As a result of the scientific study of paremias (paremas), it is possible to find answers to many important questions related to the life of people and society.

According to scholars, paremiology is a branch of literature and linguists, that is, it is a field of study of philologists. "Paremiology" is a branch of philology that studies (paremias, paremas) and determines their classification. There is also a separate science of "paremiography" that aims to collect, preserve and process paremiological materials"[1].

The linguist scientist N. Ulukov in his textbook "Theory of Linguistics" stated: "paremiology is one of the departments of linguistics, which studies stable combinations in the language, proverbs, proverbs and aphorisms" [2].

The collection and research of paremiological units continues from the time of Mahmud Kashgari ("Devoni lug'otit turk") and Gulkhani ("Zarbulmasal") to the present day[4].

In the 90s of the 20th century, B. Sarimsakov shows that aphorisms, such as proverbs, riddles, winged words and expressions, belong to the fourth literary type. This literary type is called parema [5].

According to the "Annotated Dictionary of the Uzbek Language", the terms "parema" and "paremia" are synonymous lexemes used in the meanings of proverb, proverb, aphorism[6].

T.A. Shiryaeva and others include such units as proverbs, anti-proverbs, proverbial phrases, matals, superstitious signs (primeta), aphorisms, mottos (slogans), riddles, maxims, wellerisms[7].

П.У.Бакиров “Номинацентрические пословицы в разнотелетных языках” (на материале русского, узбекского и казахского языков) In his doctoral dissertation, the main principles and methods of comparative paremiology were developed, he established the status of a proverb as a special type of paremiological unit, determined the place of a proverb among other paremies, and recognized proverbial aphorisms as a paremiological unit[8] .

O.P. Uralova's dissertation "Semantics and structure of proverbs with the head lexeme "family" in English and Uzbek languages" refers to the linguistic and cultural status of paremia, proverb, matal, phraseological units, and as a result of comparing proverbs, matal and phraseological units in English and Uzbek languages, their structural, lexical-grammatical similarities and differences are revealed, and wise words are included in the system of paremas [9].

Z.R.Narmuratov's dissertation entitled "Linguo-cultural study of paremiological units related to the concepts of "education" and "science" in English and Uzbek languages" by studying paremiological units with the concepts of education and science in English and Uzbek languages, their linguistic and cultural similarities and common aspects were researched. At the same time, proverbs, proverbs, and aphorisms are emphasized as examples[10].

S. Khudayarova noted that proverbs, sayings, aphorisms and proverbs are part of the paremiological units, and they express the centuries-old national-cultural traditions, moral standards and teachings of the nation in a concise form.

As can be seen from the studies reviewed above, the inclusion of aphorisms as a paremiological unit remains controversial. We agree with the opinions of linguists and scientists who consider wise words as a paremiological unit, and we consider aphorism to be a paremiological unit that encourages people to form moral, spiritual, values, feelings such as being faithful, honest, consequential, loyal to the motherland, their people.

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ISSUES OF THE HIPPOLOGY TERMINOLOGY IN ENGLISH AND UZBEK LANGUAGES

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Annotation. Terminology is the most interesting and widely studied branch of linguistic. For that in this article we've analyzed hippology terminology in unrelated languages as English and Uzbek. Today, equestrian sport is one of the most important events in the world. It joins together diverse individuals from distinctive nations into a worldwide community. Riding a horse decrease misery in individuals and are particularly critical in children's lives since it increments their self-confidence and makes them solid. The language of hippology is rich and includes various terms and expressions that are known mainly internationally and are accepted without translation in some countries of the world. In this article, hippology terms are studied from the point of view of linguistics, important features are identified, as well as specific information as the terms of horse anatomy and physiology, history and origins, diseases, reproduction, the horse industry, horse management, breeds, conformation, competitions horse perform in, colors, parts of the saddle, bridles and bits, types of bits, gaits, and nutrition.

Annotatsiya. Terminologiya tilshunoslikning eng qiziqarli va ko'p o'rganiladigan bo'limidir. Shu sababli ushbu maqolada noqardosh tillar, ya'ni ingliz va o'zbek tillardagi hippologiya terminologiyasini tahlil qilindi. Bugungi kunda ot sporti dunyodagi eng muhim sport turlaridan biridir. U dunyodagi barcha millat vakillarini birlashtiradi. Ot minish insondagi tushkunlikni yaxshilaydi va ayniqsa, bolalarning o'ziga bo'lgan ishonchini oshirishda hamda sog'ligini mustahkam qilishda juda muhim. Gippologiya tili o'ziga xos bo'lib, asosan xalqaro miqyosda ma'lum bo'lgan va dunyoning ba'zi mamlakatlarida tarjimasiz qabul qilingan turli atama va iboralarni o'z ichiga oladi. Ushbu maqolada gippologiya atamalari tilshunoslik nuqtai nazaridan o'rganilib, uning muhim belgilari aniqlangan, shuningdek, ot anatomiyasi va fiziologiyasi, tarixi va kelib chiqishi, kasalliklari, ko'payishi, ot sanoati, ot xo'jaligi va zotlari, ot musobaqalari, ranglari, egar qismlari, jilov va uning turlari, yurishlari hamda oziqlanishi kabi atamalarga xos ma'lumotlar tadqiq qilingan.

Each society employs a dialect that empowers communication within the social and financial life of the society. It is considered to be one of the social educate by implies of which the clients adjust to its laws and standards. For this reason, it is additionally an imperative binding together and joining marvel of any society. In today's cutting edge world of globalization, specialized communication in person areas of science, inquire about, and generation is getting to be progressively imperative as a

implies of trading data, information, and involvement. It is based on a specialized lexicon, which is utilized primarily by masters in a specific subject field.

Seriously universal participation places an expanding accentuation on the capacity to ace the specialized lexicon of a specific subject field in both the mother tongue and the remote dialect. Specialized lexicon, just like the common lexicon of a specific dialect, isn't a closed framework but changes and reflects on societal, political, and financial advancement. A few terms are being supplanted by unused ones to precise and assign more precisely the concepts of extra-linguistic reality. On the other hand, modern terms for existing concepts as well as terms borrowed from remote dialects are progressively entering the phrasing of person disciplines. A similar situation can be observed in the field of hippology. From Greek hippo- (horse) + -logy (study). Ultimately from the Indo-European root ekwo- (horse), which also gave us equestrian, [equitant](#), hippocampus, hippogriff, and the name Philip (lover of horses)[1].

Hippology is the study of the horse. Today, Hippology is the title of an Equine Information Challenge that's utilized in numerous horse breed challenges. Hippology comprises of four stages: Horse Judging, Composed Examination and Slide Recognizable proof, ID Stations and Group Issue Tackling. Numerous youth over the Joined together States, and in other nations compete in Hippology yearly, appearing their information of all things "horse". Items secured within the challenge may cover any equine subject, i.e., Reproduction, Training, Parasites, Dressage, History and Origins, Anatomy and Physiology, Driving and Harnessing, Horse Industry, Horse Management, Breeds, Genetics, Western Games, Colors, Famous Horses in History, Parts of the Saddle, Types of Bits, Gaits, Competitions, Poisonous Plants and Nutrition.

With respect to the division of stages of the lexicographic handle, there's a critical irregularity in proficient sources. This concerns not as it were the assignment of person stages, but too their degree of concretization. A few creators see the interest of straightforwardness and complexity at the same time, the result of which is the blending of several steps to the most stages of the elaboration of word references[2].

Barrel: The barrel is like the torso of the horse; its job is to protect the internal organs. This would be considered the area of the ribcage. (Barrel (bochka): u otning tanasiga o'xshaydi; uning vazifasi ichki organlarni himoya qilishdir. Bu ko'krak qafasining maydoni deb hisoblanadi.)

Cannon: The cannon refers to the cannon bone found in the horse's leg. If you're unfamiliar with horse terminology, then this bone is essentially the horse's calf. It is found in all four legs of the horse extending from the knee to the ankle. (a.k.a the fetlock.) (To'piq: To'piq otning oyog'idagi to'piq suyagi. Agar siz ot terminologiyasi bilan tanish bo'lmasangiz, unda bu suyak asosan otning oyoq qismida. Otning tizzadan to to'pig'igacha cho'zilgan to'rtta oyog'ida ham uchraydi.)

Colt: A colt is a young intact male horse. Any un-neutered male horse is considered a colt until around the age of 4. (Colt: toychoq - yosh erkak ot. Har qanday ot taxminan 4 yoshgacha toychoq hisoblanadi.)

Specialized lexicography is an applied scientific discipline that continuously builds and improves its theory. Lexicographic work ought to be approached systematically. It is appropriate to divide the work into several phases, set realistic goals, and strictly follow established methodological principles. The presented study offers hippology terminology in unrelated languages as English and Uzbek.

It is based on the analysis of theoretical and practical studies on the lexicographic process and their comparison with our own practical experience. However, several authors are convinced that it is necessary to proceed from a foreign language to the mother tongue when creating bilingual dictionaries. However, in the case of multilingual dictionaries which based on hippology, the opposite procedure is also logical.

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THE ROLE OF UI DESIGN IN HUMAN PSYCHOLOGY: ENHANCING USER EXPERIENCE AND ENGAGEMENT

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Abstract: User Interface (UI) design plays a pivotal role in shaping our digital experiences, influencing how we interact with technology and the overall user experience (UX). Behind every well-designed user interface lies a deep understanding of human psychology. UI designers leverage this knowledge to create interfaces that are intuitive, visually appealing, and capable of eliciting desired user behaviors. In this article, we explore the crucial role of UI design in human psychology, highlighting the ways it enhances user experience and engagement.

Key words: User interface, user experience, design, psychology, icons, color, size, logical content, visual, user, clear navigation.

Introduction:

UI design encompasses various aspects, including layout, typography, color schemes, icons, images, and interactive elements such as buttons, forms, menus, and navigation. The primary goal of UI design is to create interfaces that are intuitive, aesthetically pleasing, and easy to use, allowing users to interact with the system or product seamlessly.

UI design heavily influences first impressions. Research suggests that users form an opinion about a website or application within milliseconds of their initial encounter. Elements such as color schemes, typography, and layout contribute to this impression. UI designers strategically use visual cues to convey emotions, establish brand identity, and create a positive initial experience, setting the stage for further engagement. Humans have limited cognitive resources, and UI design should minimize the cognitive load placed on users. By employing principles like simplicity, consistency, and hierarchical organization, UI designers can optimize information processing. Clear navigation, familiar icons, and logical content grouping enable users to effortlessly find what they need, reducing cognitive friction and improving overall usability.

UI designers understand how visual hierarchy influences attention. By utilizing techniques like contrast, color, and size, designers guide users' focus to important elements or calls-to-action (CTAs). Understanding the psychology of attention helps designers craft interfaces that draw users' eyes to critical information, increasing the likelihood of desired user actions. Emotional design is a crucial aspect of UI design.

Different colors, shapes, and visual elements can evoke specific emotions in users. UI designers use this knowledge to create interfaces that resonate with their target audience. Positive emotional experiences, such as delight, satisfaction, and trust, foster user engagement and encourage users to return to the interface repeatedly.

UI design affects the perception of an interface's responsiveness. Prompt feedback to user actions, whether through animations, loading indicators, or system responses, influences user satisfaction and perceived performance. UI designers employ various techniques to provide real-time feedback, ensuring users feel in control and connected to the interface.

UI designers often aim to influence user behavior. Leveraging psychological principles such as social proof, scarcity, and gamification, designers encourage users to take desired actions. Persuasive UI design can facilitate behavior change, such as encouraging regular use of a fitness app or increasing conversions on an e-commerce platform.

Conclusion. UI design is an essential factor in creating user-friendly and engaging digital experiences. By applying knowledge of human psychology, UI designers craft interfaces that align with users' cognitive processes, emotions, and behaviors. From creating positive first impressions to influencing user engagement and behavior change, the impact of UI design on human psychology is undeniable. As technology continues to evolve, understanding and utilizing these principles will remain vital for creating compelling user experiences in the digital realm.

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ДВУХЭЛЕКТРОННАЯ АКЦЕПТОРНАЯ ПРИМЕСЬ ЦИНКА В КРЕМНИИ

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АННОТАЦИЯ

Методом мессбауэровской спектроскопии изотопа ^{67}Si (^{67}Zn) показано, что в Si примесь цинка является двухэлектронным акцептором. Определен знак корреляционной энергии для двухэлектронных центров цинка.

Ключевые слова и фразы: изотоп ^{67}Cu (^{67}Zn), мессбауэровская спектроскопия, Si, соединения цинка, два электрона, корреляционная энергия.

ABSTRACT

The method of Mossbauer spectroscopy of the isotope ^{67}Cu (^{67}Zn) is used to show that in Si the zinc impurity is a two-electron acceptor. The sign of the correlation energy for the two-electron zinc centers is determined.

Key words and phrases: ^{67}Cu (^{67}Zn) isotope, Mössbauer spectroscopy, Si, zinc compounds, two electrons, correlation energy.

ВВЕДЕНИЕ. Настоящая работа посвящена изучению состояния примесных атомов в полупроводниках, в частности, в кремнии, а также изучению локальной симметрии центров примесных атомов в кремнии. Для этой цели применена эмиссионная мессбауэровская спектроскопия на изотопе ^{67}Ga (^{67}Zn).

Структурные и электрофизические свойства полупроводников в основном зависят от состояния примесных атомов, вводимых в полупроводник. Примесь цинка в кремнии является акцептором и образует в запрещенной зоне два глубоких энергетических уровня [1,2], причем концентрация электрически активного цинка совпадает с общей концентрацией цинка [1]. Считается, что примесные атомы цинка образуют в кремнии двухэлектронные акцепторные центры с энергиями ионизации $E_1 \sim 0,31$ эВ [процесс (0/-)] и $E_2 \sim 0,55$ эВ [процесс (-/-)] [2], так что цинк в зависимости от положения уровня Ферми может стабилизироваться в трех зарядовых состояниях: нейтральном $[\text{Zn}]^0$, однократно $[\text{Zn}]^-$ и двукратно $[\text{Zn}]^{2-}$ ионизованном.

ОСНОВНОЙ ЧАСТЬ. Первые попытки обнаружить спектр ЭПР парамагнитных центров $[\text{Zn}]^-$ в кремнии не были успешными [3]. Авторы [4] таким центрам приписали спектр ЭПР образцов кремния, легированных цинком и находящихся под одноосным сжатием. Позднее авторы [5] сообщили о существовании в кремнии, легированном цинком, двух спектров ЭПР, появляющихся только в процессе подсветки высокоомных дырочных образцов белым светом. Один из этих спектров был связан с центрами $[\text{Zn}]$ с орторомбической симметрией [6]. В связи с таким поведением спектров ЭПР было предположено, что двухэлектронный акцепторный центр цинка в кремнии

имеет отрицательную корреляционную энергию U : последовательность его уровней инвертирована; центры $[Zn]^{\pm}$, $[Zn]^{-}$ и $[Zn]^0$ находятся в разных положениях решетки кремния (они являются центрами замещения, однако смещены относительно невозмущенного узла); из-за отрицательного знака U центр $[Zn]^{-}$ оказывается нестабильным и спонтанно распадается по реакции $[Zn]^0$ и $2[Zn]^{-} \rightarrow [Zn]^0 + [Zn]^{\pm}$ [6,7]. Для выбора между двумя возможными моделями акцепторной примеси цинка в кремнии ($U > 0$ [2] или $U < 0$ [6,7]) необходима идентификация центров $[Zn]^0$ и $[Zn]^{\pm}$, определение симметрии их локального окружения, а также экспериментальное определение соотношения концентраций этих центров в зависимости от положения уровня Ферми. В связи с этим актуальным представляется исследование поведения примесных атомов цинка в кремнии методом эмиссионной мессбауэровской спектроскопии на изотопе $^{67}\text{Ga}(^{67}\text{Zn})$: диффузионное введение изотопа ^{67}Ga в кремний гарантирует стабилизацию как материнского ^{67}Ga , так и дочернего ^{67}Zn атомов в положении замещения; варьирование концентрации носителей в исходных образцах кремния позволяет управлять положением уровня Ферми и получать материал с контролируемым соотношением концентраций зарядовых состояний цинка; параметры мессбауэровских спектров ^{67}Zn позволяют надежно определять зарядовое (электронное) состояние атомов цинка, симметрию их локального окружения и соотношение концентраций между различными зарядовыми состояниями цинка. Легирование кремния галлием ^{67}Ga проводилось методом диффузии в вакуумированных кварцевых ампулах из газовой фазы при 1320°C в течение 5 часов (глубина проникновения составляла ~ 1.5 мкм, поверхностная концентрация галлия не превышала $5 \cdot 10^{14} \text{ см}^{-3}$). Были получены три образца А, В и С:

А-исходный образец был дырочным (фооновая примесь - бор, $p = 2 \cdot 10^{16} \text{ см}^{-3}$); после диффузионного легирования галлием тип проводимости и концентрация носителей тока не изменились; согласно [2,7] уровень Ферми закреплен вблизи вершины валентной зоны и все центры цинка находятся в состоянии $[Zn]^0$; В - исходный образец был электронным (фооновая примесь - фосфор, $p = 2 \cdot 10^{16} \text{ см}^{-3}$); после диффузионного легирования галлием тип проводимости и концентрация носителей тока не изменились; согласно [2,7] уровень Ферми закреплен вблизи дна зоны проводимости, и все центры цинка находятся в состоянии $[Zn]^{\pm}$;

С -исходный образец был электронным (фооновая примесь - фосфор, $p = 2 \cdot 10^{16} \text{ см}^{-3}$); вначале было проведено диффузионное легирование образца цинком (в вакуумированных кварцевых ампулах из газовой фазы при 1080°C в течение 60 часов с последующим снятием с поверхности слоя ~ 100 мкм, концентрация цинка в образце была $1.5 \cdot 10^{14} \text{ см}^{-3}$ [2]), так что низкоомный исходный образец ($\sim 0.3 \text{ Ом.см}$) стал высокоомным ($\sim 10^4 \text{ Ом.см}$) без изменения типа проводимости; затем было проведено диффузионное легирование галлием, причем после этого тип проводимости и концентрация носителей тока не изменились; согласно [2] уровень Ферми закреплен вблизи уровня $E_1 = 0.55 \text{ эВ}$, так что центры цинка присутствуют преимущественно в состоянии $[Zn]$; согласно [7] уровень Ферми закреплен между уровнями $E_1 = 0.316 \text{ эВ}$ и $E_2 = 0.167 \text{ эВ}$ и центры цинка присутствуют в виде $[Zn]^0$ и $[Zn]^{\pm}$. Мессбауэровские спектры $^{67}\text{Ga}(^{67}\text{Zn})$

измерялись при 4.2 К с поглотителем ^{67}ZnS . Спектры образцов А (спектр А) и В (спектр В) представляли собой одиночные линии, причем переход от дырочного к электронному образцу приводит к сдвигу центра тяжести спектра S в область положительных скоростей (см. рис.1). Очевидно, спектр А отвечает нейтральным центрам $[\text{Zn}]^0$, а спектр В -двукратно ионизованным центрам

$[\text{Zn}]^0$. Приравненстве температуры измерения спектров величина S определяется

$$S = -(9/16)(k \Delta\theta / Mc^2) + \alpha \Delta\varphi(0)$$

Где k - постоянная Больцмана, M - масса ядра-зонда, c - скорость света в вакууме, $\Delta\theta$ разность температур Дебая двух образцов, α - калибровочная постоянная, $\Delta\varphi(0)$ разность релятивистских плотностей электронного заряда на ядрах ^{67}Zn двух образцов.

Первый член в этом выражении описывает влияние доплеровского сдвига второго порядка в дебаевском приближении, и поскольку оба спектра относятся к примесным атомам цинка в матрице кремния, то этим членом можно пренебречь. Второй член представляет собой изомерный сдвиг, появляющийся из-за разности электрон Нойплотности на ядрах ^{67}Zn в двух образцах. Возрастание S при переходе от $[\text{Zn}]^0$ к $[\text{Zn}]^{\pm}$ свидетельствует о возрастании электронной плотности на ядрах ^{67}Zn и, следовательно о локализации на мессбауэровском центре двух электронов.

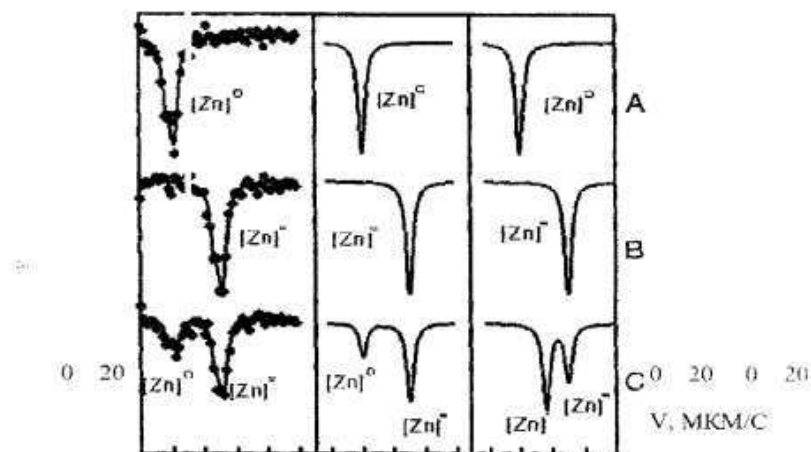


Рис. 1.1.

I. Эмиссионные мессбауэровские спектры примесных атомов $^{67}\text{Ga}(^{67}\text{Zn})$ в кремнии при 4.2 К для образцов А (спектр отвечает центрам $[\text{Zn}]^0$), В (спектр отвечает центрам $[\text{Zn}]^{\pm}$) и С (спектр отвечает присутствию $[\text{Zn}]^{\pm}$ и $[\text{Zn}]^0$).

II. Расчетные мессбауэровские спектры ^{67}Zn для образцов А, В и С при $U < 0$. Показаны положения спектров центров $[\text{Zn}]^0$ и $[\text{Zn}]^{\pm}$.

III. Расчетные мессбауэровские спектры ^{67}Zn для образцов А, В и С при $U > 0$. Показаны положения спектров центров $[\text{Zn}]^0$, $[\text{Zn}]^{\pm}$ и $[\text{Zn}]^{\pm}$. Скоростная шкала всех спектров приводится относительно спектра образца А.

Спектр образца С (спектр С) представляет собой наложение спектров А и В (см. рис.1.1). На рис.1. II,III приведены ожидаемые формы мессбауэровских спектров ^{67}Zn для случаев $U < 0$ и $U > 0$. Методика построения таких спектров описана в [8], и использованы расчеты электронной плотности для различных

конфигуратций цинка [9,10]. Сравнение экспериментальных (рис.1.I) и расчетных (рис.1.II,III) мессбауэровских спектров однозначно свидетельствует в пользу того, что для двухэлектронных центров цинка в кремнии величина $U < 0$.

Следует отметить, что спектры, отвечающие центрам $[Zn]^0$ и $[Zn]^-$, уширены (для спектра $^{67}Cu(^{67}Ga)$ с поглотителем ZnS ширина спектральной линии на полувысоте $\Gamma = 2.6(3)$ мкм.с⁻¹[11], тогда как для спектров на рис.1.I получено $\Gamma = 5.0(5)$ мкм.с⁻¹). Такое значительное уширение спектров свидетельствует об отличии локальной симметрии примесных атомов цинка от кубической и может интерпретироваться как доказательство “нецентральности” центров цинка в решетке кремния.

Выводы. Таким образом доказано, что примесные атомы цинка в кремнии являются двухэлектронными акцепторными центрами с отрицательной корреляционной энергией, причем локальная симметрия центров $[Zn]^0$ и $[Zn]^-$ не является кубической.

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UNLOCKING THE POWER OF NATURAL LANGUAGE PROCESSING (NLP) FOR TEXT ANALYSIS

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Abstract. Natural Language Processing (NLP) is a rapidly growing field that revolutionizes the way we analyze and understand textual data. In this article, we delve into the transformative power of NLP, exploring the process of converting raw text data into a corpus of documents, effective methods for representing text, essential transformations to enhance data quality, summarization techniques using TF-IDF, and visualizations that unveil word frequencies. By leveraging NLP, we unlock a wealth of insights, patterns, and actionable information from vast amounts of text, enabling us to make informed decisions and extract meaningful knowledge from the ever-expanding world of language.

Keywords: Natural Language Processing (NLP), Textual data, Corpus of documents, Text representation, Transformations, TF-IDF matrix, Word frequencies, Data analysis, Insights, Visualization, Text mining, Information extraction, Text preprocessing, Semantic relationships, Bag-of-words model.

Natural Language Processing (NLP) is a dynamic field that focuses on the interaction between computers and human language. With the exponential growth of textual data in today's digital age, NLP has emerged as a crucial discipline for transforming raw text into valuable insights and knowledge. In this article, we will explore the fundamental concepts of NLP and its various stages, including transforming raw text data into a corpus of documents, identifying methods for representing text data, applying transformations to enhance data quality, summarizing a corpus using TF-IDF, and visualizing word frequencies. NLP holds immense potential in revolutionizing how we understand, analyze, and derive meaning from text data. By leveraging NLP techniques, we can extract valuable information from unstructured text sources such as social media posts, online articles, customer reviews, and more. Through the systematic processing and analysis of textual data, we can uncover patterns, identify trends, and gain deep insights into the underlying themes and sentiments expressed within the text. The initial step in harnessing the power of NLP is transforming raw text data into a corpus of documents. This involves organizing and structuring the data, cleaning it by removing unnecessary characters, punctuation, and special symbols. Additionally, techniques like tokenization are used to break down the text into smaller units such as words or sentences, facilitating further analysis. Once the text data is organized into a corpus, the next step is to identify suitable methods for

representing the text. This includes utilizing approaches such as the bag-of-words model, which treats each document as a collection of unique words, disregarding their order. Alternatively, word embeddings techniques, such as Word2Vec or GloVe, capture the semantic relationships between words by mapping them to a dense vector space. These methods allow computers to understand the context and meaning behind the words within a document. To enhance the quality and relevance of the text data, transformations are often applied. Techniques like stemming and lemmatization are used to reduce words to their base or root form, ensuring consistency in subsequent analyses. Additionally, the removal of stop words, which are commonly used but carry little meaning, helps to reduce noise and improve the accuracy of the analysis. Summarization plays a vital role in extracting the essence of a corpus. The TF-IDF matrix is a powerful technique for summarizing the importance of specific words in individual documents and across the entire corpus. By assigning weights based on the term's frequency and inverse document frequency, TF-IDF enables the identification of key terms that differentiate documents and topics. This summarization approach is particularly useful for tasks like document clustering or topic modeling. Visualizing word frequencies provides a comprehensive view of the textual data and its patterns. Techniques such as word clouds or bar charts help visualize the most frequent words in a corpus, highlighting their importance and frequency. These visualizations facilitate the identification of popular topics, trends, and outliers, enabling deeper analysis and better decision-making.

Transforming raw text data into a corpus of documents is a fundamental step in natural language processing (NLP) tasks. The process involves organizing, cleaning, and structuring the raw text data to create a structured collection of documents that can be further analyzed and processed. In this section, we will explore the various techniques and considerations involved in transforming raw text data into a corpus.

Raw text data refers to unstructured textual content in its original form, such as social media posts, news articles, customer reviews, or any other form of text that has not been processed or analyzed. It is important to recognize that raw text data often contains noise, inconsistencies, and irrelevant information that need to be addressed during the transformation process.

The first step in transforming raw text data into a corpus is cleaning and preprocessing the text. This involves removing unwanted characters, special symbols, and formatting inconsistencies. Common cleaning techniques include removing punctuation marks, converting all text to lowercase, and eliminating HTML tags or URLs. Additionally, it may be necessary to handle issues like encoding errors or non-standard characters to ensure the text is in a consistent and readable format.

Tokenization is the process of breaking down the text into smaller units called tokens. These tokens can be words, sentences, or even subwords, depending on the specific requirements of the NLP task. Tokenization is essential because it provides a

foundation for subsequent analyses, allowing us to work with individual elements of the text instead of treating it as a whole. Word tokenization is a commonly used approach where the text is split into individual words. This process typically involves removing whitespace and punctuation, and handling special cases like contractions or hyphenated words. Sentence tokenization, on the other hand, divides the text into individual sentences. Both word and sentence tokenization play vital roles in analyzing text at different granularities and enable downstream NLP tasks such as sentiment analysis, text classification, or machine translation.

Stop words are common words that appear frequently in a language but carry little meaning or information. Examples of stop words include "the," "and," "is," and "are." In many NLP applications, removing stop words is beneficial as they do not contribute significantly to the overall understanding or analysis of the text. By eliminating these words, we can reduce the noise and focus on more informative terms. It is worth noting that the specific set of stop words to be removed can vary depending on the context and the requirements of the NLP task. Common stop word lists are available for many languages, and they can be customized or extended based on the specific domain or application.

Stemming and lemmatization are techniques used to reduce words to their base or root forms. The purpose is to normalize variations of words and group them together based on their shared meaning. For example, the words "running," "ran," and "runs" can all be stemmed to their root form, "run." Similarly, lemmatization reduces words to their dictionary form, considering factors like part-of-speech tags. These techniques are particularly useful in reducing word variations and improving the consistency of the corpus. By reducing words to their base forms, we can effectively collapse similar terms and avoid duplication or fragmentation in subsequent analyses. However, it is important to note that stemming and lemmatization can sometimes introduce errors or loss of information, as they rely on predefined rules or dictionaries.

In certain cases, transforming raw text data into a corpus may involve addressing text-specific challenges or considerations. For example, in languages like Chinese or Japanese, where there are no explicit word delimiters, additional techniques like word segmentation may be required to split the text into individual words. Similarly, handling multi-word expressions, named entities, or domain-specific terms may require specialized approaches tailored to the specific context.

Once the raw text data has been cleaned, tokenized, and processed, the resulting collection of documents forms the corpus. Each document typically corresponds to a unit of text, such as an article, a tweet, or a customer review. The corpus can be stored in various formats, such as plain text files, CSV (comma-separated values), or more specialized formats like JSON (JavaScript Object Notation) or XML (eXtensible Markup Language). In addition to the textual content, it is often helpful to store additional metadata associated with each document, such as the publication date,

author, or source. This metadata can provide valuable information for subsequent analyses or filtering operations.C

The size of the corpus can significantly impact the results of NLP tasks. In some cases, working with a small sample of the corpus may be sufficient for the specific analysis or experimentation. However, for more comprehensive analyses or training of NLP models, a larger corpus is generally preferred to capture a broader range of language patterns and variations. When working with large corpora, it is often necessary to consider computational resources and memory limitations. In such cases, techniques like random sampling or stratified sampling can be employed to select a representative subset of the corpus while maintaining the overall characteristics of the data.

Depending on the specific NLP task, additional annotation or labeling of the corpus may be required. This process involves adding metadata or tags to the text to indicate information such as named entities, part-of-speech tags, sentiment labels, or topic labels. Annotation can be done manually by human annotators or through automated approaches using pre-trained models. Corpus annotation plays a crucial role in tasks like named entity recognition, sentiment analysis, or text classification. It helps in training machine learning models and improving the accuracy of subsequent analyses and predictions.

Building a corpus is not a one-time task. As new text data becomes available or the corpus requirements change, it is necessary to maintain and update the corpus regularly. This includes incorporating new documents, removing outdated or irrelevant content, and adapting the corpus structure or annotations as needed. An up-to-date and well-curated corpus ensures the relevance and effectiveness of subsequent NLP analyses and applications.

Representing text data effectively is a crucial step in natural language processing (NLP) tasks. The choice of representation method has a significant impact on the quality of subsequent analyses and the ability to extract meaningful insights from textual information. In this section, we will explore various methods for representing text data, including the bag-of-words model, word embeddings, and contextual embeddings.

The bag-of-words (BoW) model is one of the simplest and most widely used methods for representing text data. In this approach, each document is represented as a collection of unique words, ignoring the order or context in which they appear. The frequency of each word in a document is used as a measure of importance or relevance. To create a BoW representation, a vocabulary is constructed by collecting all the unique words from the corpus. Each document is then represented as a vector where the dimensions correspond to the words in the vocabulary, and the values indicate the frequency of each word in the document. This approach enables quantitative comparisons between documents based on the occurrence of specific words. The BoW

model is straightforward to implement and provides a simple way to represent and analyze text data. However, it disregards the semantic relationships between words and does not capture the context or meaning of the text. Additionally, it treats all words as independent features, neglecting the order or position of words within the document. Word embeddings are dense vector representations that capture the semantic relationships and meanings of words. Unlike the BoW model, which represents words as discrete units, word embeddings position words in a continuous vector space, where words with similar meanings are closer together. Word embeddings are typically trained using unsupervised learning algorithms, such as Word2Vec or GloVe. These algorithms learn to predict the context of a word based on its neighboring words in a large corpus. The resulting word vectors encode the semantic relationships and similarities between words, enabling more nuanced analyses of text data. The advantage of word embeddings is their ability to capture the meaning and context of words, allowing for better semantic understanding. They can also handle out-of-vocabulary words by inferring their representations based on similar words. Word embeddings have proven to be effective in various NLP tasks, including sentiment analysis, named entity recognition, and text classification.

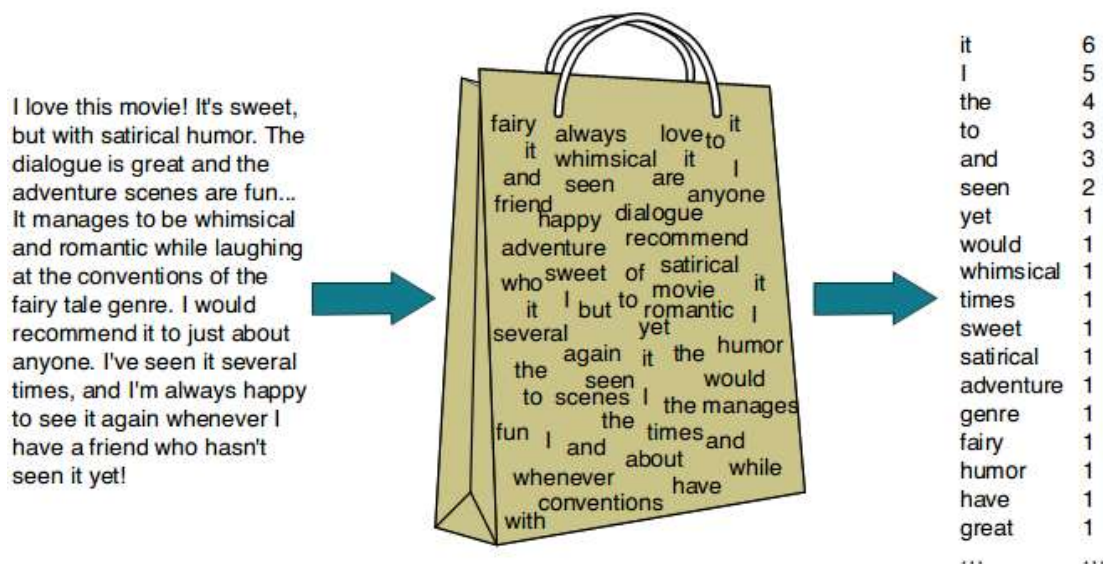


FIGURE 1

While word embeddings capture the meaning of individual words, they do not consider the surrounding context. Contextual embeddings, on the other hand, capture the meaning of words based on the entire sentence or document in which they appear. This approach takes into account the order and context of words, allowing for a more comprehensive understanding of text. Transformer-based models, such as BERT (Bidirectional Encoder Representations from Transformers), have revolutionized the field of contextual embeddings. These models are pre-trained on large corpora and can generate high-quality vector representations for words, sentences, or entire documents.

The pre-training process involves predicting masked words within a sentence and understanding the relationship between sentences in a document. Contextual embeddings have proven to be highly effective in various NLP tasks, including question answering, text generation, and sentiment analysis. They capture intricate semantic relationships and nuances in language, enabling more accurate and context-aware analyses.

In practice, it is often beneficial to combine multiple representation methods to leverage the strengths of each approach. Hybrid approaches can incorporate both BoW representations and word embeddings or contextual embeddings, allowing for a more comprehensive representation of text data. For example, a common technique is to use pre-trained word embeddings and combine them with BoW representations for additional features. This hybrid approach enables capturing both local word-level information and global document-level information, enhancing the representation power of the model. The choice of representation method depends on the specific NLP task and the available resources. BoW representations are simple and computationally efficient but may lack the semantic understanding of the text. Word embeddings provide more nuanced representations but may require larger datasets for effective training. Contextual embeddings offer state-of-the-art performance but can be computationally expensive and require significant computing resources.

Natural Language Processing (NLP) is a dynamic and rapidly evolving field that has revolutionized the way we analyze, understand, and derive insights from textual data. In this article, we have explored several essential aspects of NLP, including transforming raw text data into a corpus of documents, identifying methods for representing text data, applying transformations, summarizing with TF-IDF, and visualizing word frequencies. These techniques and approaches are fundamental in unlocking the power of NLP and extracting meaningful knowledge from the vast amount of textual information available. Transforming raw text data into a structured corpus is the foundational step in NLP tasks. By organizing and preprocessing the data, we create a consistent and reliable collection of documents that can be further analyzed. Techniques such as cleaning, tokenization, stop words removal, stemming, and lemmatization contribute to enhancing the quality and relevance of the text, enabling more accurate and insightful analyses.

Once the text data is transformed into a corpus, the choice of representation method becomes crucial. The bag-of-words (BoW) model offers a simple and effective approach, representing documents as collections of unique words and their frequencies. This method enables quantitative comparisons and basic analyses. However, the BoW model disregards the semantic relationships between words and does not capture the contextual information. To address these limitations, word embeddings provide a more nuanced representation of text data. These dense vector representations capture semantic relationships and similarities between words, positioning them in a

continuous vector space. Word embeddings offer better semantic understanding and have proven to be effective in various NLP tasks.

Contextual embeddings take word representations a step further by considering the surrounding context. Models such as BERT (Bidirectional Encoder Representations from Transformers) capture the meaning of words based on the entire sentence or document. Contextual embeddings excel at understanding language nuances and have achieved state-of-the-art performance in many NLP applications. In addition to representing text data effectively, visualizing word frequencies plays a vital role in gaining insights and understanding the distribution of words within a corpus. Techniques such as word clouds, bar charts, histograms, heatmaps, time-series plots, network visualizations, and interactive visualizations offer diverse ways to explore and analyze word frequencies. These visual representations help identify popular terms, detect patterns, track changes over time, explore semantic relationships, and uncover meaningful information. By leveraging the power of NLP and its associated techniques, we can extract valuable insights from textual data across various domains. Sentiment analysis allows us to understand public opinion and customer feedback, while information retrieval helps in extracting relevant documents or information from vast collections. Machine translation bridges language barriers, while text summarization provides concise representations of lengthy text. Named entity recognition helps identify and classify named entities, while topic modeling enables the discovery of underlying themes in a corpus.

The applications of NLP are extensive and ever-expanding. In the field of healthcare, NLP techniques can assist in medical record analysis, clinical decision support, and drug discovery. In finance, NLP aids in sentiment analysis for investment decision-making, fraud detection, and risk assessment. In customer service, NLP facilitates sentiment analysis of customer feedback, chatbot interactions, and personalized recommendations. As NLP continues to advance, the challenges and opportunities it presents are also growing. Ethical considerations, such as bias detection and fairness in algorithmic decision-making, have become critical aspects of NLP research. Addressing these challenges ensures that NLP applications are robust, unbiased, and ethically responsible.

In conclusion, NLP has transformed the way we interact with textual data and holds immense potential for understanding, analyzing, and extracting knowledge from language. Through the processes of transforming raw text data into a corpus, identifying effective representation methods, applying transformations, summarizing with TF-IDF, and visualizing word frequencies, we can unlock the power of NLP and leverage its capabilities for a wide range of applications. By harnessing the transformative capabilities of NLP, we can navigate and make sense of the vast amount of textual information available, enabling us to make informed decisions, uncover valuable insights, and drive innovation in the digital age.

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INNOVATION TA'LIM-BUYUK KELAJAK POYDEVORI

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Annotatsiya: Maqolada yangi fikr, yangi g`oya, innovatsiyaga tayangan holda ta`lim berish ehtiyoji bugungi kunning eng dolzarb vazifasi ekanligi, innovatsion g`oyalar bilan sug`orilgan fanlarni o`qitish hozirgi zamon talabiga aylanayotgani va fanlarni o`qitishda yangilik kiritish, xorijiy tajribalardan unumli foydalanish masalalari tavsiflangan.

В статье рассмотрена вопрос инновации в образовании как залог развития будущего, потому что, любое эффективное нововведение даёт значительный импульс усовершенствованию

The article considers the issue of innovation in education as a guarantee of the development of the future, because, any effective innovation gives a significant impetus to improvement .

**Kalit so`zlar:** Innovatsiya, PISA, PIRLS, TIMSS, TALIS, kreativ, raqobatbardosh kadr, tashabbus ko`rsatish, kommunikativ faoliyat, globallashuv.

Mamlakatimizda muhtaram Prezidentimiz Shavkat Mirziyoyev rahnamoligida ta`lim tizimini tubdan isloh qilishga alohida e`tibor qaratilmoqda. “Yurtimizda davlat va jamiyat hayotining barcha sohalarini tubdan yangilashga qaratilgan ,innovatsion rivojlanish yo`li tanlanmoqda”. “Nega ana shunday yo`l tanlanmoqda?”-dega savolga O`zbekiston Respublikasi Prezidenti Shavkat Mirziyoyev O`zbekiston Respublikasi Oliy Majlisiga Murojaati (2017 yil 22-dekabr) da quyidagicha javob bergan edilar.”... Zamon shiddat bilan rivojlanib borayotgan hozirgi zamonda kim yutadi? Yangi fikr, yangi g`oya, innovatsiyaga tayangan davlat yutadi. Innovatsiya-buyuk kelajak degani. Biz buuk kelajagimizni bugundan boshlaydigan bo`lsak, uni aynan innovatsion g`oyalar , innovatsion yondashuvlar asosida boshlashimiz kerak”.

O`zbekiston Respublikasi oliy ta`lim tizimida ham innovatsion g`oyalar bilan sug`orilgan fanlarni o`qitish hozirgi zamon talabiga aylanmoqda. Fanlarni o`qitishda yangilik kiritish, xorijiy tajribalardan unumli foydalanish, xalqaro baholash dasturlari bo`yicha xalqaro tadqiqotlar ( PISA, PIRLS, TIMSS, TALIS) ni tashkil etishga katta e`tibor berilmoqda.

Endilikda oliy ta`limdagi mavjud talabalarni faqat tayyor bilimlarni egallashga o`rgatish bilan kutilgan natijaga erishib bo`lmaydi. Bunday usul talabalarda mustaqil fikrlash, ijodiy izlanish, tashabbus ko`rsatish qobiliyatlarini rivojlantirishga imkon bermaydi. Shuning uchun ham yangi fikr, yangi g`oya, innovatsiyaga tayangan holda ta`lim berish ehtiyoji bugungi kunning eng dolzarb vazifasiga aylandi.

Buning uchun hozirgi zamon o`qituvchisi nimalarga e`tibor berishlari kerak:

- birinchidan, ular oliy ta`lim o`quv reja va dasturlarida ko`rsatilgan mavzularni zamon talablari darajasida zaruriy yangiliklar bilan boyitib, talabalar qalbi va ongiga singdirishlari;

- ikkinchidan, talabalarni mustaqil fikrlashga, ijodiy izlanishga undaydigan interfaol ta`lim usullari va ilg`or pedagoik texnologiyalardan foydalana olish malakalarga ega bo`lishlari;

- uchinchidan, talabalarning hamkorlikdagi va faol ishtirokini ta`minlaydigan, tashabbuskorlik, kreativlikka undaydigan, talabalarning bilim va kommunikativ faoliyatini tashkil etishga imkon beradigan ta`lim usullarini tanlay bilishlari;

- to`rtinchidan, “ Nega o`qitamiz?”, “Nimani o`qitamiz?”, “ Qanday o`qitamiz?”-dagan savollardan ko`ra, endilikda “Qanday innovatsion ta`lim usullaridan foydalanib, yanada samarali va natijali o`qitish mumkin?”- degan savolga javob topishimiz kerak.

Negaki, hozirgi globallash sharoitida sodir bo`layotgan innovatsion jrayonlarda oliy ta`lim tizimi oldidagi muammolarni hal etish uchun, yangi axborotni o`zlashtiradigan va o`zlashtirgan bilimlarni o`zlari tomonidan baholashga qodir bo`lgan, zarur qarorlar qabul qiladigan, mustaqil va erkin fikrlaydigan shaxslar kerak. Bunday shaxslarga ta`lim berish uchun mutxassis o`z fanini puxta va mukammal bilishi bilan birga hozirgi axborot zamonida faniga oid jahon miqyosidagi yangiliklardan xabardor bo`lishi handa uni talabalarga yetkazishning innovatsion usullarini egallagan bo`lishi kerak.

Shuning uchun ham oliy ta`limda o`quv-tarbiyaviy ishlar jarayonida innovatsion g`oyalar kiritilmas ekan, ta`lim jarayonidan ko`zlangan maqsadga erishib bo`lmaydi.

Har bir darsda yangi g`oya, innovatsion texnologiyani qo`llash uchun talabalar oldindan izlanishi, ilg`or tajribalarni o`rganishi va o`zi ishlab chiqqan hamda samarali natijadorlikka ega bo`lgan usullarni qo`llay olishi zarur.

Innovatsion texnologiyalardan foydalanishning tub mohiyati- talabalarga zamonaviy bilimlarni berish orqali ularni jahon miqyosida raqobatbardosh kadrlar bo`lib yetishishiga tayyorlashdan iborat. Har bir texnologiyada bo`lgani singari innovatsion texnologiya ham o`zining mezonlariga ega: konseptuallik, tizimlilik, samaradorlik, natijadorlik, o`zi olgan bilimlarini amaliyotda qo`llay olish. Bu mezonlarni amalga oshirish, talabalarda innovatsion g`oyalarni shakllantirish usullarini o`qituvchining o`zi belgilaydi. Masalah: ko`zlangan maqsadga erishish uchun darsda AKT, jadval va sxemalar, tarqatma materiallar, tarixiy xaritalar, kontur xaritalar, videoroliklar, multimedialar, badiiy adabiyotlar, tarixiy manbalar, mavzuli filmlar, ilg`or pedagogik texnologiyalar va interfaol usullardan foydalanish mumkin.

O'zbekiston xalq ta'limi tizimini 2030 yilgacha rivojlantirish konsepsiyasida va "Ta'lim to'g'risida"gi Qonun loyihasi (Yangi tahriri) da ham innovatsion ta'limni rivojlantirishga katta e'tibor qaratilgan. O'zbekiston Respublikasi "Ta'lim to'g'risida"gi Qonun loyihasi (yangi tahriri)" ning 5- moddasida: "...Ta'lim tashkilotlarida innovatsion faoliyat va ta'lim dasturlarini innovatsion texnologiyalari yordamida amalga oshirishni qo'llab-quvvatash" ko'rsatilgan.

Ko'rinib turibdiki, innovatsion ta'lim berish bugungi kunda talabalarning asosiy faoliyat turi bo'lib, o'qituvchilarning bu boradagi tajribasini o'rganish va targ'ib qilish ham ta'lim sifati hamda samaradorligini oshirishda muhim ahamiyat kasb eadi. Zero, innovatsion ta'lim-buyuk kelajak poydevori bo'lib, uni o'rganish va o'rgatish oliy ta'lim o'qituvchilari oldida turgan dolzarb vazifadir.

Foydalanilgan adabiyotlar:

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ARTERIAL QON BOSIMINI O'LGHASHDA, UCH SEZGI ANALIZATORI KO'RSATGICHLARINING O'ZARO MUVOFIQ KELISHI

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Tibbiyot fakulteti ichki kasalliklar kafedrası o'qituvchilari

Kalit so'zlar: Arterial qon bosimi(A/B)ni o'lchashni invaziv va noinvaziv turlari, Rivo-rochchi usulida A/B o'lchash, Korotkov usulida A/B o'lchash, elektron usulida A/B o'lchash.

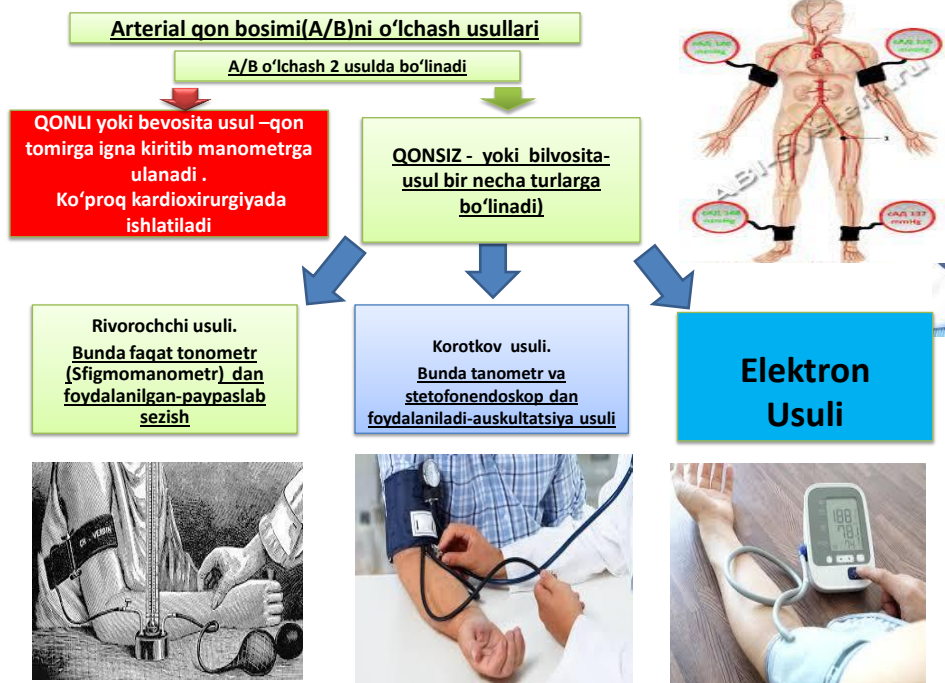
Annotatsiya: Ushbu maqolada arterial qon bosimining 3 ta noinvaziv o'lchash usullarini o'zaro bir-birini tasdiqlashi bayon etilgan. Bunda arterial qon bosimini o'lchashda uch analizator (eshitish-auskultativ, paypaslash-taktil sezgi, ko'rish) birga qo'llanganda natijalarning aniqligi ko'rsatilgan.

Arterial qon bosimi tananing turli qismlarida turlicha bo'lib, arterial qon tomiridagi bosim yurakdan uzoqlashgan sari qon bosimi pasayib boradi. Butun dunyoda arterial qon bosimini elka arteriasidan o'lchash qabul qilingan. Kamdan – kam xolatda elka sohasidan o'lchashning imkoni bo'lmaganda, son sohasida o'lchanadi. O'rtacha voyaga etgan insonlar(80%)da meyoriy qon bosimi 120/80 mm simob ustunini tashkil etadi.(10% aholida mi'yoridan biroz past, norma-gipotonik, 10% aholida mi'yoridan biroz yuqori, norma-gipertonik bo'ladi. Bu ishchi arterial qon bosimi deb atalib, insonlar o'ziga tegishli shu ko'rsatgichlarda o'zini yaxshi his etadilar). Arterial qon bosimini o'lchash 2 turga bo'linadi:

1. Qonli (invaziv) turi (operatsiya stolida, bevosita arterial qon tomiriga kanyula ulanib, kanyulaga bosimni o'lchovchi moslama ulanadi..).

2. Qonsiz (noinvaziv) turi (Rivo-rochchi, Korotkov, elektron).

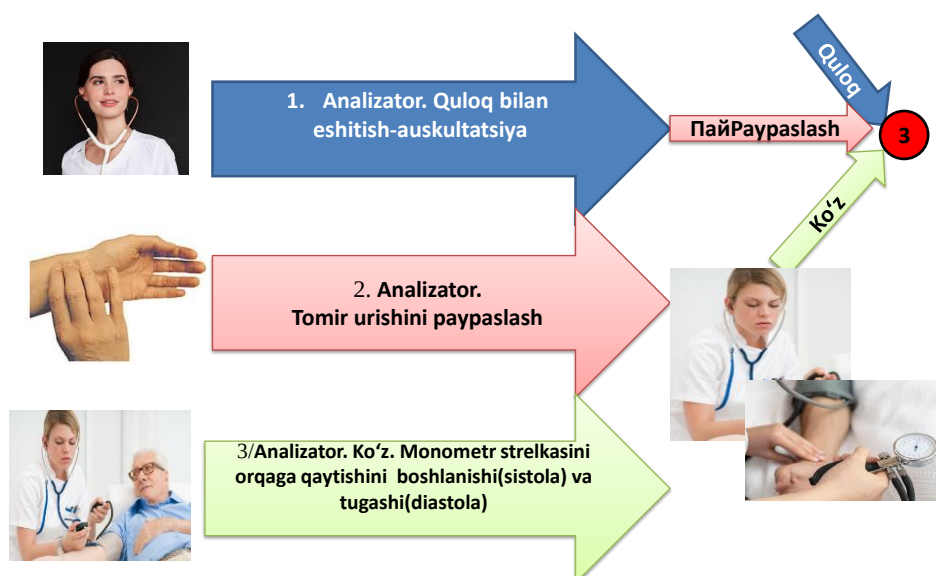
Qonsiz turida o'lchash xavfsiz, oson va tezkor usul hisoblanadi. Bu tekshiruvlar standart xolatda o'tkazilgan, lekin bemor sog'lig'idan shikoyat qilib kelganida, bu talablarga javob bermasligi mumkin.



Yosh bo'yicha arterial qon bosimi normasi.

- 20 yoshgacha: erkaklar — 123/76, ayollar — 116/72;
- 30 yoshgacha: erkaklar — 126/79, ayollar — 120/75;
- 30-40 yoshgacha: erkaklar — 129/81, ayollar — 120/75;
- 40-50 yoshgacha: erkaklar — 135/83, ayollar — 144/85;
- 50-60 yoshgacha: erkaklar — 142/86, ayollar — 159/85.

A/Bni 3 analizator natijalarini o'zaro bir nuqtada kesishgan joyi, ya'ni bir-biriga muvofiq kelib, bir-birini tasdiqlashni eslatib o'tmoqchimiz.

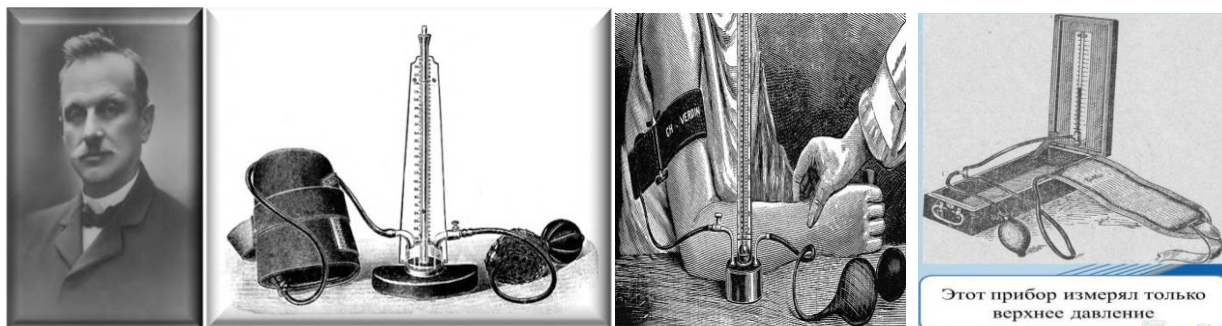


Xulosa: Arterial qon bosimini elkadan noinvaziv o'lchash vaqtida, bilak arteriyasi tomir urishini bir vaqtning o'zida, quloq bilan eshitish, qo'l barmoqlari bilan pulsni paypaslash, manometr strelkasini orqaga qaytishni boshlanishi va tugashini ko'z bilan kuzatish bir-birini to'ldiradi.

1. **Rivo-rochchi usuli:** Bu usul birinchi marta arterial qon bosimi o'lchash vaqtida qo'llanilgan. Unda faqat tonometrda foydalanib, stetofonendoskop kombinatsiyasi qo'llanilmagan. SHipione Riva-Rochchi (Italiya 1863 - 1937 yil) patolog, internist va pediater bo'lgan.

U elkaga quyilgan manjetda bosim, elka arteriyasi sistologik bosimidan oshganda bilak arteriyada tomir urishi-pulsning yo'qolishiga asoslangan qon bosimini noinvaziv o'lchash usulini ishlab chiqqan. Zamonaviy sfigmomanometrlar (tonometrlar), ba'zan Riva-Rocci nomi bilan ataladi.

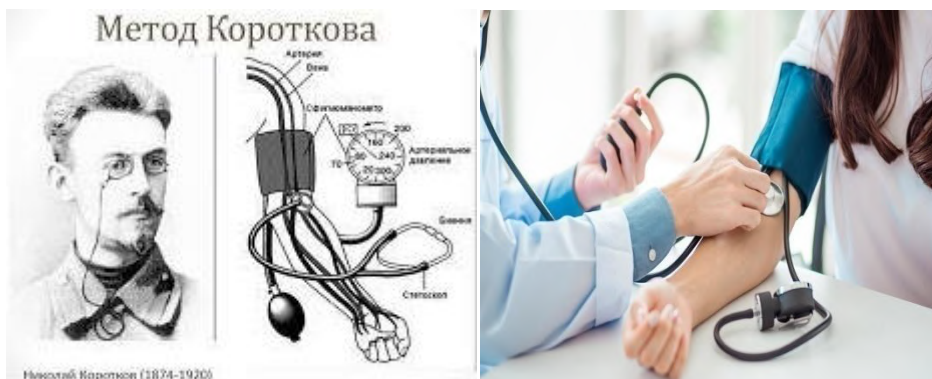
Rivo-rochchi usulida fonendoskopdan foydalanilmagan. Bu asbob bilan faqat, arterial qon bosimning yuqori chegarasi aniqlangan. Bu usul, ba'zan arterial qon bosimining paypaslab aniqlash usuli ham deb ataladi. Ob'ektning ochiq elkasiga manjet quyilib, bir qo'lda manjetga havo yuboruvchi qopchani, ikkinchi qo'lni 4 barmog'ni bilan bilak arteriyasini pastki kaft soxasiga yaqin qismiga quyiladi va pulsni topib, keyin sekinlik bilan havo qopchasi orqali manjetga havo yuborila boshlanadi. Manjetdagi bosim oshib ma'lum ko'rsatgichga etganda bilak arteriyasidagi puls yo'qoladi. Manjetdagi bosim kamaytirilgach yana puls qayta paydo bo'lishi sistologik bosimni ko'rsatadi. Bu usulda bilak arteriyasidagi pulsni paypaslab sezishga asoslangan.



2. **Korotkov usuli:** 1905 yilda rus jarrohi Nikolay Sergeevich Korotkov tomonidan taklif qilingan qon bosimini o'lchashning tovushli (auskultativ) usuli. Hozirgi vaqtdagi Korotkov usuli 1935 yilda Jahon sog'liqni saqlash tashkiloti tomonidan tasdiqlangan qon bosimini noinvaziv o'lchashning yagona rasmiy usuli hisoblanadi. Bosimni o'lchash tonometr (sfigmomanometr) yordamida, pulsatsiyalanuvchi siqilgan arteriyadan Korotkov ohanglarini tinglash esa stetoskop yordamida amalga oshiriladi.

Korotkov usulida ham sistolik, ham diastolik bosimni o'lchashi mumkin. Bu usulni Rivo-rochchi usulidan farqi, paypaslab sezish emas, stetofonendoskop orqali quloq bilan eshitishga asoslangan. Korotkov eshitiladigan tovushni 5 ta ton fazasiga bo'lib, ta'rif bergan. Stetofonendoskop boshchasining stetoskop tomoni bilan tovush o'zgarmagan xolatda eshitiladi, fonendoskop tomonidan esa tomir urishining kuchaytirilgan tovushi eshitiladi. Ob'ektning yalang'och elkasiga manjet mahkam yopishtirilib, bilak bug'imi (Kubital) chuqurlig'idagi bilakning pulsatsiyalanuvchi

arteriyasi ustiga stetofonendoskop boshchasi qo'yiladi, ikkinchi eshituv uchi quloqqa quyiladi. Puls yo'qolguncha manjetdagi bosimni maksimal darajadan oshiriladi. Puls yo'qolgach, manjetdagi bosimni asta-sekin kamaytirila boshlanadi. Quloqda tomir urishi ohangni paydo bo'lishi, vaqtidagi manometr ko'rsatgichi sistologik bosimni ko'rsatadi. Quloqdagi tomir urishi ohangini yo'qolish vaqtiga manometr ko'rsatgichi diastologik bosimni ko'rsatadi.



3. **Elektron usuli:** Bu usulda yuqori aniqlik bor, lekin bir qancha talablari bor (masalan: tekshiriluvchi tekshiruvgacha tinch xolatda bo'lishi, quvvatlagich quvvati tez tugab qolishi...)

Arterial qon bosimini o'lchashning elektron usulida ko'rsatgichlarning aniqligi ko'p jihatdan tanlangan qurilma manjeti va uning o'lchamiga bog'liq. U elkaga yoki bilakka o'rnatilishi mumkin.



Bilakka bog'langan manjet ko'pincha sportchilar, elka mushakli rivojlangan – elka diametri katta bo'lgan shaxslar, shuningdek, kun davomida pulsni bir necha marta o'lchashga majbur bo'lgan bemorlarga qo'llaniladi.



Ushbu turdagi manjetli tonometrlarda juda sezgir sensor o'rnatilgan. U to'satdan harakatlarga, tana holatining beparvo o'zgarishiga va hatto suhbatga javob beradi. Bu ko'pincha xatolarga olib keladi. Buning oldini olish uchun o'lchov paytida qo'lingizni ko'kragingizga yaqin tutiladi.

Elkaga o'rnatiladigan manjet eng keng tarqalgan va talabga ega. Bunday mahsulotlar yuqori aniqlikka ega. Biroq, manjetning to'g'ri hajmini tanlash muhimdir:

* Bolalar uchun diametri 15-22 sm uzunlikdagi klassik yoki tekis manjetdan foydalaniladi.

* Elka sohasi diametri kichik(ozg'in-elka mushaklari yaxshi rivojlanmagan) odamlar uchun diametri 22-23 sm uzunlikdagi modellar mos keladi.

* Elka sohasi diametri katta (semiz-elka mushaklari yaxshi rivojlangan) odamlar uchun 32-34 sm diametrli manjetlar ishlatiladi.

* Son sohasidan o'lchash uchun 40-46 sm gacha bo'lgan manjetlar ishlatiladi.

Agar manjetni noto'g'ri tanlasa, natijalari ham noto'g'ri bo'ladi. Manjetni to'g'ri tanlash va qon bosimini o'lchash qoidalariga rioya etilsa, natija ijobiy bo'ladi.

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THE ROLE OF INCOME FROM THE ACTIVITIES OF PEASANT FARMS IN IMPROVING THE WELL-BEING OF THE POPULATION OF RURAL AREAS

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Abstract. This article analyzes the total incomes of the population of the country (Uzbekistan) and their composition compared to the corresponding period of the previous year, and the reasons for the changes are considered. As well as, the amount of agricultural products by economic categories and the level of unemployment in the world and the change in the amount of income due to unemployment are given.

In addition to this, the impact of the main activities of the farms and the income from the activities on the standard of living of the population was studied.

Keywords: income, poverty, price, unemployment, level of living, agricultural economy, employment, expenditure, dehqan farm.

Introduction. Worldwide food price inflation remains high (World Bank). The main reasons for this are the poor use of land used in agriculture in developing countries of the world, the failure to fully apply the achievements of Science and technology to the process, as well as the political conflicts that are taking place in the world. This is also causing food security problems in our region in countries around the world.

The economy of the world and the Asian continent grew by 2.2% and 4.2%, respectively (World Bank). However, according to a 2017 World Bank report, 9.7% of the world's population, or 740 million people, earn less than \$ 1.90 per day. And this figure is growing from year to year. Reducing these numbers by increasing the income of the population of rural areas has established itself among the countries of the world.

The gross domestic product of the Republic of Uzbekistan reached US \$ 74.2 billion in 2022 or US \$ 2,100 per capita. The real GDP growth rate was 5.9%. But the share of the low-income population in the country is 11.5 percent (Stat.uz). This indicates the presence of some shortcomings and errors in the system. Poverty reduction by increasing the income of the population of rural areas of the country should be envisaged as a basic plan.

Accordingly, 35.8% of GDP (300.3 trillion soums) was formed in the services sector, 25.9% (217.7 trillion soums) in industry, 24.7% (207.6 trillion soums) in agriculture, 7.4% (61.9 trillion soums) in net tax revenue, 6.3% (52.5 trillion soums)

in construction. Also the real growth volume of GDP expected in agriculture next year is 3.1%.

At the same time, the law “on peasant farms” No. 680, approved by the president of the Republic of Uzbekistan Shavkat Mirziyoyev on April 1, 2021, provides for improving the activities of peasant farms and increasing their income while ensuring the employment of the population of rural areas. According to the law, citizens of the Republic of Uzbekistan or stateless persons living on the territory of the Republic of Uzbekistan who have reached the age of 18 years have been given plots of land for planting the main crop in the range of 0.06 hectares to 1 hectare for the maintenance of peasant farming. They were granted the status of a legal entity operating the agricultural business at their discretion.

Literature review. One of the priorities is to increase the volume of production of agricultural products in the country with the effective use of agricultural resources and, most importantly, increase the income of those operating in this sector.

The founder of the English classical political economy was U.Petty (1623-1687) summarizes the income of landowners in his works as a concept of “renta”. The difference between the value of a product created in agriculture and the costs that went to produce it was called renta(that is, renta, which depends on soil fertility).

Founder of the school of economic teachings of the Physiocrats F.Kene (1694-1774) argued in his theoretical legacy that the source of pure product was in the labor of people engaged in land and agricultural production spent on it, that is, the increase in wealth was fully associated with agricultural production.

A.Tyurgo (1727-1781), however, was critical of the mercantalists as the wealth of the nation, counting above all the land and the “net income”from it (Tashmatov).

The views and ideas of the manifestations of the above schools of economic teachings are partially negated by the current modern economy. But, their thoughts have not completely lost their power.

M.Mahmudov studied the increase in income of peasant households through the balance of their productive forces, that is, to what extent they were provided with basic and circular means, and the relationship between their income changes.

S.Mehmanov learned to increase the income of farmers and farms by promoting the expansion and diversification of their production. That is, it has been researched that the extension of farms and farms in the country can be achieved by providing low-percentage loans and subsidies.

Materials and methods. Based on the purpose of the scientific research work, first of all, the state and amount of the population income of the Republic was studied based on the data of the State Statistical Committee of the Republic of Uzbekistan for 2020-2021. According to him,

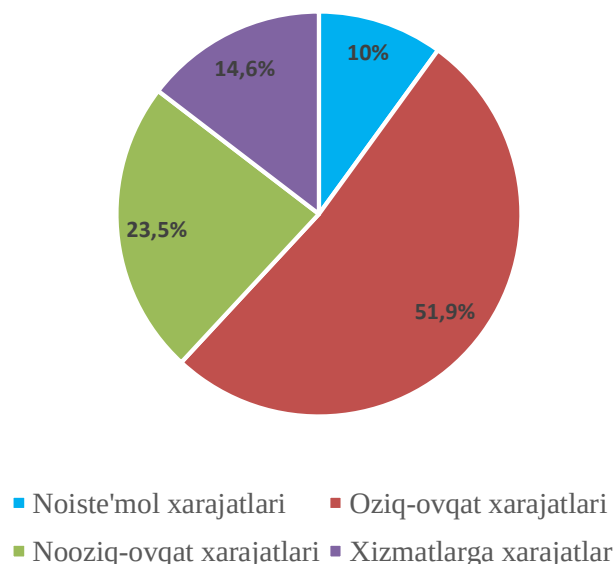
Total population income

	2020	2021
The total income of the population, bln. soum	415 085,00	521 307,60
Real growth compared to last year, in percentage	100,5	113,3
Total per capita income, thousand soums	12 125,60	14 930,70
Real growth compared to last year, in percentage	98,6	111,1

Source: State Statistical Committee of the Republic of Uzbekistan

In 2020, the total income of the population was 0.5% real growth compared to 2019, however, this figure can be seen to increase by 13.3%, respectively, compared to the previous year by 2021. Also, if we see this figure in the total per capita income calculation, we can see that in 2020 the amount of per capita income decreased by 2.4%, and in 2021 these figures increased by 11.1% compared to the previous year.

Household spending structure in 2021



Source: State Statistical Committee of the Republic of Uzbekistan

In 2021, when the cost of the population is considered, they are divided mainly by 4 according to their composition, and a large share in them is occupied by food costs with an aging 52%. Taking into account the formation of food in agriculture, it can be seen that the role of Agriculture in the country's economy is important in the settlement,

and peasant(personal assistant) and tomato farms are an integral link in the agricultural sector. Agriculture accepts production resources from 80 sectors and distributes its products to 60 sectors. Each worker employed in agriculture was said to ensure the employment of 5 people outside the grid .

In particular, the composition of the total income of the population was also analyzed. That is, the primary income of the population, which is divided into income from production and property and the classification of transfer income, according to which,

Population income structure, in %

Specification name	2020	2021
Total revenues-total	100,00	100,00
Including:	75,4	73,6
primary income		
From this: revenues from production	73,30	71,50
Income from property	2,1	2,2
Revenues from transfers	24,6	26,4

Source: State Statistical Committee of the Republic of Uzbekistan

The income from production in the structure of the population's income is considered large, and the income from this activity is also important in the income of the population of rural areas.

At the same time, the share of Agriculture from the GDP of the country in 2020-2021 was brought in at bln soum.

Agricultural production by economic categories

(at current prices, bln. soum).

Years	Farms of all categories	Farms	Peasant (personal assistant) farms	Organizations that carry out agricultural activities
Agricultural output (total)				
2020	250	70	168	10 972,30
	250,60	620,90	657,40	
2021	303	88	198	15 934,60
	415,50	761,50	719,40	

Farming products

2020	123	64	52	7 015,50
	858,80	472,80	370,90	
2021	152	80726,5	60	10 462,30
	130,40		941,60	

Livestock products

2020	126	6	116	3 957,20
	391,80	148,10	286,50	
2021	151	8	137	5 472,30
	285,10	035,00	777,80	

Source: State Statistical Committee of the Republic of Uzbekistan

The two branches of the sector are divided into which the gross income of the products created in the agricultural livestock sectors and the share of farms in it are cited.

The table lists agricultural products by economic categories using the example of bln, or as a percentage.

Composition of agricultural products by economic categories

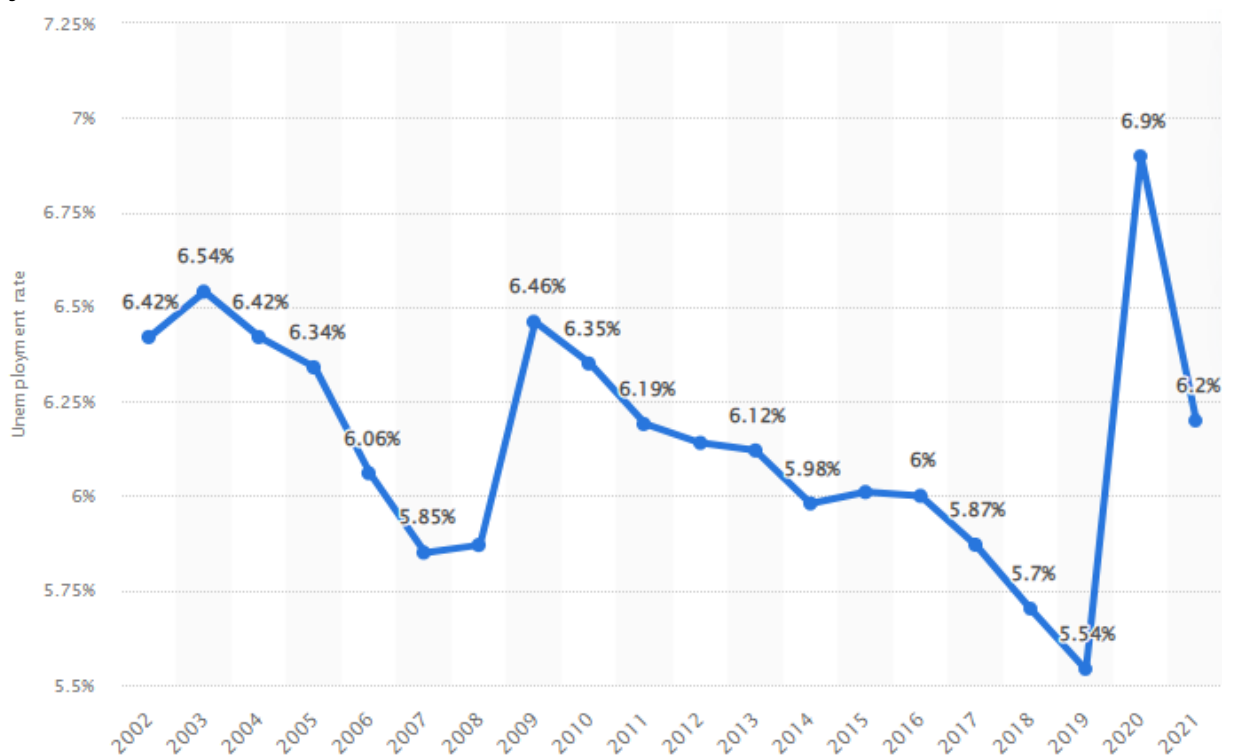
(in percentage % accounting for all categories of farms)

Years	Farms of all categories	Farms	Peasant (personal assistant) farms	Organizations that carry out agricultural activities
Agricultural output (total)				
2020	100,00	28,20	67,40	4,40
2021	100,00	29,30	65,50	5,20
Farming products				
2020	100,00	52,00	42,30	5,70
2021	100,00	53,10	40,00	6,90
Livestock products				
2020	100,00	4,90	92,00	3,10
2021	100,00	5,30	91,10	3,60

Source: State Statistical Committee of the Republic of Uzbekistan

It can be seen that the share of peasant(personal assistant) households in the total percentage account still accounted for a large part (67.40) in 2020 compared to the general one in 2021 as well as the main part (65.50). Agricultural production is 42.30% in 2020 and 40.00% in 2021 by farmers. It can also be seen here that there is a downward trend in the views of 2021 compared to the general one in 2020. This is due to the growing number of farms and organizations carrying out agricultural activities in the network. In 2020, 92.00% of livestock production was produced in 2021, and in 2021, 91.10% of farms were produced in the Yani livestock industry.

Discussion and results. The world's working population is 3.32 billion people- which covers 40% of the world's population. This figure increased by 1.04 billion people compared to the mosdavri of 1991. If the unemployment rate is considered the last 20-year indicator,



Source: World Bank

The world unemployment rate was 6.42% in 2002, and this result fell to 2007-2008 in 2009, when the unemployment rate increased again to 6.46% due to the whole world crisis situation that occurred a year earlier. A similar increase in unemployment was 7% with aging as of 2020, and the main reason for this is the unemployment of a part of the population due to the reduction of thousands of jobs in the context of the pandemic (Covid-19), so the introduction of “online” work regimes in the world. This situation did not affect the income of the population and reduced the average per capita gross income of the world's population from \$ 11,320.9 to \$ 10,883.

If the above indicator is analyzed on a Republican scale,

Years	<u>2018</u>	<u>2019</u>	<u>2020</u>	<u>2021</u>
Total	13	13	13	13
number of items	273,20	541,10	236,40	538,90
in the economy				
village, forest	3	3	3	3
and fish farming	537,20	544,60	499,20	414,60
industry	1	1	1	1
	802,90	821,50	809,50	863,30
building	1	1	1	1
	205,50	324,60	305,60	350,80
trade	1	1	1	1
	401,80	436,40	405,40	536,60
transportation	645,20	646,10	610,50	654,20
and storage				
living and	301,90	315,30	302,80	341,10
dining services				
information	62,70	62,20	58,70	70,50
and				
communication				
financial and	73,50	75,80	72,50	70,40
insurance				
activities				
education	1	1	1	1
	111,70	134,40	158,20	220,50
health and	604,00	616,70	669,50	650,80
social services				
art,	65,60	66,00	67,00	70,20
entertainment and				
relaxation				
other	2	2	2	2
activities	461,10	497,50	277,60	296,90

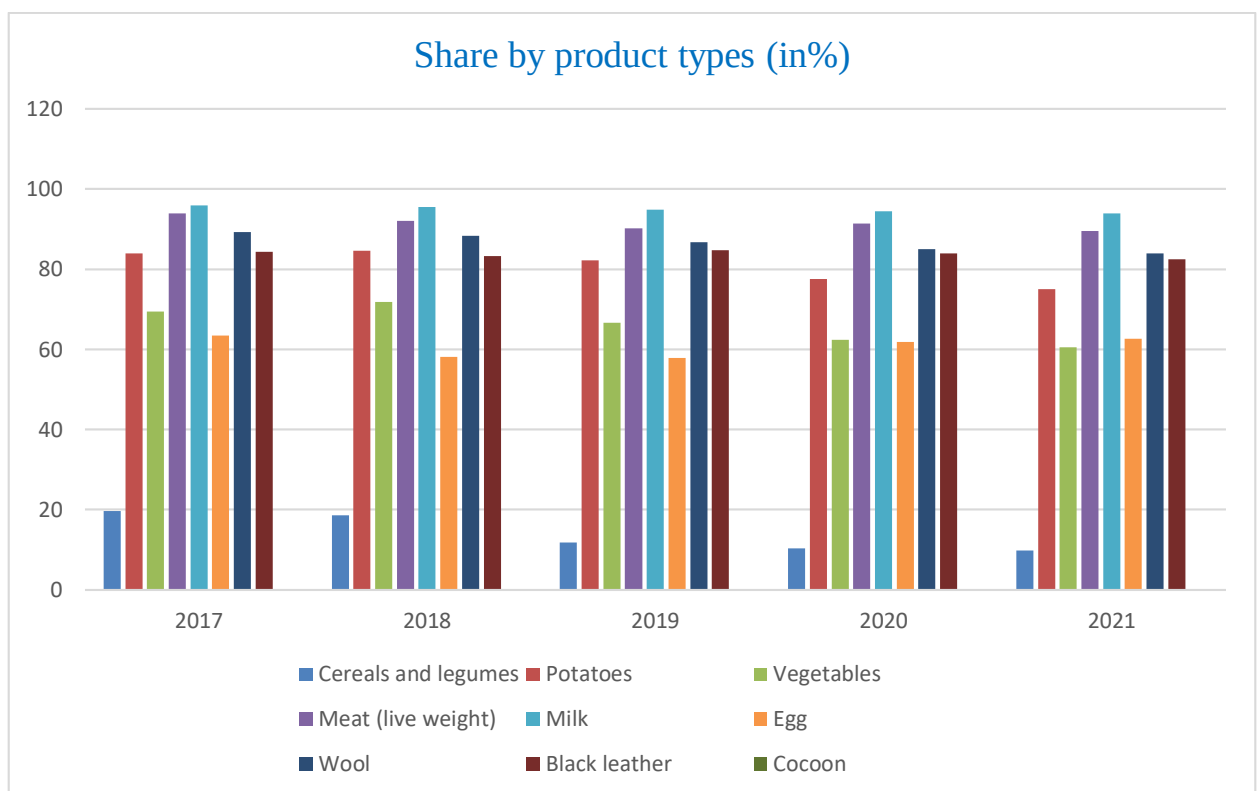
Source: State Statistical Committee of the Republic of Uzbekistan

In the economy, total employment accounts for 38.3% of the total population, with an unemployment rate of 9.6%. Can be seen in the table.

25.2% of the total busy population is occupied in the rural forest and Fish Farming Network. This represents an inextricable impact on the standard of living and well-being of the daromadiu that the country receives from the agricultural sector of the population. The next leading industries for employment of workers of the Republic occupy an important place with significant indicators of industry(13.7), trade (11.3), construction (10.0).

The role of peasant(personal assistant) households in agriculture is very important, and the main part of labor resources can be seen in the diagram below as the primary supplier of the main types of agricultural products in the country, operating in this type of farm. According to him,

The share of peasant(personal assistant) farms in the total composition of the production of agricultural products of the main type (%)



Source: State Statistical Committee of the Republic of Uzbekistan

As of 2021, 75% of potatoes grown in the country compared to the total, 60.5% of vegetables, 90% of meat aged, and 94% of milk, with 84 and 82.5% of egg and BlackBerry skins supplied by peasant(personal assistant) farms, respectively.

Conclusion. Considering that the sources of income of the population of rural areas are divided into two types, income from agricultural activities and income from non-agricultural activities, the main source of income for rural residents comes as a result of their activities in agriculture, and they are directly engaged in agricultural activities. Improving the well-being of the population living in the rural regions of the

Republic of Uzbekistan and reducing poverty directly depends on the income they receive from the activities of the peasant farms they are running.

In the regions of the Republic, a high amount of precipitation or a period of drought directly affects the income of peasant households or mineral fertilizers they use, the quality of preparations, the main thing is that the high yield of the sowing seed has an indirect effect on their gross income. In these cases, it is required to develop a mechanism for social assistance, systematized by the government. Together with this, it is necessary to organize counseling centers or “agrocentres” into neighborhood centers, which inform the owners of farmers and farms with seed selection, provide them with advice and practical instructions.

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TABLE OF CONTENTS / ОГЛАВЛЕНИЯ / MUNDARIJA

№	The subject of the article / Тема статьи / Maqola mavzusi	Page / Страница / Sahifa
1	INGLIZ TILINI O'RGANISHDA METODIKANI AHAMIYATI	3
2	TASVIRIY SAN'AT O'QITISH METODIKASI	9
3	TASVIRIY SANATDA NATYURMORT JANRI METODIKASI	13
4	TASVIRIY SANATDA PORTRET JANRI METODIKASI	16
5	QO'QON NAQQOSHLIK USLUBINING O'ZIGA XOSLIGI	19
6	RASSOMLIK EVROPA MADANIYATIDA	25
7	GENERAL COMPETENCIES OF A CHILD OF PRESCHOOL AGE (6-7 YEARS OLD)	31
8	PSIXOLOGIK TALQIN (Zulfiya Qurolboy qizining "Qadimiy qo'shiq" hikoyasi tahlili misolida)	34
9	EXPRESSION OF CONNOTATIVE MEANING BY PHONETIC METHODS IN ARTISTIC TEXT	38
10	CONTRASTIVE ANALYSIS OF PROVERBS ON THE BASIS OF TEACHER'S LEXICON IN ENGLISH AND UZBEK LANGUAGES	42
11	YOSHLARNI VATANPARVARLIK RUHIDA TARBIYALASHNING DOLZARB MUAMMOLARI	45
12	APHORISM AS PAREMIOLOGICAL UNIT	54
13	ISSUES OF THE HIPPOLOGY TERMINOLOGY IN ENGLISH AND UZBEK LANGUAGES	57
14	THE ROLE OF UI DESIGN IN HUMAN PSYCHOLOGY: ENHANCING USER EXPERIENCE AND ENGAGEMENT	60
15	ДВУХЭЛЕКТРОННАЯ АКЦЕПТОРНАЯ ПРИМЕСЬ ЦИНКА В КРЕМНИИ	62
16	UNLOCKING THE POWER OF NATURAL LANGUAGE PROCESSING (NLP) FOR TEXT ANALYSIS	66
17	INNOVATION TA'LIM-BUYUK KELAJAK POYDEVORI	74
18	ARTERIAL QON BOSIMINI O'LGASHDA, UCH SEZGI ANALIZATORI KO'RSATGICHLARINING O'ZARO MUVOFIQ KELISHI	77
19	THE ROLE OF INCOME FROM THE ACTIVITIES OF PEASANT FARMS IN IMPROVING THE WELL-BEING OF THE POPULATION OF RURAL AREAS	82