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BOSH MUHARRIR MINBARI

**ADABIYOT DARSLARIDA REDYARD KIPLINGNING "MAUGLI" ASARINI
O'RGANISH METODIKASI**

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Annotatsiya. Maqolada angliyalik yozuvchi, shoir, jurnalist va sayohatchi Jozef Ryedyard Kiplingning fantastik asarlari to'plami "Jungli kitobi"dan olingan "Maugli" sarguzasht-hikoyasini o'zbek maktablarining 5-sinfida o'rganish borasida metodik tavsiyalar taqdim etilgan. "Adabiyot" darsligida asar qisqartirilgan holda taqdim etilgan bo'lib uning o'quv-didaktik tahlili jarayonida umuminsoniy va milliy qadriyatlarning o'zaro uyg'unligi hamda farqli jihatlari, inson tabiati-yu taqdiri bilan hayvonot olamining o'ziga xos xususiyatlari, odamlar va hayvonlar orasidagi mutanosibliklar masalalari yoritilgan. Asarda ilgari surilgan haqiqatlarning o'zbek o'quvchilari ma'naviy kamolotiga ta'sirini ta'minlash yo'llari taqdim etilgan. Maqolada o'quv-didaktik tahlil metodidan foydalanilgan.

Kalit so'zlar: bosh mavzu, maqsad, vazifa, tasviriy vositalar, ijodiy ish, kitobxon idroki, sog'lom ma'naviyat, badiiy asar, tasviriy san'at, taqdir, tahlil, talqin.

**METHODOLOGY OF STUDYING REDYARD KIPLING'S "MAUGLY" IN
LITERATURE LESSONS**

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Abstract. This article provides methodological recommendations for teaching Mowgli, an adventure story adapted from *The Jungle Book*, a collection of fantasy stories by the English writer, poet, journalist, and traveler Joseph Rudyard Kipling, in the 5th grade of Uzbek secondary schools. The work is presented in an abridged form in the Literature textbook, and its educational and didactic analysis highlights the common and distinctive features of universal and national values, the relationship between human nature and destiny and the characteristics of the animal world, as well as the parallels between humans and animals. The article also presents ways to enhance the influence of the ideas and truths advanced in the story on the spiritual and moral development of Uzbek students. The study employs the educational and didactic analysis method.

Keywords: main theme, objective, task, literary devices, creative work, reader perception, Islamic spirituality, literary work, visual arts, destiny, analysis, interpretation.

**МЕТОДИКА ИЗУЧЕНИЯ ПРОИЗВЕДЕНИЯ РЕДЬЯРДА КИПЛИНГА
«МАУГЛИ» НА УРОКАХ ЛИТЕРАТУРЫ**

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Аннотация. В данной статье представлены методические рекомендации по преподаванию произведения «Маугли», приключенческой истории, адаптированной из «Книги джунглей», сборника фантастических рассказов английского писателя, поэта, журналиста и путешественника Джозефа Редьярда Киплинга, в 5-м классе узбекских средних школ. Произведение представлено в сокращенном виде в учебнике литературы, а его педагогический и дидактический анализ выявляет общие и отличительные черты универсальных и национальных ценностей, взаимосвязь человеческой природы и судьбы, особенности животного мира, а также параллели между человеком и животными. В статье также представлены способы усиления влияния идей и истин, изложенных в произведении, на духовно-нравственное развитие узбекских школьников. В статье используется метод учебно-дидактический анализ.

Ключевые слова: основная тема, цель, задача, литературные приемы, творческое произведение, восприятие читателя, исламская духовность, литературное произведение, изобразительное искусство, судьба, анализ, интерпретация.

Kirish. O‘zbekistondagi umumta’lim maktablarining 5-sinf o‘quvchilariga mo‘ljallangan “Adabiyot” darsligini yaratishga asos bo‘lgan dasturda o‘quvchilar oldiga angliyalik yozuvchisi Redyard Kipling qalamiga mansub “Jungli kitobi” nomli hikoyalar to‘plamidan olingan “Maugli” sarguzasht-hikoyasini [Yo‘ldoshev, 2024, 46–74] o‘rganishga uch soat ajratilgan va bu jarayonda o‘quvchilar oldiga quyidagicha talablar qo‘yilgan: “O‘quvchilar asarning bosh mavzusini aniqlashadi. Mavzu yuzasidan xulosa chiqara olishadi. Asar matnidagi ochiq aytilgan (ba’zi hollarda tagma’noli) fikrlarni tushunadilar. Muallif qo‘llagan tasviriy vosita (o‘xshatish, kinoya)larni topadilar va ularni asarda qo‘llashdan ko‘zlangan maqsadni, ularning kitobxon idrokiga ta’sirini tushuntirib bera oladilar. Matndagi notanish so‘zlar ma’nosini lug‘atlar yoki boshqa manbalar, shuningdek, kontekstdan aniqlaydilar. Asar voqealarini tizimlashtira oladilar va ularni muammoli tahlil qila biladilar. Asar asosida ishlangan san’at asarlari (tasviriy san’at, film va multfilmlar)ning asar syujetidagi voqea yoki obraz (obrazlar)ni ochib berishdagi ahamiyatini biladilar. Ularni taqqoslashadi. O‘qilgan asarlar asosida ijodiy (esse, taassurot, ertak, hikoya va boshq.) ishlar yaratadilar” [Dastur, 2004, 44-b.].

Ushbu asarni o‘rganish jarayonida o‘qituvchi va o‘quvchilar faoliyatini adabiy ta’limning maqsadiga to‘g‘ri yo‘naltirishda quyidagi talqinga asoslanish taqozo etiladi: “Asarda Maugli timsoli va uning tabiatiga xos bo‘lgan fazilatlar. Yovvoyi hayvonlar hayoti tasviridagi o‘ziga xosliklar. Chag'alzor dunyosi tasvirining xususiyatlari. Odamlar va hayvonlarga xos bo‘lgan umumiy va farqli jihatlar. Sherxon va Ovchi Badeoning shumliklari hamda Mauglining samimiyati qiyosiy tahlili. Ona bo‘ri va Muassa timsollarida onalarga xos bo‘lgan umumiy xususiyatlarning ifodalanishi”. Bu talqin o‘qituvchilarni amaliy-pedagogik faoliyatda har xil yo‘nalishlarga og‘ib ketishdan saqlaydi, adabiy ta’limning maqsadiga muvofiq tarzda ish olib borishga asos bo‘ladi.

Materiallar va metodlar. O‘qituvchi mazkur asarni o‘rganishga rejalashtirilgan birinchi darsda uning birinchi qismini ifodali qilib o‘zi (bunga darsning 17–18 daqiqasi ketadi) o‘qib beradi

[Yo'ldoshev, 2024, 46–55-b.]. O'quvchilar parchani o'z darslikalaridan o'qituvchiga ergashgan holda ichdan o'qib boradilar. Bu jarayonda o'quvchilar quloqlari orqali har qanday asarni ifodali o'qishga odatlanib borsalar, ayni zamonda, o'qituvchisiga ergashgan holda tez va to'g'ri o'qishni o'rganadilar. Adabiyot o'qitish metodikasi ilmida darslikda taqdim etilgan asarlar bilan bu tarzda tanishish jarayoni juda muhim amaliy-metodik tadbir hisoblanadi. Gap shundaki, beshinchi sinf o'quvchilari hali har qanday matnni ifodali o'qish ko'nikmasini puxta egallab ulgurmagan bo'lishadi. Qolaversa, nisbatan kattaroq hajmdagi asarlarni sekin o'qish asardan olinadigan taassurotlarni yo'qqa chiqarishi, qahramonlarni his qilish, ularga darddosh, tuyg'udosh va qayg'udosh bo'lish hissini minimal darajaga tushirib qo'yadi. Bundan tashqari, bu yoshdagi bolalar har qanday badiiy asarni o'qishdan ko'ra eshitishga moyilroq bo'ladilar. Eshitganda o'qilgan badiiy asarni tushunish, o'zgani his etish, qahramonlar shodligu qayg'ulariga sherik bo'lish jarayoni kuchliroq bo'ladi. O'qituvchining bu tutumi o'quvchilarda o'qish va tinglab tushunish ko'nikmalarining shakllanib ayni damda rivojlanib borishiga ham zamin tayyorlaydi.

O'qish asnosida o'qituvchi parchadagi o'quvchilar diqqati qaratilishi lozim bo'lgan barcha o'rinlarga qalam bilan belgi qo'yib ketishni eslatishi maqsadga muvofiq bo'ladi. Shunda o'quvchilar yozma matnni kino va multfilm bilan taqqoslash jarayonida ham, matnning o'quv-didaktik tahlili kechimida ham, o'z ijodiy faoliyatida ham qaysi o'rinlarga e'tibor qaratish kerakligini bilib boradilar. Oldilariga qo'yilgan topshiriqlarni bajarish asnosida ham savol yoki topshiriqqa daxldor o'rinlarni osonlik bilan, ortiqcha vaqt sarflamay topa oladigan bo'ladilar.

Parchaning ifodali mutolaasidan so'ng o'qituvchi o'quvchilarini bir necha lahzalarga taassurotlari bilan holi qoldirgani tuzuk. So'ng birgalikda istalsa, darslikning "Keling, suhbatlashamiz" ruknidagi savol va topshiriqlar ko'magida, istasa mazkur maqolada taqdim etilgan didaktik vositalar ko'magida parchaning o'quv-didaktik tahliliga kirishiladi. Mazkur asar ustida ishlash asnosida o'quvchilar dasturning: *"asarning bosh mavzusini aniqlashlari, mavzu yuzasidan o'z mustaqil xulosalarini chiqara olishlari va asarda ilgari surilgan yetakchi fikrlarni tushunishlari"* tarzidagi talabini bajarishlari uchun o'qituvchi tahlil jarayonida quyidagilarga urg'u berishi adabiy ta'limning maqsadiga muvofiq keladi. Ma'lumki, Maugli hikoyalariga inson va tabiat o'rtasidagi munosabatlar asos qilib olingan. Ya'ni Maugli hayvonlar orasida yashasa ham, insonlarga xos bo'lgan fazilatlarini saqlab qolishga harakat qilgan shaxs timsoli. U ikki olam – hayvonot olami va odamlar dunyosi, tabiat va sivilizatsiya o'rtasidagi inson sifatida tasvirlangan. Asardagi boshqa qahramonlar: Bagira donishmandlik va erkinlik ramzi, Balu tarbiya va bilim timsoli, Sherxon esa qo'rquv, kuch va tahdid ramzi sifatida tasvirlangan. Hikoyada ilgari surilgan do'stlik, jasorat, vatan, o'zaro mehr-oqibat va o'zlikni anglash singari umuminsoniy g'oyalar, ayni damda milliy qadriyatlar ham hisoblanadi. Adabiyot muallimi o'quvchilarining fikrlash tarzini savol va topshiriqlar ko'magida mana shu haqiqatlarni anglashga yo'naltirishi taqozo etiladi. Masalan: "1. Aytingchi, hikoyada Maugli taqdiri shakllanishidagi Bagiraning o'rni va vazifasi qanday tasvirlangan? Buni siz nimalarda ko'rdingiz? 2. Balu timsolining bo'ri bolalari va Maugli hayotidagi ahamiyati nimadan iborat, nima deb o'ylaysiz? 3. Sherxonning o'zini tutishlariga, aytgan gaplariga qarab shaxsiga baho bering. U qanday odam timsoli? 4. Chiyabo'ri Taboqining xarakteri va tutumlariga diqqat qiling. Uning xarakteri sizda o'ziga nisbatan qanday munosabat uyg'otdi?" va hk. Bu savol va topshiriqlarni o'qituvchi **Edubaza.uz** platformasiga kirib u yerda asar mazmuni asosidagi suratlar bilan qiziqarli materialga aylantirishi va ko'rsatma shaklida ekranda namoyish etishi mumkin.

"Maugli" asarining janrini: shakl bo'yicha – hikoya; mazmunan – sarguzasht (qahramon har xil to'siqlarni yengib o'tadi) va turi bo'yicha – ertak yoki fantastik (gapiruvchi hayvonlarning mavjudligi) asar deyish mumkin. Buni o'qituvchi o'zi uchun bilib qo'yishi shart.

Muhokama. Bu sarguzasht-hikoyadan olingan parchani o'rganish jarayonida o'quvchilar oldilariga qo'yilgan dasturiy talablardan yana biri: *"Asar asosida ishlangan san'at asarlari (tasviriy san'at, kino va multfilm)ning asar syujetidagi voqea yoki obraz (obrazlar)ni ochib*

berishdagi ahamiyatini bilish va ularni taqqoslash"ni bajarishlari uchun o'qituvchi hikoya mazmuni asosida yaratilgan badiiy [3] va multiplikatsion[4] filmlarni ham ko'rsatmali material sifatida oldindan tayyorlab qo'yishi kerak bo'ladi. O'qituvchi o'quvchilarga mazkur asarning uch shakli: qog'oz-yozuv (darslikdagi), kino va multfilm (internet orqali) variantlari manbasini berishi shart. O'quvchilar asarning uchala variantini ziyraklik bilan taqqoslashlari uchun uy vazifasi sifatida mazkur darsni boshlashdan oldin ham, ikkinchi va uchinchi bandlari uyda o'qish uchun topshirilganda ham berib yuborishi yoki alohida eslatib o'tishi maqsadga muvofiq bo'ladi.

Gap shundaki, muallim o'quvchilariga kinoni ham, multfilmni ham shunchaki voqealar rivojini kuzatish uchun emas, balki adabiy ta'limning maqsadidan kelib chiqqan holda asarning har ikkala variantini yozuvli matn bilan taqqoslash uchun berilayotganini ta'kidlashi joiz. Bu kabi taqqoslash uchun o'qituvchi yo'naltiruvchi savol-topshiriqlar tuzishi va ularni xattatxtaga yoki o'quvchilarning ish daftariga yoxud telegram guruhiga yozib qo'yishi kerak bo'ladi. Shunda o'quvchilarning e'tibori uyga topshirilayotgan bu vazifaning mohiyatiga qaratiladi. Ya'ni o'quvchilar asarning ertangi tahlilida kino yoki multfilm bilan bog'liq shu savol-topshiriqlar ustida alohida ishlashini his etib o'qiydilar, tomosha qiladilar:

1. Mauglining tashqi ko'rinishi kitobda qanday tasvirlangan (*qorachadan kelgan, endigina atak-chechak qilishni o'rgangan, qip-yalang'och, jajjigina, do'mboqqina bolakay*)? Bu tasvirga kinoda to'liq amal qilinganmi? Bu tasvir multfilmda qanchalik aniq ifodalangan?

2. Asar matnida Maugli (*hech narsadan cho'chimaydi, hali sochi ham yo'q, bo'ring ko'zlariga qo'rqmay tikiladi, unga kulib qaraydi*)ga tegishli tasvirlar; Ota Bo'ri (*qayerda ensasi qotib, qayerda g'azab bilan, zarur bo'lib qolganda tuxumni ham darz ketkazmay tishlay oladigan, ko'zlaridan g'azab chaqnab turgan*)ning tasviri bilan bog'liq gaplar; Ona Bo'ri xarakteriga xos (*sipolik va mehribonlik aks etgan o'rinlar, uning zulmat ichida ikki ko'kimtir oyga o'xshash ko'zlari*) bo'lgan sifatlari tasviri; xushomadgo'y Taboqining (*hurpaygan dumli pastakkina bo'yi, qayerda xushomadgo'ylik qilganlari, qayerda ming'illab gapirgani, tirjayib yerga o'tirib, suyakni qirsillatib g'ajiy ketishi, bo'rilarining xijolat chekkanlarini ko'rib, ich-ichidan quvonishi, zaharxanda ohangda ustomonlik bilan, chiyillagan ovozda gapirishi*); Sherxonning (*alamzada, qisqa-qisqa na'rasi, na'rasining bo'g'i irillashga aylanishi, alamzada irillashi, o't chaqnab turgan ko'zlari*) xarakteriga xos bo'lgan jihatlari tasviri; Akellaga xos bo'lgan (*kuchli va chaqqon, to'daning yetakchisi, so'qqabosh kabi*) sifatlari; Balu (*tanbal keksa, orqa oyoqlarida tik tura oladigan, bo'ri bolalarini changalzor qonunlariga o'rgatadigan, faqatgina yong'oq, asal va ildizlar bilan ovqatlanganligi tufayli ko'ngli qayerni tusasa, shu yerda sanqib yurardigan*)ning tasviri, Bagiraning (*tim qora terisida oq nuqtalar oy yog'dusida qora selonga chizilgan oq hoshiyalardek jilvalanishi, jasurligi, yarador fildek dovyurakligi bilan butun jungliga dong'i ketganligi, miyovlagan ohangda*) gapirishlari qanday tasvirlanganu badiiy film va multfilmda bu holat hamda vaziyatlar qanchalik yorqin aks etganligiga e'tibor qiling. Taqqoslang.

3. Jungli tabiati tasviri (*ko'kda charaqlab turgan oy Bo'rig'orning og'zini yoritib yuborgan; bu, yuzlab bo'rilar yashirinishi mumkin bo'lgan va katta-katta xarsangtoshlar bilan qoplangan tepalik va hk.lar*) asar matnida va filmlarda qanday ifodalangan? Diqqat bilan kuzating: badiiy asar va uning mazmuni asosida yaratilgan har ikkala san'at namunasida matndagi tasvir bilan mutanosiblik qanchalik saqlab qolingan?

4. Qahramonlarning yuz ifodalari, gapirishlari va o'zlarini tutishlari ekranda ham matndagidek aks etganmi?

Bu savol-topshiriqlar o'qituvchiga namuna sifatida berilyapti. Muallim ularni sinfdagi o'quvchilari imkoniyatlaridan kelib chiqib soddalashtirishi yoki vaziyatga qarab murakkablashtirishi mumkin, albatta. Ijodkor o'qituvchilar internet orqali **MagicSchool.ai**, **Eduaide.ai**, **Diffit**, **Genially.com** singari platformalarga murojaat qilib mavzuga doir interaktiv dars ishlanmalaridan, **Flippity.net**, **Learningapps.org** **Wayground.com**, **Tarsiamaker.co.uk** kabi platformalarga talab-topshiriqni mantiqan va mazmunan to'g'ri belgilab murojaat qilish orqali

o'quvchilarni qiziqtiruvchi raqamli topshiriqlar, har xil o'yinlar tizimidan oqilona foydalanishlari mumkin. Albatta, bu tutumlar adabiyot o'qituvchisidan ingliz tili yoki internet-tarjimonlardan oqilona foydalanishni taqozo etadi.

O'quvchilarga berilgan savollar va har xil qiziqarli-raqamli topshiriqlar ularni o'z-o'zidan kinoni ham, multfilmni ham shunchaki tomosha qilishga yo'l bermaydi. Tomosha paytida ularni ziyraklikka undab turadi. O'qituvchining bu tutumi adabiy ta'limning maqsadiga xizmat qilgan holda o'quvchilar shaxsida bir qator ijobiy sifatlarni shakllantiradi, ayni zamonda, o'ziga xos ko'nikmalarning egallanishiga ham asos bo'ladi. O'qituvchi keyingi darsda shu savollar ustida ishlashlarini ta'kidlab qo'yishni unutmasa, kifoya. U yog'ini o'quvchilar o'zlari har biri qo'lidan kelganicha va aqli yetganicha bajarib keladi. Bu taqqoslash jarayoni uchala dars uchun ham birdek xizmat qiladi. Ya'ni mazkur savol-topshiriqlar uchala qismdagi voqea-hodisalar tasviri misolida o'rtaga tashlanishi va o'quvchilarning javoblari olinishi maqsadga muvofiq bo'ladi.

Ma'lumki, asarini, u nasrda bo'ladimi, nazmdami, har bir ijdkor o'z iqtidori, iste'dodi, bilimi, saviyasi, tajribasi, dunyoqarashining kengligi va ma'naviyatining sog'lomligi darajasiga asoslangan holda yaratadi. Yozilganlarning mazmun-mohiyatiga kirish, undagi yetakchi fikrlar, ilgari surilgan haqiqatlarni anglash har bir kitobxonning, maktab adabiy ta'limini tashkil etish jarayonida esa adabiyot o'qituvchisining kasbiy kompetentligi, kasbi va o'quvchilariga muhabbati, bilimi, istalganlarni o'quvchilariga qay darajada yetkaza bilishiga bevosita bog'liq bo'ladi. Ijodkor badiiy yaratig'i bilan o'qirmanni, o'qituvchi esa shu bitik bilan tarbiyalanuvchilarini, avvalo o'zining, qolaversa ijodkorning darajasiga ko'tarilishiga xizmat qiladi. Shu ma'noda, adabiyot darslari – ko'ngil darslarini tashkil etishda o'qituvchining ham, ijodkorning shaxsiy sifatlari muhim ahamiyat kasb etadi.

O'rni kelganda shuni aytib o'tish joizki, kechagi jamiyatda o'quvchi *ijrochi* – o'qitilishi kerak bo'lgan obyekt edi. Mustaqillikning dastlabki yillarida o'quvchilarni *ishtirokchi* – subyekt darajasiga ko'tarishga harakat qilindi. Bugungi o'quvchilar esa *iste'molchi* – bilimlarni o'zlashtirishga ehtiyojmand, talabgor darajasiga ko'tarilmoqda. Albatta, bugun ham ta'lim amaliyotida, xususan, davlat umumta'lim maktablari (prezident va ijod maktablari bundan mustasno, albatta) amaliy faoliyatida o'quvchilar orasida ijrochilar ham, ishtirokchilar ham, iste'molchilar ham mavjud. Bu holat o'qituvchilarning kompetentlik darajasi bilan bog'liq.

Bugun iste'molchi darajasiga ko'tarilayotgan o'quvchilar – dunyo va jamiyatdagi o'zgarishu rivojlanishlarning, texnika-texnologiyalarning taraqqiyoti kechimida o'z o'rnini belgilab olish kerakligiga aqli yetgan, buning uchun o'qish zarurligini anglagan tarbiyalanuvchilar. Ularni bunga hayot, jamiyat va ilm-fan taraqqiyoti majbur qilyapti. Shu ma'noda, o'qituvchilar, xususan, adabiyot muallimlari o'quvchilarning hayotiy ehtiyojini qondira oladigan, uni shu faoliyatga to'g'ri yo'naltira biladigan darajada kompetentli bo'lishga majburlar. Muallimlarning bilimi, saviyasi, dunyoqarashi va ma'naviy to'kisligi, ayni paytda raqamli texnologiyalardan oqilona foydalana bilishi nafaqat har bir o'quvchi, balki shu o'quvchilar timsolida butun boshli millat kelajagi taraqqiyotining asosidir. Bugun iste'molchi – bilimga talabgor bo'lgan oz sonli o'quvchilar maktab ta'limidan qanoatlanmay repetitorlarga qatnashi zamirida mana shu haqiqat mavjud.

Adabiyot o'qituvchisi mazkur asarni o'rganishdan oldin o'zi uchun bilib qo'yishi kerak bo'lgan ma'lumotlardan yana biri turkiy xalqlarning bo'riga munosabati, urg'ochi bo'rini o'zlarining ajdodlari deb hisoblaganlaridir. Aytish joizki, ayrim (masalan, Shimoliy Kavkaz)dagi turkiy xalqlar odatiga ko'ra, agar bolaga bo'rining yuragi yoki jigari yedirilsa, bola kuchli va mard bo'lib o'sadi. Kasal bo'lgan bola bo'rining po'stiniga o'ralsa yoki oyog'i tagidan o'tkazib olinsa, shifo topadi va hk.

Bundan tashqari, beshikka bo'ri terisidan qilingan po'stin bo'lakchasi yoki bo'ri og'zidagi suyakni osib qo'yish irimi ham bo'lgan. Momolar bo'ri junidan yasalgan kokilni, bo'ri suyagi, teshilgan oshig'i yoxud tirnoqlarini boylab, beshikka ilib qo'yishgan. Turkiy xalqlar nazdida bo'ri

har xil ins-jinlarning, yovuz ruhlar va shaytonning ashaddiy dushmani hisoblangan. Qariyalar gapiga ko'ra, "agar bo'rilar bo'lmaganida, ins-jinlar va shaytonlar ko'payib ketardi". Ma'lum bo'lishicha, bo'rining ko'zlari pirpiramaydi, shuning uchun tirik jonzorlar ichida faqat bo'rigina shaytonni ko'ra oladi. Shaytonlar va ins-jinlar bo'ridan qo'rqadilar, bo'ri terisidan tikilgan po'stin yoki bo'ri terisi osib qo'yilgan uyga kirmaydilar. Shuningdek, ajdodlar yo'lda bo'rini uchratishsa, buni yaxshilik alomati deb hisoblaganlar.

Slavyan xalqlarining urf-odat va marosimlarida ham bo'ri timsoli uchraydi. Masalan, avarlarda dehqonchilikda birinchi egat bayrami paytida "yasangan bo'ri" ma'lum xatti-harakatlarni bajarib, yerni hosildor bo'lishini ta'minlagan. Kavkazdagi turkiy xalqlar og'zaki ijodida ona bo'ri yoki bo'rilar oilasida katta bo'lgan odamlar haqidagi afsonalar uchraydi. Rivoyatlarda ayrim turkiy qabilalarning ajdodlari "osmonli ona bo'ridan" tug'ilganligi haqida so'z yuritiladi. Bo'rining boshi qadimgi turklarning bayrog'ida tasvirlangan bo'lib, dushmani larzaga keltirgan va hk. [5].

Ayrim turkiy xalqlarning an'anaviy e'tiqodlari va epik asarlarida bo'ri bugungi kungacha e'zozlanadigan hayvon hisoblanadi. Bo'ri – turkiy tillarda qashqir, bo'ri; mo'g'ullarda – shino yoki chino deb ataladi. Qadimgi turklar bo'rini Ko'k Kurt deb atashgan. "Ko'k" – moviy, ko'k, osmonli. Kurt – qutulish, biron narsadan xalos bo'lish, qutqarish. Ya'ni, moviy bo'ri – turkiy xalqlar uchun muqaddas hayvon, Osmon Xudosi – ularni nobud bo'lishdan asrab qolgan Ko'k Tangrining elchisidir. Turkiy xalqlarda bo'rining tishi, ayniqsa qoziqtishi, ko'z tegishiga qarshi tumor rolini bajargan. Bo'ri tishlari, tirnoqlari, terisi balo-qazolardan saqlaydigan tumor sifatida yangi tug'ilgan chaqaloqlarning beshigiga boylangan, ayrim urug' va qabilalarda bugungi kungacha ham tumor sifatida bolalar va kattalarning ust-boshlariga taqib qo'yiladi, devorga osiladi va hq. Bugungi kunda bunday tumorlarni o'zbek bozorlarida ham uchratish mumkin [5].

Angliyalik yozuvchisi Redyard Kipling qalamiga mansub "Jungli kitobi" nomli hikoyalar to'plamidan olingan "Maugli" sarguzasht-hikoyasida tasvirlangan bo'rilar timsoli ham, ularning tabiatiga xos xususiyatlarning batafsil tasvirlanishi ham hind xalqi tarixida bo'rilarning o'ziga xos o'rni va ahamiyati borligiga ishoradir. Darsda o'qituvchi va o'quvchilar asarning uch xil variantidagi o'ziga xosliklarni muhokama qilish jarayonida mana shu bilimlarga ham o'rniga qarab murojaat qilishi mumkin. Asarning o'quv-didaktik tahlilida o'quvchilar o'zaro fikr almashadilar. Bu jarayonda o'qituvchi o'quvchilariga quyidagi savol va topshiriqlar bilan murojaat qilishi mumkin. Ularning yuqorida sanab ko'rsatilgan raqamli texnologiyalar imkoniyatlaridan oqilona foydalangan holda tizimlashtirilishi esa dars samaradorligining garovidir. Bu ham bevosita adabiyot muallimining kompetentligiga borib taqaladi:

1. O'rmon hayoti haqida ko'rgan kino yoki multfilmingizda nimalar gavdalantirilganligini eslashga urinib ko'ring. O'rmondagi hayvonlar hayoti va ularga daxldor asosiy xususiyatlarni sanab ko'rsating.

2. Yovvoyi hayvonlar hayoti bilan uy hayvonlari hayotini taqqoslang. Har ikki jonvorlarning turmush tarzidagi o'ziga xos xususiyatlarini sanab bering.

3. Taboqi ismli chiyabo'ri xarakteriga xos xususiyatlarni ajratib sanab bering. Nima deb o'ylaysiz, uning xarakteriga xos bo'lgan bu jihatlari fazilatmi, illatmi? Buni qanday aniqladingiz? Fikringizni asoslashga urinib ko'ring.

4. Nima deb o'ylaysiz, Taboqi bolalarini maqtaganda bo'rivachchalarning ota-onasi nima uchun hijolat bo'lishdi? Bu ularga xos qanday sifatdan dalolat beradi? Taboqi bu ishni nima uchun qildi deb o'ylaysiz?

5. O'ylab ko'ringchi, Sherxonning ov joyini o'zgartirganidan Ota Bo'ri nega darg'azab bo'ldi? Ayni shu holat Ota Bo'ri tabiatiga xos bo'lgan qaysi jihatlarni namoyon qiladi?

6. Asarda Ota Bo'ri tomonidan inson barcha mavjudotlar ichida eng nozigi va ojizi sifatida e'tirof etilgan. Sizningcha, u nimaga asoslanib shunday dedi? U haqmi? Fikringizni asoslang.

7. Ota bo'rining odamga hujum qilish ovchi sha'niga mos kelmasligi haqida fikriga nima deysiz? Ayting-chi, "ovchi" deyilganda kim yoki nima nazarda tutilayotir? Insonlar ham hayvonlarni ovlash jarayonida Ota Bo'ri kabi fikrlashadimi? Buning sababi nimada deb o'ylaysiz?

8. Sherxonning odam bolasini unga berish haqidagi talabiga Ona Bo'rining bergan javobini qayta o'qing. Bu haqda qanday fikrdasiz? Nega Ota yoki Ona bo'ri Sherxon qahridan qo'rqib, odam bolasini unga topshirishmadi? Bu, Sizningcha nimadan dalolat beradi?

9. Sherxon nega Ota Bo'ri bilan emas, aynan Ona Bo'ri bilan olishishdan hayiqdi deb o'ylaysiz? Sherxon qo'rquviga sabab faqat Ona Bo'rining dovyurakligi tufayli "iblis" laqabini olganimi yoki boshqa sabablar ham bo'lishi mumkinmi? Fikringizni izohlang.

10. Esilasangiz, Chag'alzor yoki to'da qonunlaridan misollar keltirilgan. Hayvonlarning ham ma'lum qoidalarga bo'ysunib yashashi Sizda qanday taassurot uyg'otdi? Javoblaringizni asoslang.

11. Mauglining to'dada qolishini yoqlab chiqqan ota-ona bo'rilar, Balu va Bagira singari yovvoyi hayvonlarning shaxsiga baho bering. Har biring o'z tutumidan maqsadi nima ekanini aniqlashga urinib ko'ring. Fikringizni asoslang.

12. Marglining to'dada qolishini yoqlab qiy-chuv qilgan boshqa bo'rilar bilan ota-ona bo'rilar, Balu va Bagirani taqqoslang. Ularning farqi nimada deb o'ylaysiz? Fikringizni asoslang.

13. Akelaning quyidagi gaplariga diqqat qiling: *«Biz yaxshi ish qildik! Odamlar va ularning farzandlari aqlli maxluq. Vaqti kelib, u bizning tengsiz ko'makdoshimiz bo'lib qolishi turgan gap»*. Bu fikrga o'z munosabatingizni bildiring.

14. Quyidagi gapga diqqat qiling: *«Go'dakni olib ket. Uni Erkin xaloyiq farzandlari nomiga munosib qilib tarbiyala»*. Bu gapni kim aytdi, Sizningcha? Undagi *«erkin xaloyiq»* iborasi nimani anglatishi haqida o'ylab ko'ring. Siz hayvonlar va odamlarning erkinligini qanday tushunasiz?

Albatta, bu savol-topshiriqlarga sinfdagi hamma o'quvchilar javob berishlari shart emas. Ayrim javobi topilmagan savollarni, bajarilishi uddalanmagan topshiriqlarni o'qituvchi ochiq qoldirishi maqsadga muvofiq bo'ladi. Gap shundaki, adabiy ta'lim uchun o'quvchilar oldiga asardagi yetakchi masalalar, hayvonlar olamiga xos bo'lgan qadriyatlar, o'zaro oqibat, yaxshilik va yomonlik, erk va mustaqillik, insonlar va yovvoyi hayvonlarga xos bo'lgan sifatlar orasidagi o'xshash hamda farqli jihatlar, fazilatlar va illatlarni farqlashga yo'naltiruvchi, mustaqil va mantiqli fikrlashga, fikr-xulosalarini asoslashga undovchi vazifalarning qo'yilishi – muhim. Oldilariga qo'yilgan savolga javob topish yoki topshiriqni bajarish uchun o'quvchilarning o'yg'a tolislari, garchi javob bera olishmasa-da, adabiy ta'limda katta ahamiyat kasb etadi. Bu savol yoki topshiriqlarda ko'tarilgan masalalar o'quvchilarning ongida, ruhiyatida qoladi. Ular bu haqda darsdan keyin o'ylab yurishlari mumkinligi ham ehtimoldan holi emas.

Sinfdagi o'quvchilar imkoniyatlaridan kelib chiqib ularni soddalashtirish yoki murakkablashtirish ham o'qituvchining ixtiyorida, albatta.

Asarning ikkinchi qismi [Yo'ldoshev, 2024, 56–64-b.] keyingi darsgacha o'qib kelish uchun uyga vazifa sifatida topshiriladi. Mazkur asarni o'rganishga rejalashtirilgan ikkinchi dars shu paytgacha o'tilgan darslardan ma'lum darajada farqlanadi. E'tibor qaratilishi joiz bo'lgan narsa shuki, ayrim o'quvchilar Maugli haqidagi kino yoki multfilmni ko'rganlaridan keyin asarni o'qigilari kelmay qolishi mumkin. Sababi – ularning o'qish tezligi asarning mohiyatiga chuqurroq kirish imkoniyatini bermaydi. Talab darajasida o'qilmagan har qanday matnni o'qib tushunish va undan zaqlanish minimal darajada bo'ladi. O'qituvchi buni inobatga olishi va har qanday vaziyatga tayyor turishi kerak bo'ladi.

Asarni sinfdan muhokama qilishda o'quvchilar dasturning: *«Asar voqealarini tizimlashtira oladi va ularni muammoli tahlil qila oladi»* tarzidagi talabga javob bera olishlari uchun o'qituvchi mazkur bo'lim asosida muammoli savol yoki muammoli topshiriq tayyorlab qo'yishi maqsadga muvofiq bo'ladi. Tabiiyki, bu jarayonda ham o'qituvchi sun'iy intellektga murojaat qilishi mumkin.

Ikkinchi darsda ikkinchi bo'lim mazmuni asosida tayyorlangan **muammoli masalalar** ustida ishlanadi:

- 1) *"Maugli junglida qolishi, odamlar orasiga ketmasligi kerak edi"*;
- 2) *"Erkinlik uchun kurash odamning qudratligi timsoli emas"*;
- 3) *"Haqiqiy oila qon bilan emas, mehr bilan belgilanadi"*.

Qo'yilgan bu muammolar ham o'qituvchiga bir namuna sifatida taqdim etilgan. O'qituvchi yuqoridagi elektron manbalardan har xil mazmundagi muammolarni topishi yoki **Edubaza.uz** platformasida o'quvchilarining imkoniyatlariga moslashtirib o'zi shu kabi muammoli savol yoki topshiriqni yaratishi ham mumkin. O'qituvchi ularni o'quvchilarining imkoniyatlariga qarab soddalashtirishi yoki murakkablashtirishi ham mumkin. O'quvchilar oldilariga qo'yilgan birinchi muammoli masalaning yechimini izlash jarayonida Maugli shunday qilsa, nimalar o'zgarishi mumkinligini, unda odamlilik sifatlarining uyg'onayotganligi, odamlikka xos bo'lgan tuyg'ular baribir qachondir uni insoniyat orasiga tortishini aytishlari mumkin. O'quvchilar Maugliga – yovvoyi hayvonlar orasida, bo'rilar tarbiyasi bilan katta bo'lgan bolaga odamlar orasida yashash ham oson bo'lmasligi borasida o'z aqliy imkoniyatlari darajasida soddagina mulohaza yuritishlari va shaxsiy xulosalarini chiqarishlari tabiiy. Har ikkala holatda ham Mauglining keyingi hayoti qanday kechishini bolalar tasavvurlari mahsuli bo'lmish ijodiy ishlari mazmunida bilish mumkin.

O'quvchilar oldiga qo'yilgan har qanday muammo ularni mustaqil-mantiqli fikrlashga yo'naltiradi. O'quvchilarning har biri Maugli ketmasa nimalar bo'lishini, to'dada nimalar qilishi mumkinligini o'zlaricha tasavvur qilishlari tabiiy. O'qituvchi tomonidan berilgan qo'shimcha savol yoki topshiriqlar ko'magida junglida qolishining ijobiy va salbiy tomonlarini ochishga undaladilar. Muammoning yechimi qanday bo'ladi – bu har bir sinfdagi o'quvchilarning intellektual imkoniyatlari bilan bog'liq bo'ladi. Ya'ni kimlardir uning qolaverishi kerakligiga to'xtaladilar, qay bir o'quvchilar uning ketishi to'g'ri ekanini birgalashib yechim sifatida taqdim etadilar va muammoning yechimi borasida umumlashgan holda bir to'xtamga keladilar. Muammoning yechimi qanday bo'lishidan qat'i nazar o'quvchilarning fikrlari qanchalik mantiqli ekanligi, qanday hayotiy va badiiy asoslarga, jungli qonunlariga qanchalik monand ekanligi bilan belgilanadi va baholanadi. Shu tariqa ularda muammo va uning yechimlari borasida tasavvur paydo bo'ladi va uni yechish bilan bog'liq ko'nikma shakllana boradi.

Shuni alohida ta'kidlash joizki, adabiy ta'limda badiiy asarlar mazmuni asosida chiqariladigan mutlaq haqiqat yo'q. Har qanday badiiy asar tahlili asnosida o'quvchilar mulohaza yuritib, o'z fikrlarini aytib, qarashlarini asardan misollar keltirgan holda asoslab va dalillab berayotgan ekan, mana shu har bir o'quvchining o'z badiiy haqiqati bo'ladi. Bu haqiqat o'qituvchiga yoki boshqa bir shaxslarga ma'qul kelishi yoki yoqishi shart emas. Adabiyot o'qituvchisi o'quvchilarining badiiy haqiqati bilan hisoblashishi shart. Mabodo, o'quvchi chiqargan xulosa-haqiqat odamiylik mezonlariga mutlaqo zid bo'lgan taqdirda ham o'qituvchi uning shashtini qaytarmasligi, xulosasini sinfdagi boshqa o'quvchilar hukmiga havola qilgani adabiyot o'qitish metodikasi ilmining, maktab adabiy ta'limining maqsadiga muvofiq bo'ladi. Har bir adabiyot o'qituvchisi mana shu haqiqatni yaxshilab ham ruhiyatiga, ham ongiga joylab olishi maqsadga muvofiqdir.

Agar *"Erkinlik uchun kurash odamning qudratligi timsoli emas"* nomli "qitiqllovchi" muammo tanlansa, Maugli bu borada ham albatta g'alaba qozonishi mumkinligini, chunki unda har qanday hayvondan farqli o'laroq aql, g'urur va sha'n borligini, buning ustiga, u bo'rilar oilasida dovyurak etib tarbiyalanganligini aytib fikrlarini asoslashar. Gap shundaki, ruhan qudratli bo'lmagan inson uchun erkinlikning ham, qullikning ham farqi yo'q. Chiyabo'riga o'xshab qornidan boshqa tashvishi bo'lmay, har kimga yaltoqlanib yashayveradi. Maugli esa hech qachon bunday yasholmasdi. Qudratli kishilargina erk uchun, mustaqillik uchun kurasha biladilar. O'quvchilarning ichki muvozanatini buzishga qaratilgan mazkur teskari muammoning mohiyatiga kirgan o'quvchilar bu haqiqatni anglab yetadilar. Mauglining g'alabasiga ishonch bildiradilar.

Buni ham bevosita dars jarayoni ko'rsatadi, albatta. Oldilariga qo'yilgan har qanday muammoning yechimi jarayoni o'quvchilardan mustaqil va mantiqli mulohaza yuritishni, hech qayerda yozilmagan haqiqatlarni kashf etishni va qarashlarini asoslashni taqozo etadi. O'quvchilarning shu jo'ngina qarori, xulosasi adabiy ta'lim uchun muhim ahamiyat kasb etadi.

Uchinchi muammoli masala: *“Haqiqiy oila qon bilan emas, mehr bilan belgilanadi”* tanlanganda ham do'stlik, do'stlarning o'zaro mehribonligi, o'zaro oqibati bilan baribir g'alaba Maugli tomonida bo'lishini o'quvchilar anglashar va bu borada fikrlashib bu muammoli masalaning ham yechimini topishar. Bu kabi natijadan o'quvchilarning o'zlari ham g'alaba nashidasini tuyadilar va bu muvaffaqiyatlari ularning keyingi faoliyatiga asos bo'lishi mumkin. Chunki g'alaba nashidasi yoqimli va insonda o'ziga yoqimli bo'lgan bu hisni qayta-qayta tuyish ehtiyoji mavjud. Shu ehtiyoj o'quvchilarni yangi g'alabalar va kashfiyotlar sari undaydi. Dars jarayonini yanada qiziqarli tashkil etish uchun zamonaviy o'qituvchi asardagi voqealar tasvirini 360 darajali realistik 3D tasvirga aylantiruvchi *Luma.ai, Skybox.ai, Meshy.ai, Krea.ai* kabi sun'iy intellekt platformalarining xizmatlaridan foydalanishi mumkin.

Angliyalik yozuvchisi Redyard Kipling qalamiga mansub “Jungli kitobi” nomli asardan olingan uchinchi parcha [Yo'ldoshev, 2024, 65–74-b.] ham uyda o'qib kelinadi va sinfda muhokama qilinadi. Darslikning “Keling, suhbatlashamiz” ruknida bob mazmuni asosida tahlil uchun taqdim etilgan savol-topshiriqlar ustida hamkorlikda ish boshlanadi: «1. Mauglining odamlar tilini ham tez o'zlashtirishiga sabab nima deb o'ylaysiz? 2. Maugli nima uchun odamlarni ahmoq hisoblab, “kulrang maymun” deb baholagan bo'lishi mumkin? 3. Maugli odamlar orasida: «...bu ishlarning barchasi meni ko'rikdan o'tkazgan To'dadagilarning harakatiga juda ham o'xshab ketadi! Men chindan ham odamzod ekanmanmi, chinakam odamga o'xshashim kerak!» degan qarorga kelgan edi. O'ylab ko'ringchi, nega u bu qarorida qat'iy turmadi? 4. Messuaning Maugliga birdan ijobiy munosabatda bo'lishiga asosiy sabab o'g'lini kichikligida yo'lbars olib qochganimi yoki bunga boshqa sabablar ham bor deb o'ylaysizmi? 4. Kohin va Baldeo singari obrazlar tasviri qanday xarakterdagi insonlarni ko'rsatib beradi? 5. Mauglining: “Kishilar gaplashadigan tilni tushunmasang, odamman deb yurishning nima foydasi bor?” tarzidagi o'yiga diqqat qiling. Bu fikrning mag'zini chaqing. 6. Kulrang Og'aning «Bo'ri ekaningni unutib qo'y-maysanmi? Odamlar seni o'z qarindoshlaringni unutib yuborishga majbur qilmasmikinlar?» tarzidagi xavotiri, Sizningcha, qanchalik o'rinli? Maugli shunday qilishi mumkinmi, nima deb o'ylaysiz? 7. Mauglining Sherxonni o'ldirishdan asosiy maqsadi qasos olish edimi yoki bunga boshqa sabablar ham bor deb o'ylaysizmi? Ularni sanab bering. 8. Maugli Sherxon haqida: «...u ovqatlandimi, yo och qorin bilan ov qilmoqchimi?» – deb so'radi. Nima deb o'ylaysiz, Sherxon och bo'lganda, Maugli u bilan kurashga chiqarmidi? Nega shunday deb o'ylaysiz? 9. Mauglini eng og'ir vaziyatlarda qo'llab-quvvatlab turganlarni sanang. Ular nega shunday qilgan bo'lishi mumkin? 10. Sherxonni yo'q qilish rejasini tuzgan Mauglining zehniga baho bering. Bunda unga qaysi ko'nikmalari yordam berdi deb o'ylaysiz? 11. Asarda: «Shu payt Rama bir qoqildiyu qandaydir yumshoq narsani bosib o'tdi», degan jumla bor. Sizningcha, bu yumshoq narsa nima bo'lishi mumkin? Nega shunday deb o'yladingiz? 12. Asarda Maugli tilidan aytilgan: «O'tgan safar odam bo'lganim uchun haydaldim. Bu gal esa meni bo'ri deb quvlamoqdalar», degan jumla bor. Nima deb o'ylaysiz, bu gap nimasi bilan Mauglining nafsoniyatiga tegdi? Bu gapning zamirida qanday haqiqat bor? 13. Bo'rilar: «Qonunsizlik jonimizga tegdi! Yana qadimgidek Erkin xaloyiq bo'lib qolaylik!» deganda nimani nazarda tutishgan, sizningcha? 14. Ayting-chi, Maugli nima uchun odamlar orasida ham, hayvonlar orasida ham qololmadi? Fikringitzni asoslang. Bu ish jarayonida ham o'qituvchining raqamli texnologiyalar yordamiga murojaat qilishi o'quvchilarining adabiyot darslariga bo'lgan qiziqishlarini orttirishi, ularni sun'iy intellekt xizmatlaridan oqilona foydalanishga yo'naltirishi tabiiy.

Hikoya mazmuni bo'yicha: *“O'qilgan asarlar asosida ijodiy (esse, taassurot, ertak, hikoya va boshq.) ishlar yaratadi”* tarziidagi dasturiy talab esa uy vazifasi sifatida ham, darslikda taqdim

etilganidek loyiha ishi shaklida ham bajarilishi mumkin. Bu vazifa har uchala dars oxirida uch xil shakldagi uy vazifasi sifatida ixtiyoriy ravishda, albatta, ya’ni tanlash imkoniyati bilan beriladi: 1) “Mauglining bo’rilar oilasiga kelib qolishi” mavzusida esse yozish; 2) “Maugliga maktub” yo’llash; 3) “Asardagi menga yoqqan sahifa” mavzusida taassurot insho yozish; 4) “Mauglining keyingi hayoti” mavzusida hikoya yoki ertak yaratish.

O’quvchilarini bir xillikdan yoki takrorlardan zerikib qolishini istamagan mahoratli o’qituvchi dars jarayonini – asarning o’quv-didaktik tahlilini samaraliroq tashkil etish uchun kino va multfilmdan savol va topshiriqlarga daxldor epizodlarni ekranda namoyish etishi mumkin. Yoki asardan shu vazifalarni bajarishga asos bo’ladigan o’rinlarini o’zi qayta o’qib berishi mumkin. Albatta har ikkala holatda ham zarur o’rinlarni oldindan belgilab, tayyorlab qo’yish, o’quvchilarni mustaqil va mantiqiy mulohaza yuritishga yo’naltiruvchi savol va topshiriqlar tayyorlab qo’yishi kerak bo’ladi.

Darslikda «O’zimiz asar yozamiz!» ruknida loyiha ishi taqdim etilgan. Unda: «*Sarguzasht yoki hajviy yo’nalishda kichik asar yozish*» vazifasi qo’yilgan. Dars oxirida o’qituvchi bu loyiha ishi borasida ham o’quvchilariga keng miqyosda tushuncha va yo’nalish berishi kerak bo’ladi. O’quvchilarga o’quv yilining boshlarida Abdulla Oripov ijodidan namunalar o’rganilgandan keyin taqdim etilgan birinchi loyiha ishi nisbatan soddaroq edi va u o’quvchilardan ortiqcha aqliy hamda ruhiy zo’riqishni talab qilmas edi. Mazkur vazifa – badiiy asar yaratish ishi ijodiy fikrlashni, kashfiyotlar qilishni, o’quvchidan fantaziyasi va xayolparastlik ko’nikmalarini ishga solishni taqozo etadi. Asarni, muqovani bezashda o’quvchilar qiynalmasliklari mumkin, lekin uni yozish – yaratish mashaqqatini qabul qilish va ijod iztiroblarini boshdan kechirgan holda birorta badiiy asar yaratish o’quvchidan ham aqlan, ham ruhan zo’riqishni taqozo etadi. Shu bois bunday loyiha ishini o’qituvchi o’quvchilariga ixtiyoriy vazifa sifatida topshirgani durust bo’ladi. Bunday vazifa ijodiy qobiliyati bor bolalarning ularga Alloh tomonidan berilgan iste’dodni qo’llab-quvvatlash va rivojlantirish uchun xizmat qiladi.

Xulosa. Xullas, adabiyot o’qituvchisi har bir darsni tashkil etishda sinfdagi o’quvchilarning aqliy-intellektual imkoniyatlaridan kelib chiqqan holda ularga mos keladigan texnologiya, metod va usullarni, o’quvchilarini ijodga yo’naltiruvchi raqamli texnologiyalarni o’zi tanlashi kerak bo’ladi. Bu o’qituvchining pedagogik mahoratiga bog’liq.

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BOSHLANG'ICH TA'LIM – POYDEVOR

MODERN TEACHING METHODS IN PRIMARY EDUCATION

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Abstract. *This article discusses the importance of modern teaching methods in primary education. The use of interactive methods, pedagogical techniques, reflection strategies, and innovative technologies in the educational process is analyzed. Their role in enhancing students' learning activity, independent thinking, and educational effectiveness is highlighted.*

Keywords: *primary education, modern teaching methods, pedagogical techniques, reflection, interactive methods, innovative technologies, educational effectiveness.*

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Annotatsiya. *Ushbu maqolada boshlang'ich ta'limda zamonaviy o'qitish usullarining ahamiyati muhokama qilinadi. Ta'lim jarayonida interaktiv usullar, pedagogik texnikalar, mulohaza strategiyalari va innovatsion texnologiyalardan foydalanish tahlil qilinadi. Ularning o'quvchilarning o'quv faoliyatini, mustaqil fikrlashini va ta'lim samaradorligini oshirishdagi roli ta'kidlangan.*

Kalit so'zlar: *boshlang'ich ta'lim, zamonaviy o'qitish usullari, pedagogik texnikalar, mulohaza, interaktiv usullar, innovatsion texnologiyalar, ta'lim samaradorligi.*

СОВРЕМЕННЫЕ МЕТОДЫ ОБУЧЕНИЯ В НАЧАЛЬНОМ ОБРАЗОВАНИИ

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Аннотация. *В статье рассматривается значение современных методов обучения в начальном образовании. Проанализировано применение интерактивных методов, педагогических техник, приемов рефлексии и инновационных технологий в образовательном процессе. Показана их роль в повышении познавательной активности учащихся, развитии самостоятельного мышления и эффективности обучения.*

Ключевые слова: *начальное образование, современные методы обучения, педагогические техники, рефлексия, интерактивные методы, инновационные технологии,*

эффективность обучения.

Introduction. It is necessary to clearly define the creative abilities of primary school students based on the level of text mastery, involving the analysis of the main methods of educational work. When using various methods in native language and reading literacy lessons, one can utilize tasks such as analytical planning, establishing cause-and-effect relationships, comparing, combining, presenting hypotheses, proving, and drawing conclusions used in the process of student knowledge acquisition. Establishing the relationship between analysis and cause-and-effect is also important in primary education. Especially in the creative process, it is necessary to take into account the importance of the mental state in the analysis-synthesis activities of students who encounter difficulties in the transition from ignorance to cognition.

In primary school native language and reading literacy lessons, it is advisable to effectively use logical conversation, heuristic, research, comparison, inductive, and deductive methods that serve to improve the spirituality of students. First, it is necessary to distinguish the concepts of method, technique, and technology by focusing on the differentiation of teaching techniques.

Regarding lesson methods, K. Khusanbaeva writes "In school practice, the method is often replaced by the method": Methods are called methods, whether they differ or not. In fact, methods are the elements that create and organize methods. For example, the problem-based learning method includes methods such as creating a problem situation, forming learning hypotheses, and proving them [Husanboyeva, 2020, 156].

K. Khusanbaeva explains the processes related to the lesson as the method of clarification, the method of proof, and the method of asking questions, noting that "The methods of forming questions and addressing students with questions form the basis of heuristic, comparative-contrastive, research, inductive, and deductive methods that guide students toward independent activity" [Husanboyeva, 2020, 159].

General Conclusion. In general, a method is understood as a teacher's attitude, speech, form of address, plan, and actions for working with students during the lesson; methods are a set of methods that allow for the easy and convenient conveyance of the teacher's information and the topic being explained. While methods depend more on the teacher's process of working with students, the method focuses on the process of conveying information clearly, conveniently, and quickly. While methods depend more on individuality, methods are based on universality.

Pedagogical technologies can be understood as a process developed to convey a lesson topic or specific information, based on a specific procedure and time: there are pedagogical technologies used to activate a specific lesson process, such as "BBB", "Sinkway", and "Intellect Map".

The teaching methods used in the process of primary school native language and reading literacy lessons include techniques, effects, and reflections that are currently actively used in foreign experience.

One of the important methods for the process of primary school native language and reading literacy lessons is the "Kaizen" method. Through this method, positive changes in students can be easily achieved.

The philosophy of "Kaizen" (continuous improvement), developed as Japan's path of development after World War II, is still used today in all spheres, including personal development.

It is a term for continuous improvement, and the definition of "Kaizen" comes from two Japanese words: "kai" and "zen" which in English means "continuous improvement". The popularity of this path, which has become a Japanese philosophy, began with the automobile manufacturer Toyota. It was this path that brought Toyota out of the recession and made it famous throughout the world [krepd.uz].

The kaizen process is carried out in only four stages:

1. The goal and how it can be achieved are determined.

2. A plan is drawn up and methods for its implementation are devised.
3. The results are verified and opportunities for improvement are identified.
4. Regular adjustments are made based on what was achieved in previous stages.

The most basic meaning of the Kaizen philosophy is that you are constantly doing something small for your goal. Kaizen philosophers say: "If you run, you will stop halfway; if you move with large steps, you will be short of breath; on the contrary, try to reach your goal with small steps every day".

This method has an aspect of dependency on the activities of students. Students usually have difficulty mastering a more difficult topic. This may eventually lead to students becoming completely disillusioned with certain subjects.

In this situation, it is necessary to pay attention to one thing: not to force students to master a complex topic, but on the contrary, to motivate the student; in this situation, it is necessary to make a lyrical retreat in the lesson and direct students to work based on the "Kaizen" method.

Another modern method widely used in global education is the "VARK model". This model is based on four activities:

1. Seeing – students learn knowledge, concepts, and truths through sight.
2. Listening – students acquire a range of skills and abilities through listening.
3. Reading and writing - students' oral and written speech is developed.
4. Mobility - students learn to engage in free and creative activity [@kreaped.uz].

The process of students' visual acquisition of knowledge and skills is suitable for those who love watching videos and enjoy presentations such as pictures, tables, and graphs. The human brain processes visual information much faster, more deeply, and more easily than plain text. If these tools are used frequently in the lesson, students' interest in the subject will increase even further.

The listening process is suitable for students who enjoy listening to lectures and audiobooks. Students with such abilities learn what they hear more easily. Students who have the ability to hear and understand remember well what is said in the film, rather than the actions of the characters and the development of events when watching the film. Therefore, various podcasts can be used in the lesson.

The process of learning through reading and writing is suitable for learners with reading and writing skills. The reason for this is that the words they read and write are easily retained in their minds. This method is used in every lesson. This is because information is better retained by the student through reading and writing.

Methods of movement are carried out in the classroom through games and competitions consisting of various movements. Getting up from their seats and performing various movements through various games greatly helps primary school students stay alert and focused during the lesson.

Experience shows that students remember interrupted actions better than completed information. Bluma Zeigarnik studied this effect within the framework of the impairment of the motivational component of memory, which subsequently became known as the "Zeigarnik Method," named after him [Zeigarnik, 1–85].

A fascinating study was conducted among students at Harvard University. According to this, a survey was conducted among students regarding whether they write down their thoughts and plans. According to the study, 98% of students do not write down any ideas. It was found that only 2% of students record their daily ideas and thoughts. Ten years later, only 2 percent of the students who wrote down their thoughts became successful businessmen. It turned out that the remaining 98% of students were employed in ordinary jobs. It can also be seen that it helps to prevent the Zeigarnik effect and distraction and to become an orderly, purposeful student.

Things that were planned to be done but remained unfulfilled, things that should have been said but remained unsaid, constantly spin in the reader's head. Before going to bed, things that

should have been done but not done during the day, or things that should have been said but not said, begin to come to mind. To prevent this from happening again, it is advisable to write down a thought, idea, plan, or important statement in the first 10 seconds as soon as a small laptop pen is nearby during a break at school, while walking on the road, reading a book, or listening to a lesson. Because if a thought is not captured immediately, it will sink to the very bottom of the brain and it will be difficult to recall it. The goal, the plan, and even the ideas that come to mind must be recorded in the first minute, which fundamentally changes the way you live and think.

The "The Snow Maiden" effect is primarily a pedagogical approach designed to motivate students who do not like the lesson process, their chosen profession, or their work. It is based on the formation of a positive attitude toward life and activity. This concept was inspired by the well-known fairy tale hero Snow White's love for the world, his love for everything, and his habit of finding positive opportunities in any situation.

In the modern educational process, many students do not show interest in lessons or are not passionate about their chosen fields. One of the reasons for this is a lack of internal motivation and pressure from the external environment. The "The Snow Maiden" effect is proposed as a solution to these problems. Its main task is to awaken students' inner curiosity, change their worldview for the better, and inspire them toward success.

For every student to perform a lesson or work with love, they must first develop a positive attitude toward themselves. Teachers and mentors play a role in this. They should inspire learners by showing the joyful aspects of the activity.

If students do not like a subject or profession, it is often due to the fact that that direction does not seem interesting to them. With the help of the "The Snow Maiden" effect, this problem is solved through engaging presentations, practical exercises, and real-life examples.

The characteristic of The Snow Maiden's protagonist is to look at everything with love and inspire others to share these feelings. Through this approach, it is explained to students how to love themselves, appreciate their potential, and enjoy the processes occurring around them. Recognizing every small achievement of students motivates them to try even harder. This increases their self-confidence.

Presenting education in engaging and interactive ways increases student engagement. For example, conducting lessons in the form of a fairy tale, organizing practical classes in the form of a project or a game. Conveying complex concepts in a simple and understandable way relieves students of confusion and increases their interest in the topic.

The "The Snow Maiden" effect is not only about changing students' attitudes toward classes or work, but also about awakening in them a desire to achieve personal success. When a student learns to love the subject, the likelihood of success in their chosen path increases. Thus, this approach helps the student not only to learn, but also to enjoy their life.

The "The Snow Maiden" effect is a philosophy of looking at life with love and affection, representing a new approach to education and upbringing. This means that future teachers sincerely love everything in the classroom: their profession, students, the classroom, classroom equipment, and so on. After that, blessings, development, and success will come through the profession.

The "Turnip vegetable" effect is used as a process of discovering an activity you like. The "turnip vegetable" effect was created to inspire students who don't like their class, profession, or work, and to help them find their own path. The essence of this approach lies in the process of initially having a negative attitude toward an activity (not liking it like a turnip vegetable), but later realizing its benefits, loving it, liking it, and thereby achieving success.

Turnip is known as a vegetable that is initially unpleasant or less desirable to many people. However, by learning about the healing effects of turnips on human health, it will be possible to enjoy and appreciate them. Similarly, students may eventually fall in love with a subject,

profession, or job that initially seemed difficult or uninteresting. The main thing is to reveal to them the benefits and inner value of this activity.

At first, it is natural that students or young people do not like any activity. This is often due to a misunderstanding of the activity, the negative experiences associated with it, or a lack of motivation. The "Turnip vegetable" effect allows students to change this attitude through time and knowledge. If the true essence of the activity is revealed to them, their interest will increase.

Students are explained the vital importance of lessons and work, especially those that seem difficult or uninteresting. For example, mathematics may seem like a difficult subject to many students, but if its importance in developing logical thinking is explained, attitudes toward it may change.

Just as it is necessary to taste turnips, prepare a dish from them, or learn about their health benefits to understand their benefits, students are taught that they should experiment in their field and take time. In the process, they learn to look at their activities from a different perspective.

To increase students' interest, the most interesting and vital aspects of the lesson or work process are emphasized. For example, it is possible to attract their attention by organizing practical classes instead of theoretical knowledge.

It is necessary to explain that the result of every activity is linked to success. For example, it is possible to dislike turnips, but if their contribution to a healthy lifestyle is clearly indicated, attitudes toward them will change. Showing the students the results of their work also awakens their enthusiasm.

Each student has individual interests and needs. Therefore, making educational approaches flexible helps students find the most interesting and important aspects for themselves. For example, someone might like the narrative aspects of history, while another might be interested in scientific analysis. Any new job or lesson may seem difficult or unpleasant at first. At this stage, you need to be patient and focus on the beneficial aspects of the process. After realizing the benefits of a student's or worker's activity, an internal enthusiasm for it arises. At this point, they move toward loving the activity. At the end of the "turnip vegetable" effect, the student can perceive the lesson, profession, or work as a hobby and achieve success in this direction.

The "Turnip vegetable" effect is an innovative pedagogical approach to gaining a positive outlook on life, overcoming negative attitudes, and achieving success. It teaches students to value things they don't like and to realize their true value. Thus, this approach is important not only in the field of education but also for achieving success in various spheres of life.

Overall, many projects developing children's intellectual abilities are being implemented and effectively utilized abroad and in developed countries. Timothy Walker's 254-page book "The Finnish Education Miracle" reveals all the secrets of Finnish education. Most importantly, the book does not use the word "method" once. The book discusses the importance of strategies and approaches in developing a child's abilities. One of these strategies is called the "joy factor," and Finnish teachers define the main goal of the lesson as bringing joy to the learning process. All school teachers view happiness as a priority goal of the educational process. The roots of success begin here [Timoti, 2023, 27].

Today, one can find many game technologies, game engines (moving games) on social networks – YouTube, Telegram, and others – and use them during the lesson, linking them to a specific topic or as a "break time" or "cheerful moment".

Ultimately, when choosing teaching methods, the teacher must apply approaches that stimulate the student's mental activity and ensure their spiritual perfection. One of the primary tasks of the educator remains the development of logical and creative thinking in the cooperation of mind and feelings, and the orientation of students toward independent learning.

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MILLIY ALIFBO TARIXI

THE UZBEK DELEGATION AT THE FIRST TURCOLOGICAL CONGRESS: ACTIVITIES AND FATE

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Abstract. This article explores the historical significance of the First Turcological Congress held in Baku in 1926, marking its centenary, with a specific focus on the activities and tragic fates of the 11-member delegation from Uzbekistan. Furthermore, the article reflects on the still-unrealized goal of absolute alphabetic unity among modern independent Turkic states and emphasizes Uzbekistan's historical debt to host the Second Turcological Congress, a vision originally proposed by the delegates a century ago.

Keywords: First Turcological Congress, Baku 1926, Uzbek delegation, unified Turkic alphabet, Soviet repressions, Jadid movement, Turkic intelligentsia, linguistics, ethnography.

BIRINCHI TURKOLOGIK KONGRESSDAGI O'ZBEK DELEGATSIYASI: FAOLIYAT VA TAQDIR

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Аннотация. Ushbu maqola 1926-yilda Bokuda yuz yilligini nishonlash uchun o'tkazilgan Birinchi Turkologik Kongressning tarixiy ahamiyatini o'rganadi, xususan, O'zbekistondan kelgan 11 kishilik delegatsiyaning faoliyati va fojiali taqdirlariga e'tibor qaratadi. Bundan tashqari, maqolada zamonaviy mustaqil turkiy davlatlar o'rtasida mutlaq alifbo birligining hali ham amalga oshirilmagan maqsadi tahlil qilinadi va O'zbekistonning Ikkinchi Turkologik Kongressga mezbonlik qilgani uchun tarixiy minnatdorchiligi ta'kidlanadi - bu g'oya bir asr oldin delegatlar tomonidan ilgari surilgan edi.

Kalit so'zlar: birinchi Turkologik Kongress, 1926-yil Boku, O'zbek delegatsiyasi, yagona turkiy alifbo, Sovet qatag'oni, jadidlar harakati, turkiy ziyolilar, tilshunoslik, etnografiya.

УЗБЕКСКАЯ ДЕЛЕГАЦИЯ НА ПЕРВОМ ТУРКОЛОГИЧЕСКОМ КОНГРЕССЕ: ДЕЯТЕЛЬНОСТЬ И СУДЬБА

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Аннотация. В данной статье рассматривается историческое значение Первого тюркологического конгресса, состоявшегося в Баку в 1926 году и приуроченного к его столетию, с особым акцентом на деятельность и трагические судьбы делегации из 11 человек из Узбекистана. Кроме того, в статье анализируется до сих пор нереализованная цель абсолютного алфавитного единства среди современных независимых тюркских государств и подчеркивается историческая благодарность Узбекистана за проведение Второго тюркологического конгресса — идея, впервые предложенная делегатами столетие назад.

Ключевые слова: Первый тюркологический конгресс, Баку 1926, узбекская делегация, единый тюркский алфавит, советские репрессии, движение Джадидов, тюркская интеллигенция, лингвистика, этнография.

Introduction. This year marks exactly one hundred years since the holding of the First Turcological Congress, which was the first practical attempt to unite the Turkic peoples scattered across different corners of the globe. This congress in Baku was not merely a gathering dedicated to discussing a scientific problem. The Turcological Congress was a practical movement to unite all Turkic peoples of the world on a solid foundation. And the unifying tool was truly powerful: it was to achieve unity in the alphabet, which is the medium for materializing speech. At that time, representatives of the Turkic peoples of the world agreed for the first time to use a script based on a single alphabet and succeeded in implementing it. This was despite the fact that, at the time, there was only one sovereign (independent) Turkic state. Today, although Turkic ethnic groups have seven independent states and many other national entities, they have still not been able to ensure alphabetic unity, not even de jure. In this sense, the Turcological Congress held in Baku in 1926 can be considered an unparalleled revolutionary event in the lives of the Turkic peoples.

The following individuals from Uzbekistan participated in this gathering, which fundamentally changed the educational and cultural life of the Turkic peoples:

1. Abdurashid Abdujabborov.
2. Ashurali Zohiriy.
3. Bekjon Rahmonov.
4. Ismoil Sadriy.
5. Majid Usmonov.
6. Mashriq Yunus oghli Elbek.
7. Mikhail Gavrilov.
8. Rahim Inoghomov.
9. Kholid Said Khojayev.
10. Shokir Rahimiy.
11. Ghozi Olim Yunusov [3, 2026.].

Congress documents note that among the delegates, Majid Usmonov was a pedagogue of Tatar nationality, while Mikhail Gavrilov was a Russian associate professor working at SAGU (Central Asian State University). The remaining representatives were Uzbeks involved in linguistics and education, sent from various cities across the country. The highly active participation of the representatives from Uzbekistan in the work of the congress is recorded in the

following scientific sources [6, 2011.]. The activism of our delegates was clearly evident throughout the nine days, from the opening to the closing of the congress. For instance, after Samad Aghamalioghlu, Chairman of the Central Executive Committee of the Azerbaijan Republic, opened the congress with a welcoming speech, he gave the floor to Abdurashid Abdujabborov, a representative of the Uzbekistan delegation. He proposed candidates to the congress participants for the composition of structures such as the presidium of the gathering, the credentials committee, the editorial commission, and the secretariat. Upon his proposal, the following delegates from Uzbekistan were elected: Rahijon Inoghomov to the presidium, Abdurashid Abdujabborov to the credentials committee, and Shokirjon Rahimiy to the editorial commission.

During the 3rd session of the Congress on February 27, Ghozi Olim Yunusov spoke in Russian regarding the scientific caliber of the reports delivered by professors such as Rudenko, Mészáros, and Miller on "The Current State of Ethnographic Study of Turkic Peoples and Tasks for the Near Future", stating: *"...The reports presented here discussed achievements in the field of ethnography of the Turkic peoples; however, these reports were so lacking in substance that they were more reminiscent of articles published in general magazines. The reports were not enriched with facts concerning the material culture of the Turkic peoples; and when it came to their art, the fundamental differences, leading motifs, and the stages of development of Turkic art were not demonstrated"* [3, 2026, 102]. The speaker emphasizes that the uniqueness of each Turkic ethnos, along with its causes and characteristics, was not scientifically substantiated in the reports: *"...a genealogical study of the Uzbeks does not yet exist... The available data is so sparse and vague that it provides us with virtually no scientific conclusion"* [Jamolxonov: 2019, 102]. The scholar does not limit himself merely to criticism but also offers his own proposal for resolving the issue: *"...if possible, I would like to present my work here and exchange scientific materials with enthusiasts engaged in local Turcology"* [Jamolxonov, 2019, 103].

G. O. Yunusov, who specifically studied Uzbek ethnography, noted that there was no information in the central scientific sources regarding the numerous city ruins in the lower reaches of the Amu Darya, and he expressed his readiness to share the materials he had collected with specialists genuinely interested in ethnography. The scholar criticizes even more harshly the views of the center's specialists engaged in Uzbek linguistics: *"...they ...invented a separate "Sart language" and present it as an independent language. In reality, all Sarts speak Persian. Even if they speak Uzbek, they are well aware that they are Persian. Identifying Tajiks and Sarts does not pose any difficulty: they speak Uzbek just as I speak Russian. It is immediately obvious that I am not Russian, and that they are not representatives of a Turkic people. Nevertheless, some scholars have advanced the notion in their works that: "...the Sarts originate from the Iranian race, forgot their own language, and adopted a Turkic language. There is a distinct Sart dialect in Uzbekistan". This is, of course, incorrect and a serious scientific error. ...Many Turkic peoples in Central Asia also had a significant impact on the formation of other peoples. Unfortunately, neither Moscow nor Leningrad scientific circles have seriously addressed this issue"* [3, 2026, 103–104]. The scholar who stepped forward with such sharp criticism was subsequently included as a member of the 13-person ethnographic commission that was resolved to be established at the congress [Jamolxonov, 2019, 113].

It is noted in the stenographic report that at the 5th session on February 28, Ghozi Yunus was the first to speak in the discussion following the reports by professors Samoylovich, Malov, and Ashmarin on the past, present, and future of the discipline of Turcology. Unfortunately, the text of this speech delivered in Uzbek is not provided [6, 2011, 197]. This circumstance indicates that even at the Turcological Congress, insufficient attention was paid to languages other than Russian. Speeches delivered in languages other than Russian were simply marked with notes such as "in Uzbek", "in Kazakh", "in Turkic" or "in Bashkir", without providing the actual text. At the end of this session, it was announced that a commission had been established to celebrate the 500th

anniversary of the birth of the great Turkic poet Alisher Navoi, and Rahim Inoghomov and Shokirjon Rahimiy, who were included in its composition, were requested to remain after the meeting [6, 2011, 204].

On March 1, at the 6th session chaired by Korkmasov, Shokirjon Rahimiy was the second to take the floor in Uzbek during the discussion of Shcherba's report on "Orthographic Principles and Their Social Significance". Unfortunately, his speech was not provided in the transcript either. The transcript only provides the note "in Uzbek" [6, 2011, 217] next to Rahimiy's surname, along with a brief summary of his thoughts delivered in Russian by Majid Usmon. According to this summary, Rahimiy argued for the existence of synharmonism (vowel harmony) in the Uzbek language, noting that although some specialists claimed that sound harmony had disappeared in Uzbek and only 6 vowels remained, in reality, our language contains 9 vowels, and up to 13 in certain dialects. It was emphasized that a consensus regarding the alphabet must be reached before resolving orthographic issues [3, 2026, 185].

On March 2, at the 9th session, "Discussions on the Issue of Terminology" were held. During this session, following Korkmasov's proposal, a six-person delegation was elected from the representatives of the Turcological Congress to attend the 5th Congress of the Trade Unions of Azerbaijan. The surname of Rahim Inoghomov was among them. This indicates that Inoghomov had captured the attention of the congress participants through his active engagement. At the same session, Shokirjon Rahimiy was also included in the 11-person commission tasked with preparing a draft resolution on the issue of scientific terminology [3, 2026, 236].

At the 12th session chaired by Jabiyev on March 4, Rahim Inoghomov took the floor and expressed the following opinion regarding the delegates from Tatarstan who were hesitating between choosing the reformed Arabic or the Latin alphabets: *"...their thoughts lack decisiveness, there is a certain duality: they have no objection in principle, but they are opposed in practice"* [3, 2026, 236]. The speaker provided a highly convincing and logical rationale to those who were hesitating. He stated that in the current era of cultural development, it is obvious that the old Arabic alphabet, which is completely unsuited to Turkic sounds, cannot be used without modification. Therefore, it was reformed. Today's reader, who reads in the reformed Arabic alphabet, cannot read the unreformed old one. Consequently, the reader is disconnected from the historical, literary, and scientific roots written in the unreformed Arabic script. Given this, what is the point of opposing the Latin-based alphabet under the pretext of being cut off from historical roots? [3, 2026, 236].

It is also noted in the transcript that Kholid Said Khojayevev delivered a speech in Uzbek at this session, but the text of his words is not provided either [6, 2011, 375].

At the end of the 13th session, which lasted until 21:30 on March 4, a 26-member commission was formed to edit and make necessary corrections to the resolutions adopted at the Congress. Bekjon Rahmonov and Rahim Inoghomov were included in this commission. The inclusion of two representatives from Uzbekistan in a single commission demonstrates the high level of confidence in their scientific potential. The transcript of this session notes: *"The members of the Congress, in full complement, proceeded to the solemn evening dedicated to the 500th anniversary of the birth of the Turkic poet Alisher Navoi"* [6, 2011, 419].

At the 14th session on March 5, the issue of "The Development of Literary Language among the Turkic Peoples" was discussed. Initially, Kholid Said Khojayevev, and later Ghozi Olim Yunusov, delivered speeches in the Uzbek language. However, their words were not reflected in the transcript either [3, 2026, 362].

At the 16th session held on the same day, the issue of "The Results and Prospects of Studying the Literature of the Turkic Peoples" was discussed. At the meeting where Fuad Köprülü and Theodor Menzel delivered reports, 9 people were elected to the commission tasked with preparing the resolution of this session. The poet Mashriq Elbek and Shokirjon Rahimiy took their places

among them [6, 2011, 475]. It is evident that the representatives from Uzbekistan participated very actively in the work of the First Turcological Congress.

The final 17th session of the First Turcological Congress was held on March 6. At the closing ceremony of the gathering, Shokirjon Rahimiy, a representative of the People's Commissariat of Education of Uzbekistan, dressed the Azerbaijani organizers – Samad Aghamalioghlu, Mustafa Quliyev, Habib Jabiyev, Jalil Mammadzada, and Husayn Musayev – in traditional robes (*chopans*) in accordance with Uzbek custom.

A particular point emphasized in the speech by Habib Jabiyev, the head of the Azerbaijani delegation and a member of the congress's organizing commission, at the closing ceremony on March 6 draws the attention of Uzbek readers. For this reason, we deemed it appropriate to present it in the language it was originally delivered: *"В организационную комиссию вошли и т. Галимджан Ибрагимов и т. Одабаши и т. Фитрет и т. Коркмасов, все они составили ядро организационной комиссии. Мы сделали все для того, чтобы созвать первый тюркологический съезд ..."* [6, 2011, 508].

Its translation: *"Comrade Olimjon Ibrohimov, Comrade Odabosh, Comrade Fitrat, and Comrade Korkmasov were included in the organizing committee. All of them formed the core of the organizing committee. We did everything to convene the First Turcological Congress..."* [3, 2026, 428].

It is clear that the famous Jadid, the great encyclopedic scholar Fitrat, also made a significant contribution to the organization of the first congress. However, for reasons unknown to us, he was unable to participate directly in its work. Not only the participation of the leader of the Uzbek Jadids in this congress, but also his role in its scientific, theoretical, and organizational realization, was envisioned at the 1st meeting of the commission for convening the Turcological Congress held in Baku on August 6, 1925. The 11th issue considered at this meeting was "On the establishment of assistance committees in the Soviet republics," which stated: *"В Самарканде комитет содействие поручить организовать Фикрет"* (To entrust Fikret [Fitrat] with the organization of the assistance committee in Samarkand) [5, 50]. In other words, the establishment of the assistance committee for convening the Turcological Congress and the organization of its activities were entrusted to Fitrat. The Azerbaijani scholars and leaders also knew that it was impossible for a Turkic thinker like Fitrat to remain detached from this endeavor.

Where appropriate, it seems expedient to clarify certain facts pertaining to the congress. In particular, on page 477 of the book *"The First All-Union Turcological Congress. February 26 March 5, 1926. (Stenographic Report)"*, it is noted that the final 17th session of the First Turcological Congress commenced on March 6, 1926. During this session, the Khakass scholar Katanov, who had arrived late from distant Siberia, took the floor. Following him, a highly extensive report titled *"Cultural Achievements of the Turco-Tatar Nationalities since the October Revolution"* was presented by Prof. Mikhail Pavlovich, Chairman of the All-Union Association of Orientalists. Despite this, both the front and inner covers of the book state that the congress began on February 26 and concluded on March 5. This error is repeated in nearly all documents related to the congress. The hastily produced stenographic report of the congress contains other inconsistencies as well. At the final session, as is customary, the report of the credentials committee was heard. In his report, the chairman of the commission, Jalil Mammadzada, touched upon the number of delegates from various local republics and noted that 6 delegates had arrived from Azerbaijan and 6 from Uzbekistan [6, 2011, 498]. These figures do not correspond to the actual situation. According to the list provided at the end of the transcript, it becomes evident that 15 delegates from Azerbaijan and 11 from Uzbekistan participated in the congress [6, 2011, 498].

Let us now turn our attention to what the lives of the delegates from Uzbekistan were like following the First Turcological Congress:

Delegation member and head of the Academic Center, Abdurashid Abdujabborov, played

an important role in the process of shaping language, education, and cultural policy in the 1920s. At the congress, he not only participated as a delegate but also drew attention with his scientific and organizational proposals. Abdujabborov made earnest efforts to ensure the proportional composition of the commissions formed with the participation of representatives of various Turkic peoples. Furthermore, the proposals he submitted to the congress secretariat demonstrate his leadership potential. We do not possess any information regarding his subsequent life. It is likely that A. Abdujabborov, along with other leading intellectuals of the era, fell victim to early repressions.

A prominent figure of the Jadid movement, journalist, intellectual, and public figure Ashurali Zohiriy was born in the village of Oyim near Kokand, a region that produced great poets such as Muqimiy, Furqat, Zavqiy, and Hamza. A natural pedagogue and journalist, Zohiriy taught at various schools, gave Uzbek language lessons at a Russian school, and established a private publishing house named "Ghayrat" in Kokand. He worked for the newspaper "*Sadoyi Farg'ona*" from 1916 to 1921, and "*Farg'ona*" from 1922 to 1928. From 1917 to 1918, he served as the editor of "*El bayrog'i*", the official newspaper of the Turkestan Autonomy, and served the Autonomy with great dedication.

He is the author of the textbooks "*Turkic Chrestomathy or National Book*" and "*Orthography*". Zohiriy conducted research on Alisher Navoi's works "*Muhokamat ul-lughatayn*" and "*Waqfiya*". In 1925, he prepared a two-volume "Russian-Uzbek" dictionary and, together with Cho'lpon, published a collection titled "*Fragments of Literature*" (*Adabiyot parchalari*) (1926). He was arrested in 1923 and later released. In 1937, he was rearrested and executed by shooting.

Statesman, intellectual, educator, linguist, and one of the leaders of the Khorezm Jadid movement, Bekjon Rahmonov, was born in the city of Khiva in 1887. Having received his education at a Khiva madrasa, Rahmonov entered Istanbul University in 1913, and upon completing his studies, returned to Khiva in 1918. He served as the Minister of Education in the Khorezm People's Soviet Republic (KhPSR), established in 1920. He launched the Khiva People's University in Khiva. Rahmonov participated in the First Turcological Congress held in Baku in 1926, where he was actively involved. He died under unclear circumstances on a ship on the Amu Darya in 1929. Reportedly, his relatives consider Bekjon Rahmonov's death to be an assassination carried out due to his political views and activities.

Ghozi Olim Yunusov (1893–1938) was a renowned Uzbek linguist, folklorist, and pedagogue born in Tashkent to a working-class family. Between 1912 and 1914, Ghozi Olim studied first in Turkey and subsequently at Al-Azhar University in Cairo. Upon his return to his homeland, he established an educational organization in 1918 named "Turk O'chog'i" (Turkish Hearth), which promoted Turkic ideals. From 1925 to 1930, he served as a professor in the Department of Uzbek Language at the Samarkand Pedagogical Academy.

G. O. Yunusov is the author of several scholarly works, including *Dictionary of Legal Terms* (1926), *Uzbek Clans and Languages* (1930), *Grammar of the Uzbek Language* (1936), and *An Attempt at the Classification of Uzbek Dialects* (1936). As one of the founders of Uzbek folklore studies, Ghozi Olim Yunusov recorded the epic *Alpomish* from the bard Fozil Yo'ldosh in 1922. Gh. O. Yunusov was arrested in 1937 and executed by shooting in 1938.

Kholid Said Khojayev was a linguist, Turkologist, and translator. He was born in 1888 in the village of Qoshqurgon, near Tashkent. Driven by a thirst for knowledge, he enrolled in the Faculty of Medicine at Istanbul University in 1914. After two years of study there, he transferred to the Faculty of History and Philology, completing his education in 1918. Having moved from Turkey to Azerbaijan in 1918, Kholid Said taught at secondary and higher educational institutions in Ganja and Baku and worked at the Azerbaijan branch of the USSR Academy of Sciences. Following the national-territorial delimitation implemented in Turkestan in 1924, Kh. S. Khojayev

served at the Permanent Representation of Uzbekistan and participated in organizing the training of Uzbek specialists at educational institutions in Azerbaijan.

Fluent in twelve languages, Kholid Said authored numerous scientific studies on linguistics. He translated Mahmud Kashgari's *Dīwān Lughāt al-Turk* from Arabic, and the Orkhon inscriptions from Old Turkic, into Azerbaijani. The comparative grammar of the Turkic, Uzbek, and Kazakh languages that he created retains its scientific significance to this day. Kh. S. Khojayevev translated Abdullah Qodiriy's novel *O'tgan kunlar* (Days Gone By) from Uzbek into Azerbaijani, and Rashad Nuri Güntekin's novel *Çalıkuşu* (The Wren) from Turkish into Azerbaijani. In 1937, Kh. S. Khojayevev was arrested on charges of "engaging in anti-revolutionary activities" and was executed.

Ismoil Sadriy, an educator, pedagogue, and statesman, was born in the city of Bukhara in 1895. Having received his initial education in Jadid schools, Sadriy joined the "Young Bukharans" in 1910 and traveled to Turkey to pursue his studies. Upon returning to Bukhara, he served as Deputy Minister of Education in the government of the Bukharan People's Republic in 1922. Due to political pressure in the early 1930s, he moved to Dushanbe and lived there until 1934. Upon returning to his homeland, he worked as a research fellow at the Bukhara State Museum. Arrested in 1937, Sadriy was sentenced to 10 years of imprisonment. He passed away in 1940 in one of the labor camps in the forests of Eastern Siberia.

Mashriq Yusuf o'ghli Elbek, a prominent representative of Uzbek literature, pedagogy, and linguistics, was born in 1898 in the village of Khumson, Bostanliq district, Tashkent region. In 1919, Elbek completed an eight-month teacher training course and began his teaching career. From 1921 onwards, he worked in scientific institutions under the People's Commissariat of Education of Turkestan. He collaborated with journals published during that period, such as *Maorif va o'qituvchi* (Education and Teacher), *Inqilob* (Revolution), and *Bilim o'chog'i* (Hearth of Knowledge). Elbek was one of the intellectuals who shaped language, literature, and cultural policy during the 1920s. He was arrested as an "enemy of the people" in 1937 and died on February 11, 1939, in one of the labor camps in Magadan.

Turkologist, historian, and ethnographer Mikhail Gavrilov was born in Tashkent in 1884. He was educated at the Faculty of Law at Kazan University and subsequently at the Saint Gallen School of Commerce in Switzerland. Beginning in 1907, as a student at the Faculty of Oriental Languages at Saint Petersburg University, he studied under Alexander Samoylovich. From the early 1920s, he worked in various trade and cooperative organizations in Tashkent. Starting in 1924, he worked at the Tashkent Oriental Institute, from 1926 to 1927 at the Faculty of Oriental Studies, and until 1929 at the Central Asian State University.

On May 7, 1931, Mikhail Gavrilov was arrested along with 11 other professors and associate professors of the Central Asian State University, though he was released in October. In late January 1932, he was rearrested and exiled to Kazakhstan for three years. While working at the Pushkin Republican State Library in Almaty, the scholar was arrested again on February 7, 1938, and sentenced to death. He was executed by shooting on September 19, 1938.

Rahim Okhunjon o'ghli Inoghomov, born in Tashkent, was a figure of influential standing among Uzbek intellectuals, having worked in the fields of education, the press, and culture. He served as the People's Commissar of Education of Uzbekistan from 1925 to 1926, and in 1926, he served as the head of the press department of the Central Committee of the Communist Party of Uzbekistan. In a pamphlet titled "*Uzbek Intellectuals*" published in 1926, he openly noted that the Uzbek people held a negative view of the Bolsheviks' October Revolution. In his articles and speeches, he criticized the Communist Party of Uzbekistan for failing to struggle sufficiently against the colonial policies of the Center. Due to such views, he was accused of forming a group labeled "Inoghomovism". At the end of 1926, he was relieved of his post, and in 1927, he was sent to the provinces for "political re-education". In the mid-1930s, he lived in Moscow, working at an electrical factory and as a translator

for the Central Executive Committee of the USSR. Inoghomov was arrested in 1937 and executed in Tashkent in 1938.

Shokirjon Rahimiy, an Uzbek intellectual and educator, was born in Tashkent in 1893. Rahimiy received his initial education from his father and continued his studies at the "Rahimiya" Jadid school established by his brother, Sobirjon Rahimov, in 1907. Between 1907 and 1910, he studied at a madrasa and later at a Russo-Native school. From 1909 to 1919, he taught at the "Rahimiya" school, and from 1914 to 1915, he served as an editor for the newspaper "*Sadoyi Turkiston*". Rahimiy was one of the founders of the Turkestan People's University established in Tashkent in 1918, where he also taught. In 1919, he was involved in establishing and publishing the newspaper "*Ishtirokiyun*", and in 1923, he founded the "Nashri Maorif" (Educational Publishing) society. From 1918 to 1923, he served as the head of the Department of Public Education of the Eski-shahar district. In 1924, he was appointed head of the Department of Public Education of the Tashkent region. From 1924 to 1926, Rahimiy was the head of the school textbook publishing department under the Scientific Council of the People's Commissariat of Education of the Uzbek SSR. From 1926, he directed the Bukhara Enlightenment Association and the Workers' Faculty under the People's Commissariat of Education of the Uzbek SSR, both based in Moscow.

Rahimiy authored works such as "*Ona tili*" (Mother Tongue) (1918), "*Sovg'a*" (Gift) (1919, 1922), "*Kattalarga o'qish kitobi*" (Reading Book for Adults) (1920), "*O'zbek alifbosi*" (Uzbek Alphabet) (1922), and "*Savod*" (Literacy) (1930). These works played an important role in the systematic teaching of the Uzbek language. In the early 1930s, he served as the Deputy Chairman of the Republican Extraordinary Commission for the Elimination of Illiteracy. In 1937, he was arrested on charges of nationalism and executed in 1938.

There is no information available regarding the subsequent fate of Majid Usmon, who was a member of the Uzbek delegation. In one instance, the stenographic report of the congress notes that M. Usmon provided a summary in Russian of the remarks of Uzbek delegate Sh. Rahimiy [6, 2011, 217], and in another, that he provided a Russian summary of the Bashkir-language speech delivered by the Bashkir representative Obidov during the discussion at the 4th session [3, 1026, 147]. No other information has been found regarding this individual's life path. It is only known that in the 3rd issue of the journal "*Maorif va o'qituvchi*" (Education and Teacher) in 1926, an article titled "The Alphabet Issue at the Turcological Congress" was published under his name, describing his impressions of the congress. Furthermore, his promise in the article – that "representatives of Uzbekistan will participate in the Second All-Union Turcological Congress, which will open in the capital of Uzbekistan, Samarkand, two years from now, as those who have most fully implemented the historic decision of the first congress" – is noteworthy. The fact that a specialist deemed worthy of the First Turcological Congress later vanished without a trace raises the concern that he, too, may have fallen into the abyss of the repressions. For some reason, the name Majid Usmon is not recorded in the book "*100 yildan so'ng: 1926 Boku Turkologiya qurultoyi*" (100 Years Later: 1926 Baku Turcological Congress) [1, 2026], prepared by the Turkic Academy, which contains brief biographies of all the congress delegates.

To summarize, of the 11 delegates from Uzbekistan, seven were executed by firing squad, two died in labor camps, and there is no information regarding the subsequent fate of the remaining two.

It becomes evident that the unified Turkic alphabet was not adopted easily. Over 90 percent of the participants in the congress – hich was dedicated to adopting a common set of characters for 9 vowels and 25 consonant sounds for all Turkic peoples – were martyred. In these peaceful times, some individuals, ignorant of their own identity, are turning their backs on the sound decision made a century ago and are actively attempting to transform the Uzbek language into a charmless, impoverished language consisting of only six vowels. In the 1940s, the Soviet regime did not permit our script to align with those of other Turkic peoples, as they had a vested interest in dividing the Turkic nations. What sort of interests are today's separatists pursuing by advocating

for "alphabet separatism"? One cannot help but ponder this.

General Conclusion. In the transcript of the First Turcological Congress, there is one aspect that deserves particular attention from Uzbeks, which is noted in the speech delivered by H. Jabiyev, head of the Azerbaijani delegation, at the event's closing: "...to tell the truth, the First Turcological Congress should have been convened in Central Asia, and above all in Uzbekistan, but due to the circumstances that arose... Azerbaijan took the initiative in this regard" [3, 2026, 426]. It is evident that our Azerbaijani brothers placed great faith in the scientific potential of the Uzbek scholars of that era. They considered Great Turan and Turkestan to be the appropriate locations for undertaking such a far-reaching endeavor, and they believed the scholars therein were capable of achieving it. Jabiyev concluded his speech at the closing ceremony by declaring: "Long live the Second Turcological Congress to be held in Samarkand!" Underlying this approach is clearly the perspective of the Azerbaijani genius Muhammad Amin Rasulzade: "Turkestan is dear to us, both in terms of history and tradition. This land is the cradle where our existence was nurtured. We emerged from those cities and spread across the world. Therefore, it is our great duty to elevate the cultural and spiritual life in the territories that constituted our original homeland!" [Yovuz Oqpinar, 2024, 244].

Unfortunately, the Second Turcological Congress was not held in our country. This remains an outstanding debt owed by Uzbekistan. We hope that this debt will not remain unfulfilled!

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ADABIYOT O'QITISH METODIKASI

ПРОБЛЕМЫ ПРЕПОДАВАНИЯ КАРАКАЛПАКСКОЙ ЛИТЕРАТУРЫ

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Аннотация. Актуальное состояние обучения учащихся в академических лицеях определяется не только спецификой лицея. Но и современными требованиями к обучению учащихся, что предполагает пересмотр методов обучения и воспитания. Повышение уровня знаний предполагает соответствующую организацию не только аудиторных, но и внеаудиторных занятий. С этой целью мы первым делом определили цель и задачи занятия, содержание материала и сделали анализ специальной литературы, которая позволила выделить комплекс внеаудиторных занятий, как дискуссия. Литературное путешествие, страноведческий кружок, самостоятельная работа, а также комплекс современных интерактивных методов, которых можно применить во время проведения внеаудиторных работ.

Использование новых педтехнологий в обучении способствует созданию благоприятных условий для собеседников и облегчает усвоение внеурочного материала. В связи с чем были изучены цель и задачи занятия, содержание материала.

Ключевые слова: процесс урока, литература, литературовед, поэзия, поэма, образ, творчество, стиль, метод, жанры, язык, обучение, художественной конференции, деятельности кружка, выставочного уголка, художественных журналов и стенгазет, художественных путешествий.

PROBLEMS IN TEACHING KARAKALPAK LITERATURE

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Annotation. The current state of student learning at academic lyceums is determined not only by the specifics of the lyceum. But also with modern requirements for teaching students, which involves a review of teaching and upbringing methods. Increasing the level of knowledge requires the appropriate organization of not only classroom, but also extracurricular activities. To this end, we first determined the purpose and objectives of the lesson, the content of the material, and made an analysis of the specialized literature, which allowed us to single out the complex of extracurricular activities as a discussion. The use of new pedagogical technologies in teaching helps create favorable conditions for interlocutors and facilitates the assimilation of extracurricular material. In this connection, the purpose and objectives of the lesson, the content of the material were studied.

The basis for the formation of educational tasks is the question of the aesthetic and spiritual education of students on the basis of a reassessment of the values, traditions of the people, their culture and spiritual wealth, which require a systematic approach to highlight the ways and techniques of intellectual work.

Key words: *the process of the lessons, literature, specialist in literature, poetry, poem, character, creative work, style, method, writing, genres, language, training. literary conference, extracurricular artistic reading, extra classes and corner exhibits, together with that brought out literary magazines and broadsheets.*

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Аннотация. *Akademik litseyda o'quvchilarni o'qitishning hozirgi holati nafaqat litseyning o'ziga xos xususiyati, balki o'quvchilarni o'rganishga qo'yiladigan zamonaviy talablar bilan ham belgilanadi, bu esa o'qitish usullarini qayta ko'rib chiqishni talab qiladi. Bilimlarni oshirish nafaqat sinfda, balki sinfdan tashqari mashg'ulotlarni ham to'g'ri tashkil etishni talab qiladi. Shu maqsadda biz avval darsning maqsadi va vazifalarini, material mazmunini aniqladik va ixtisoslashtirilgan adabiyotlarni tahlil qildik, bu bizga munozaralar, adabiy sayohatlar, o'lkashunoslik to'garaklari, mustaqil ishlar va sinfdan tashqari mashg'ulotlar davomida qo'llanilishi mumkin bo'lgan zamonaviy interaktiv usullar kabi bir qator darsdan tashqari mashg'ulotlarni aniqlash imkonini berdi.*

O'qitishda yangi pedagogik texnologiyalardan foydalanish ishtirokchilar uchun qulay muhit yaratishga yordam beradi va darsdan tashqari materiallarni o'zlashtirishga yordam beradi. Shuning uchun darsning maqsadi va vazifalari, shuningdek, material mazmuni o'rganildi.

Kalit so'zlar: *dars jarayoni, adabiyot, adabiyotshunos olim, she'riyat, she'r, obraz, ijodkorlik, uslub, usul, janrlar, til, o'qitish, badiiy konferensiya, to'garak faoliyati, ko'rgazma burchagi, badiiy jurnallar va devoriy gazetalari, badiiy sayohat.*

Введение. Научные исследования по развитию образовательно-воспитательной мысли свойства педагогики, теории педагогики, способы обучения, методики изучаются в ведущих научных центрах и высших образовательных учреждениях мира, в том числе в Московском государственном университете, в Институте мировой литературы Академии Наук России, в Гарвардском университете (США), в университете Британской Колумбии (Канада), в Эгейском университете (Турция), в Академии корееведения (Республика Корея), в Академии общественных наук (КНР), в Институте политических и международных исследований (Иран), в Евразийском национальном университете (Казахстан), в Association for Educational Communications and Technology – АЕСТ (США), Belfield pedagogical university (Германия), Centre of increasing to pedagogical qualification on base Manchesters university (Великобритания); университет Чунанг (Южная Корея), педагогический университет Мияги (Япония), Академия образования (Россия), Swiss Federal Institute of Technology (Швейцария), University of Bridgeport (Чикаго), University of Warwick (Лондон) и др. По применению инновационных технологий при преподавании проведены исследования такими учеными как С. Д. Якушева, М. Е. Бершадский, В. П. Беспалько, С. Я.

Бобоскин, М. В. Кларин, В. И. Боголюбов, В. Л. Голиш, Я. Скалова, М. Н. Скаткин, А. Омаров, О. Ю. Богданова и другие.

Поэтому всемирная наука «Педагогика» идет путем быстрого развития и изменения. Существует широкий спектр исследовательских работ по улучшению навыков обучения учеников во всем мире, на основе компетентного подхода, качества преподавания каракалпакской литературы и применения теоретических знаний на практике учениками. После обретения независимости Республикой Узбекистан в сфере образования произошло довольно много изменений. Были приняты такие исторические документы, как Закон «Об образовании» и «Национальная программа по подготовке кадров», «О стратегии действий по дальнейшему развитию Республики Узбекистан» и перед педагогикой были поставлены большие задачи. За годы независимости пришли к твердому выводу, что в стране разработана новая система подготовки педагогических кадров, профессиональная, духовно-нравственная подготовка будущих учителей определяет качество и эффективность обучения в непрерывном образовании. Разработка учебных планов, программ, учебников методических пособий в соответствии с требованиями государственного образовательного стандарта, преподавание литературы в соответствии с новыми программами и требованиями, которые ставятся перед литературным образованием научные, теоретические, эстетические и методические основы изменений в литературном образовании через новые технологии, обеспечивают эффективность практики в академических лицеях и получение глубоких научных и практических знаний, а также изучение содержания технологии и необходимость разработки контента.

Анализ. Анализируя художественные произведения по данной программе литературы ученики могут ознакомиться с его идейным содержанием, образами и жанровыми качествами. Наряду с этим нужно руководствоваться главными принципами анализа художественного произведения. Изучая тему, идею художественного произведения. Описанные в нем события и то, к какому периоду они относятся, необходимо обратить внимание на взгляд писателя на современность. Необходимо изучать прозаические произведения в академических лицеях соответственно количеству отведенных часов по программе, а также обучать учащихся по прозаическим произведениям по следующим требованиям: воспитать учащихся по прозаическим произведениям и развивать у них научное мышление; изучать характерные признаки периода, описанного в прозаическом произведении; изучать особенности и важность главных образов в прозаических произведениях.

В ходе анализа художественного произведения у учеников формируются такие знания и навыки как освоение формы и содержания произведения, определение жанровой разновидности и главной проблематики поставленной в произведении, знание его сюжета, композиционных элементов, мир образов, художественных и идейных особенностей. Изучение учащимися таких произведений, данных в программе, как «Дочь рыбака», «Ажинияз» К. Султанова, «Сказание о Маман-бие» Т. Кайыпбергенова, и романов К. Мамбетова являются одним из необходимых методических задач. Поэтому необходимо знать содержание и идейную направленность произведения, определить его сюжет, понимать и полностью раскрыть характеры героев, определить портреты героев, знать пейзажные и художественные детали, определить образный мир художественного произведения, раскрыть композицию произведения.

В результате этого, во-первых, учащиеся академических лицеев получают широкое представление о художественных произведениях, об их эстетическом уровне, о глубине событий в них, эпическом изложении и их условиях, исторических периодах и образах и психологии героев. Во-вторых, учащиеся будут стараться читать прозаические произведения определенных авторов. Образы героев будут оказывать положительное

влияние на воспитание молодого поколения. В-третьих, в ходе анализа прозаических произведений по программе каракалпакской литературы у учащихся развиваются представления о сюжете, образах героев произведения. В результате у них возрастает интерес к литературе и обогащается словарный запас, а также развиваются знания народной истории и повысится их культурно-эстетический уровень.

Пути и способы освоения биографического материала достаточно полно освещены в работах методистов В. Г. Маранцмана, И. Е. Каплана, Л. А. Шеймана, и др. «Названные методисты считают, что средством освоения биографического материала является привлечение документального и художественно-документального материала: литературных мемуаров, переписки и дневников писателя, произведений художественно-биографического жанра» [Husanboyeva, 2022, 129]. Изучение биографии и творчества писателя при преподавании каракалпакской литературы в академических лицеях является одним из важных методологических задач.

По программе по каракалпакской литературе дано много материала по биографии писателя. Целесообразно изучать биографии писателей по программе с методологической точки зрения последовательно. Изучение биографии каждого писателя рассматривается как представление и введение его произведений. Изучая биографию писателей, учащиеся берут пример с поступкам со сделанных ими дел во благо родины и народа, с их гуманизма и смелости. Поэтому нужно учитывать воспитательные стороны при изучении биографии писателей. При объяснении биографии писателя, соответственно на каждом занятии дается информация о важных моментах жизни писателя, об истинах того времени, о его отношении к среде, где он родился и вырос.

При изучении биографии писателя в академических лицеях принимается во внимание такие методологические вопросы как краткое определение из биографии писателя, а также рассказы и очерки о биографии. При этом занимает особое место изучение жизненного и творческого путей писателя, раскрытие идейно-художественного качества произведений и историко – литературных задач. Результативность и качество проведения занятия, связанного с биографией писателя, в первую очередь, зависит от подготовленности преподавателя, также от сбора материала, составления хорошего плана проведения занятия. Поэтому преподавателю необходимо пользоваться трудами литераторов о жизни и творчестве писателей.

При преподавании творчества писателей на занятиях каракалпакской литературы у учеников появляется интерес к тому, что каждый писатель таинственен по-своему, своим внутренним миром, что психологические переживания в творческом процессе совсем не схожи. Об этом также говорится в трудах таких литераторов как З. Кабдолова, К. Юлдошева, К. Мамбетова, К. Камалова, А. Пахратдинова, К. Оразымбетова и других.

Например, литератор З.Кабдолов приводит много таинственных и интересных фактов, связанных с письмами писателей во время творческой деятельности. Если обратить на них внимание, говорится, что известный писатель Эрнест Хемингуэй не мог писать не стоя у трибуны, а некоторые писали лежа, а еще некоторые писали уходя из дома, в путешествие или в творческие дома, а некоторые не могли творить кроме как за письменным столом в своем доме. Интересно рассказывать о подобных вещах ученикам, интерес зависит от опыта преподавателя. В результате ученики, изучая писателей по программе каракалпакской литературы, формируют в своем сознании чувство патриотизма, гуманизма, честности, трудолюбия, совести, преодоления трудностей и у них возрастает интерес к художественной литературе.

Научно-методические задачи изучения каракалпакской литературы в академических лицеях путем проведения внеаудиторных работ, проведено методическое исследование по

организации и содержанию внеаудиторных занятий по каракалпакской литературе. В ней отмечается необходимость изучения некоторых литературных материалов во внеаудиторных работах в силу того, что изучение материала на занятиях по программе недостаточно. По этому вопросу указаны мнения о методической важности способов организации и проведения внеурочных занятий для улучшения знаний и навыков учащихся в методических исследованиях и трудах С. Долимова, К. Йулдошева, К. Хусанбоевой приведены другие мнения.

При преподавании каракалпакской литературы в академических лицеях нельзя ограничиваться лишь материалами учебной программы. Поэтому от преподавателей требуется объяснить некоторые материалы программы в виде внеклассных занятий. Внеаудиторные работы по литературе помогают усовершенствовать знания, полученные в ходе классных занятий и развивать мировоззрение учеников. Внеклассные работы по каракалпакской литературе делятся на несколько видов по цели и содержанию. Известный методист, профессор А. Пахрадинов разделяет внеклассные работы по каракалпакской литературе на шесть видов.

Одна из важнейших педагогических и методических задач в академических лицеях — это широкое изучение внеаудиторных работ. Если не будет уделено должное внимание внеаудиторным работам, кружкам, литературным вечерам и экскурсиям то это может оказать негативное влияние на уровень и качество знания учеников. Во время проведения в академических лицеях внеаудиторных занятий по каракалпакской литературе надо учитывать возраст учеников. Для первокурсников целесообразно проводить уроки выразительного чтения, а также кружки и путешествия. А для второкурсников проведение литературной конференции по материалам газет и журналов, путешествии, литературных вечеров, соответствующих методическим требованиям. Надо учитывать духовные чувства, интересы каждого ученика.

Одной из первых методических задач при проведении внеаудиторных занятий по каракалпакской литературе в академических лицеях является определение интересов учащихся. После изучения умений и интересов учеников переходим к правильной организации внеаудиторных работ. Для того, чтобы заинтересовать учеников надо учесть их интересы. Для проведения и правильной организации внеклассных работ учитель должен хорошо знать картотеку лицейской библиотеки. Учитывая интересы учеников, а также для осуществления этих интересов надо проводить соревнования, конкурсы на основе материалов некоторых произведений и тем. В академических лицеях литературное знание и воспитание имеет особое место. Ученикам, материалы, данные в программе, художественные произведения преподаются путем организации литературной конференции, вечеров, деятельностью литературных кружков, альбомов и журналов, стенгазеты, литературных путешествий и взаимосвязи с библиотекой. Одним из важных методических задач в проведении таких работ является ознакомление учеников образцами каракалпакской, узбекской, туркменской, казахской и мировой литературы. При помощи этого развить у учеников высокие человеческие чувства, такие как любовь к родине, человечность, доброта, милосердие, а также развитие их духовного мира в соответствии с национальными идеями. На основе обучения учеников средствам выразительности художественных произведений необходимо развить у них критическое мышление. В ходе внеаудиторных работ ученики осваивают жанры и различия между жанрами.

При проведении внеаудиторных работ необходимо привить умение различать основные моменты произведения, составлять план и на основе этого плана писать короткое сочинение. А также от учеников требуется умение различать в художественных произведениях образы, связывать эти образы с действительностью, выразительно читать стихотворения, правильно использовать толковые словари, выражать свои мысли на

события изображенные в произведениях, которые они прочитали самостоятельно, дать характеристику героям. Путем проведения литературных конференции и вечеров, внеаудиторных занятий ученики должны изучить материалы устного народного творчества, историю раннего периода каракалпакской литературы. Таким образом, требуется обучить учеников пересказу содержания текста своими словами, выражению отношения к героям, а также дать понять ученикам, что художественная литература является оружием духовного развития человека. Во внеурочных занятиях ученики должны применять на практике полученные знания по литературе.

В академических лицах кружковые работы проводятся на основе программы каракалпакской литературы. Учащимся академического лица, планы кружковых работ необходимо составлять на основе тематического плана. А также соответствует цели если учитывать возрастные особенности и их интересы к чтению художественной литературы.

По организации кружковых работ по литературе и по их содержанию и задачам даны определенные мнения и советы в трудах известных методистов: С. Долимова, Х. Убайдуллаева, К. Ахмедова, К. Юлдашева, К. Хусанбаевой и др.

Кружковые работы по каракалпакской литературе можно разделить и другим путём: 1.Эпический кружок; 2.Лирический кружок; 3.Драматический кружок. 4.Кружковые работы по классам. Ученики объединяются в кружок чтобы, изучить материалы, которые даны в годовом плане. Участники эпического кружка должны знать сказки, рассказы, романы и повести. [Юлдашев, 2016, 30]. Темы, изучаемые в эпических и лирических кружках должны быть сложными. Ученики должны уметь устно и письменно выразить свои мысли и задавать вопросы друг другу по пройденным материалам. В работу эпического кружка включаются темы из всемирной и каракалпакской литературы. Например: Будет правильным составление тематического плана по произведениям Л. Н. Толстого, Ч. Айтматова, Р. Гамзатова, М. Айбека, А. Дабылова, Т. Жумамуратова, И. Юсупова, Т. Кайыпбергенова, К. Каримова, Н. Торешова. Руководитель кружка кроме умения выбора литературных произведений и теоретического объяснения должен иметь сведения по творческим работам. Литературная конференция проводится вместе с лицейскими учениками. Потому что они изучают литературную деятельность А. Дабылова, Ж. Аймурзаева, Т. Жумамуратова, С. Хожаниязова, И. Юсупова, Т. Кайыпбергенова, Т. Кабулова, Т. Матмуратова, К. Каримова. Кружковые работы должны проводиться 1раз или 2раза в месяц. За этот период участники кружка успеют хорошо подготовиться к своим темам. Кружки должны проводиться не в обычных классах, а в литературных классах лица, в чистых и им же украшенных классах. Потому что портреты писателей, мудрые слова, иллюстрации книг вдохновляют учеников.

Тематика рабочего плана должна быть содержательной и действенной. Общий смысл работы связано с воспитательным значением и художественностью выбранной темы. Тематический план работы составляется на основе рабочего плана эпического и лирического кружков. Составленный на один год рабочий план кружка разделяется на темы. И поэтому надо выбирать интересные и смысловые темы. Литературная конференция должна проводиться по двум направлениям: Посвященная художественным произведениям писателей и поэтов. В научном направлении на основе художественных произведений. Темы конференций разрабатывает учитель каракалпакской литературы.

План конференции по произведениям Н. Даукараева:

1. Вступление (слово преподавателя, ведущего кружок).
2. Лирика Н. Даукараева посвященная родине.
3. О рассказе «Партизаны».
4. Выразительное чтение стихов поэта «Кто не знает Айшу», «Преодолев перевалы».
5. Содержание рассказа «В интернате».
6. Идеиный смысл повести «Агроном».

7. Смысл рассказа «Счастливый труд».
8. Смысл рассказа «Бибихан».
9. Содержание драма «Алпамыс».

Конференция проводится на основе одного произведения, творческого пути поэта. Конференция посвящается глубокому ознакомлению с жизнью и творческой деятельностью поэта, увеличению интересов к известному произведению, развитию их воспитательных чувств. Конференция дает возможность студентам работать над одной темой, общаться о произведениях и об образах. Учитель литературы этим самым оказывает влияние на совершенствование литературного знания.

Есть еще один не изученный вид внеаудиторных работы, который увеличивает интерес учеников к литературе вне урока – это выставочный уголок. Цель выставочного уголка: повышать любовь к каракалпакской литературе лицейских учеников. Учитель задает задание ученикам прочитать произведения, составить альбомы по одному произведению, нарисовать разные рисунки по смыслу произведения. Удачность этой работы зависит от умений и ответственности учителя. Способы проведения выставочного уголка зависят от умений учителя. И поэтому организация выставочного уголка на основе каракалпакской литературы дает ученикам многое полезного.

Объясняется цель и задачи выставочного уголка. Они в течение одного и двух месяцев составляют альбомы, буклеты и рисунки по заданным темам. Подводятся итоги сделанным ими работам. Самые лучшие работы оцениваются учителем, и ставятся оценки. Итак важность выставочного уголка состоит: В пользу углубленного изучения и понимания материалов учебной программы. В обязанности дополнительного чтения произведении поэта и писателя. Составление альбомов и рисунков пробуждает любовь к литературе. Выполненные задания учениками служат наглядным пособием для учителя. Выставочный уголок не только увеличивает любовь учеников к литературе, но и служит для украшения литературного класса наглядными пособиями. И поэтому учителя должны проводить эти работы почаще во внеурочное время. В академических лицеях самыми важными являются стенгазета и журналы. Стенгазета – это творческий центр, в котором оповещаются новости из жизни лицея, литературные новости, разные статьи учеников. Стенгазета по смыслу и в соответствии с задачами должна издаваться по двум направлениям: В первом, связанные с историческими датами («День независимости» «Новый год» «День конституций»). Во втором, издаются темы из жизни лицея, о здоровье, о чистоте, о порядке, рассказы, сатирические и юмористические стихи. В итоге увеличивается любовь учеников к литературе.

Учитель каракалпакской литературы активно участвует в издании журналов и стенгазет, и советуется с издателями. Литературные стенгазеты и журналы оповещают важные события. Выставочные уголки по каракалпакской литературе усиливают эстетические чувства учеников, а стенгазета и журналы развивают способность письменного мышления и творчества. В академических лицеях благодаря проведению литературных конференций по каракалпакской литературе, литературных вечеров, внеклассного художественного чтения, кружковой деятельности, выставочных уголков, и выпуска художественных журналов и стенгазет литературных путешествий обогащается кругозор учащихся развивается любовь к родине, скромность, добро и любовь, высокие человеческие и эстетические чувства. А также благодаря внеаудиторным работам развить у учеников богатую речь, культуру речи, расширить их художественное знание и теоретические понятия, способности критического мышления.

Основу формирования воспитательных задач составляет вопрос эстетического и духовного воспитания учащихся на основе переоценки ценностей, традиций народа, его культуры и духовного богатства, которые требуют системного подхода, позволяющего

выделить способы и приемы интеллектуальных работ. Такими поэтапно формируемыми формами работ являются повышение умения и навыка учащихся, решать проблемные задачи по литературе, разбор конкретных ситуаций.

Заключение. Как показало исследование, положительные результаты в реализации поставленных задач были достигнуты при выделении коммуникативных навыков и умений и в связи с чем, было обращено особое внимание на способы повышения культуры устной и письменной речи, на разновидности сочинений и на критерии оценок. При этом важнейшим резервом развития и совершенствования умений и навыков разбора художественного текста оставались организация систематической и целенаправленной работы над совершенствованием формирования ключевых понятий и умений, как построении определения по заданной форме, оценивание и удерживание собственной позиций, оценивание и фиксирование позиции собеседника, достижение общего вывода

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O'QUVCHILARNI MANTIQIY FIKRLASHGA O'RGATISHDA O'QUV MATERIALINING O'QISHLILIK DARAJASI

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Annotatsiya. Maqolada o'quvchilarni mantiqiy fikrlashga o'rgatishda zarur bo'ladigan didaktik vositalar haqida haqida so'z boradi. O'quv materialining ahamiyatiga urg'u beriladi. Olingan bilimlar foydaligi o'quvchilar kelajakda qanday foydalana olishlari darajasida bo'ladi. O'quvchilarda mantiqiy fikrlashni shakllantirishda o'qituvchi omili va o'quv materiali masalasi dolzarblik kasb etadi. Bularsiz o'quvchida mantiqiy fikrlashning shakllanishi imkonsiz hisoblanadi.

O'quv fani maqsadi, yosh psixologiyasimi hisobga olib tanlangan o'qib material o'quvchini mantiqiy fikrlashga qulay "maydon" bo'lishi zarur. O'qishlilik darajasi talablariga ham mos kelishi ta'kidlanadi. Dunyo ta'lim sohasida qo'llanib kelinayotgan Flesh indeksini o'zbek adabiyoti metodikasida qo'llash uchun tavsiyalar beriladi. Ilk marta o'zbek tili uchun tavsiya etilayotgan oqishlilik indeksini qay tarzda qo'llash yo'llari yozilgan.

O'qishlilik indeksi – matnni anglashning murakkablik darajasini aniqlash o'lchovi. O'qishlilik indeksi bir necha parametrlar asosiga ko'ra hisoblanadi, masalan: poligrafiya (nashr ishlari) jihatidan (harflarning hajmi o'lchovi, rangning och yo to'qligi, yorqinlik darajasi, sahifaning o'lchovi kabilar), semantik va stilistik jihati (matndagi sodda va qo'shma gaplar miqdori, gapdagi so'zlar soni, so'zlardagi bo'g'inlar soni, tez-tez yoki kam uchraydigan so'zlarning solishtirma soni, neologizm va jargonlar miqdori) kabilar. Flesh indeksini o'zbek tilidagi matnlar uchun tatbiq etishda uni ingliz tili uchun ishlab chiqilganligini inobatga olish lozim. Har bir tilning o'ziga xos grammatik qurilishi bo'lib, ingliz tili uchun yaratilgan oson o'qish indeksini o'zbek tiliga tatbiq qilishda tillarning tuzilishini solishtirib ko'rish to'g'ri bo'ladi.

Kalit so'zlar: mantiqiy, fikrlash, adabiyot, tahlil, maktab, flesh indeks.

LEVEL OF READABILITY OF TEACHING MATERIAL IN TRAINING STUDENTS TO LOGICAL THINKING

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Annotation. The article discusses the didactic tools necessary for teaching students to think logically. Emphasis is placed on the importance of teaching material. The usefulness of the acquired knowledge is in the degree to which students can use it in the future. The issue of the teacher factor and teaching material in the formation of logical thinking in students is relevant. Without them, the formation of logical thinking in students is impossible.

The selected reading material, taking into account the purpose of the subject and the psychology of the age, should be a convenient "field" for the reader to think logically. It is also emphasized that it should meet the requirements of the level of readability. Recommendations are given for the use of the Flesh index, which is used in the world education sector, in the methodology of Uzbek literature. For the first time, ways of using the recommended fluency index for the Uzbek language are described.

Readability index is a measure of the level of complexity of understanding a text. The readability index is calculated based on several parameters, for example: in terms of printing (printing) (size of letters, lightness or saturation of color, brightness level, page size, etc.), semantic and stylistic aspects (the number of simple and compound sentences in the text, the number of words in a sentence, the number of syllables in words, the relative number of frequently or rarely occurring words, the number of neologisms and jargons), etc. When applying the Flash index to texts in the Uzbek language, it should be taken into account that it was developed for the English language. Each language has its own grammatical structure, and when applying the easy-to-read index created for the English language to the Uzbek language, it is appropriate to compare the structure of the languages.

Keywords: logic, thinking, literature, analysis, school, flash index.

УРОВЕНЬ ЧИТАЕМОСТИ УЧЕБНЫХ МАТЕРИАЛОВ ПРИ ОБУЧЕНИИ СТУДЕНТОВ ЛОГИЧЕСКОМУ МЫШЛЕНИЮ

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Аннотация. В статье рассматриваются дидактические средства, необходимые для обучения студентов логическому мышлению. Особое внимание уделяется важности учебных материалов. Полезность полученных знаний определяется степенью их применения студентами в будущем. Актуален вопрос о роли учителя и учебных материалов в формировании логического мышления у студентов. Без них формирование логического мышления у студентов невозможно.

Выбранный для чтения материал, с учетом цели предмета и психологии эпохи, должен представлять собой удобное «поле» для логического мышления читателя. Также подчеркивается, что он должен соответствовать требованиям уровня читабельности. Даны рекомендации по использованию индекса «Флеш», применяемого в мировой образовательной сфере, в методике узбекской литературы. Впервые описаны способы использования рекомендуемого индекса беглости для узбекского языка.

Индекс читабельности — это показатель уровня сложности понимания текста. Индекс читабельности рассчитывается на основе нескольких параметров, например: с точки зрения печати (размер шрифта, яркость или насыщенность цвета, уровень яркости, размер страницы и т. д.), семантических и стилистических аспектов (количество простых и сложных предложений в тексте, количество слов в предложении, количество слогов в словах, относительное количество часто или редко встречающихся слов, количество неологизмов и жаргонов) и т. д. При применении Flash-индекса к текстам на узбекском языке следует учитывать, что он был разработан для английского языка.

Каждый язык имеет свою грамматическую структуру, и при применении легко читаемого индекса, созданного для английского языка, к узбекскому языку целесообразно сравнивать структуру языков.

Ключевые слова: логика, мышление, литература, анализ, школа, Flash-индекс.

Kirish. Bugungi ta'limda maktab faqat obyektiv bilimlarni o'zlashtirishga emas, balki birinchi navbatda mantiqiy, tanqidiy fikrlashni rivojlantirishga qaratilgan bo'lishi kerakligi ta'kidlanib kelmoqda. Olingan bilimlar foydaligi o'quvchilar kelajakda qanday foydalana olishlari darajasida bo'ladi. O'quvchilarda mantiqiy fikrlashni shakllantirishda o'qituvchi omili va o'quv materialini masalasi dolzarblik kasb etadi. Bularsiz o'quvchida mantiqiy fikrlashning shakllanishi imkonsiz hisoblanadi.

Mantiqiy fikrlashda o'qituvchining rolini yaxshi anglagan tadqiqotchilar bo'lajak o'qituvchilarning mantiqiy fikrlash jarayonini tushunishdan ham oldin, o'zlarida bu malaka darajasida bo'lishi lozim deb hisoblaydilar.

Tafakkur va uning shakllari, o'ziga xos xususiyatlarini ta'lim jarayonida qo'llash, inobatga olish masalasi bilan L. Vigotiskiy, O. Ziryanova, A. Luk, A. Luriya, N. Nepruaxin, D. Xalpern; o'quvchilarning bilish jarayonlari, tafakkur operatsiyalari hamda kognitiv faoliyatini faollashtirishning didaktik asoslari S. Matchonov, S. Nishonova, E. G'oziyev, Z. Nishonova; badiiy asar qahramonlarini tanqidiy baholash, tahliliy fikrlashni shakllantirish hamda o'quvchilarda mustaqil xulosa chiqarish ko'nikmalarini rivojlantirish masalalariga Q. Yo'ldoshev, Q. Husanboyeva, Sh. Hasanov, N. Kadirova, R. Niyozmetova, Sh. Nurillayeva M. Zaynitdinova, F. Xodjiyeva kabi olimlar tadqiqot ishlarida to'xtalishgan.

Ularda o'qituvchi shaxsi, o'quvchi psixologiyasi, berilgan o'quv materialining mazmuni va uni o'qitish metodikasi kabi masalalar yoritilgan. Xususan, Q. Husanboyeva "Bolalarga betinim jiddiy topshiriqlar berib, ustma-ust nazariy bilimlar singdirish ularni o'qishdan bezdirib qo'yishi mumkin. Aqliy zo'rqiqlashdan toliqib, unga qarshi qanday kurashish kerakligini bilmagan bola o'qimay qo'ya qoladi", - deb ta'kidlaydi [Husanboyeva, 2013, 29].

Darsliklar bilan ishlash, tadqiqotlar bilan tanishish metodikada orqa fonda qolayotgan, lekin sanalgan faktorlarning normal natija ko'rsatishida "yonilg'i" vazifasini o'taydigan o'quv materialining o'qishlilik darajasining muhimligi ko'rinmoqda.

Tadqiqot metodologiyasi. O'quv materialining o'quvchi psixologiyasi, Flesh indeksi [15]dan kelib chiqib taqdim etish va o'rganishni tashkil etishning samaradorligini isbotlash maqsadida tajriba o'tkazilgan sinflarda bir necha yil mobaynida darslar olib borildi. Dastlab, o'quvchilar tomonidan o'zlashtirilganlik darajasini belgilab beruvchi mezonlar aniqlandi: badiiy matnga, ulardagi qahramonlar xatti-harakatiga ijodiy yondashish, tahlil jarayonida mantiqiy fikrlash, fikrlarning originalligi; matnni sharhlashda yozuvchi hayoti va ijodiga oid ma'lumotlardan foydalana bilish; og'zaki va yozma nutqda adabiyot nazariyasiga oid ma'lumotlarni qo'llay bilish.

O'rganilayotgan o'quv materialiga asoslangan holda savol va topshiriqlarga javob berish, badiiy matn bilan ishlash darajasi: o'quv materialiniyu sinchkovlik bilan o'rganganligi, shaxsiy munosabat bildirish olishi; o'quvchining mustaqil ishlashi, fikr bildirishga moyilligini kuchaytirish, har qanday fikrni aynan haqiqat deb qabul qilmasligiga erishishga alohida e'tibor qaratildi. Tajriba-sinov ishlari jarayonida ko'pchilik o'quvchilarning faol, lekin bir qolipdagi, quyma fikrlarni qaytarishlari kuzatildi, lekin noodatiy fikr bildirganlar, shunchaki tashlangan luqmalar ham o'ziga xos xulosalar chiqarishga sabab bo'lishi ma'lum bo'ldi.

O'quvchilar fikrlarining xilma-xilligiga, o'zgalar qarashlarini hurmat qilishga, o'z taassurotlarini istiholasiz bildirishlariga erishildi. Interfaol metodlardan munozarali masalalarni hal etishda, bahs-munozalar o'tkazishda samarali hisoblangan, o'quvchilarni o'z fikrini himoya qilishga, erkin fikrlash va qarashlarini boshqalarga o'tkazishga yo'naltirilgan "FSMU" metodi,

bir-biri bilan muloqot qilishning kommunikatsion holatlarini shakllantiradigan "Keys stadi" metodi, o'z mustaqil fikrlarini ifodalay olish ko'nikmalarini shakllantirish, rivojlantirish hamda o'qituvchiga o'zi tomonidan o'quvchilarga o'quv materialini yetkazishda qaysi jihatlarga ko'proq e'tibor berishi xususida fikrlash imkonini beradigan "ESSE" metodlari qo'llanildi.

O'quv materiallari tanlashning psixologik, didaktik va metodik muammolarini o'rganish o'smirlik davrining psixologik xususiyatlarini o'rganishdan boshlandi. Psixolog Z. Nishonova yosh davrlarini hisobga olish ahamiyatini yozar ekan: "Agarda, o'quvchi uning uchun yangi bo'lgan topshiriqni mustaqil hal qilsa, mavjud bilimlarni qayta qursa, o'zgartirsa, darsliklar yoki boshqa bilish manbalarini o'rganishda obyektga o'zaro ta'sir o'tkazishda yangi bilimlarni mustaqil ravishda o'zlashtirsa, unday faoliyat ijodiy faoliyat bo'lishi" bilan izohlaydi [Nishonova, 2005, 233].

Gumanitar fanlar sirasiga kiradigan adabiyot darslarida bolalarning yosh xususiyatlari hisobga olinsagina, unga ijobiy ta'sir ko'rsata olish mumkin. Tajriba-sinov ishlarida so'rovnoma, kuzatuv, suhbat kabi metodlardan foydalanildi. Didaktik vositalar bo'yicha o'smirlarning munosabatlari o'rganilar ekan, ularning psixologik xususiyatlari ham tadqiq etib borildi. Bolalar bilan o'tkazilgan so'rovnoma asosida ulardan olingan javoblarni tahlil qilish jarayonida yosh davri bilan bog'liq psixik holatlar bo'rtib ko'zga tashlanishi kuzatildi. "rasmlarga qarab qahramonlarni xayolimda emas, rostdan ham ko'rganday bo'laman", "o'qigan odamning xayolida yaxshi saqlanib qoladi", "o'quvchini bevosita fikrlashga va asarni o'qishga undaydi", degan munosabatlar ham talaygina.

O'quvchilarni faoliyatga undaydigan asosiy vositalardan biri qiziqish. Ular hamkorlikda qilinadigan faoliyatga alohida moyillik ko'rsatadi. O'smir yoshidagi o'quvchi beriladigan topshiriqqa qiziqitilmasa, bolani uni bajarishga majbur etib bo'lmaydi. Shuningdek, yirik asarlardan parchalar berishda vaziyatga jiddiy yondashish talab qilinadi. Parchalar badiiy asar haqidagi umumiy tasavvurni bera olishi, badiiy asarni to'liq o'qib chiqqanda oladigan badiiy zavq, shirani o'quvchiga yuqtira olishi, yozuvchini asardan ko'zlagan g'oyasi, bosh maqsadi ayon bo'lishi lozimligi ham ilmiy ishimizda o'rganildi. Badiiy asarlarni qisqartirishda o'quvchilarning psixologik jihatlari hisobga olish, mashg'ulotlarda qiziqishni bir maromda ushlab turishga va dars samaradorligini oshirishda yordam berishi fransuz yozuvchisi Antuan de Syent-Ekzyuperining "Kichkina shahzoda" asari misolida o'rganildi. Yozuvchining bu ertagini suratlargacha o'qish va tasavvur etish qiyin. Shuning uchun asar shu davrgacha qaysi mamlakatlarda necha marotaba bosilgan bo'lsa ham, faqat ana shu suratlar bilan beriladi. Chunki yozuvchi ham kichiklar, ham kattalar uchun yozilgan bu ertakni barcha tushunib yetishini istagan va o'zi unga suratlar ishlagan. Bu haqda tadqiqot olib borgan A. Qosimov: "Bu suratlar yozuvchi hikoyasiga sharh berish vazifasidan tashqari, so'zda ifodalab bo'lmaydigan noziklik, soddaliklarni ham kitobxonga yetkazib berganki, bu jahon adabiyotida juda kam uchraydigan uslub hisoblanadi" [Xodjiyeva, 2008, 61] deya izoh beradi.

Demak, bugungi o'quvchi "Kichkina shahzoda" asari orqali yozuvchi aytmoqchi bo'lgan gapni suratlar orqali uqadi. San'atning har bir turi qaysidir darajada bir vaqtda, uyg'un holda insonning ichki dunyosi (xususan hissiyotlari, intellekti, tafakkuri)ga o'zgarish, yangilanish olib keladi. Antuan de Syent-Ekzyuperining "Kichkina shahzoda" asarini o'rganishda undagi suratlardan samarali foydalanish zarur. Anketa savollariga olingan javoblar tahlilida ham darslikdagi surat qiziqitirishi, e'tiborini tortishi kuzatildi. Tajriba-sinov sinflarida asarga ishlangan suratlardan kelib chiqib tayyorlangan savol va topshiriqlar o'quvchilar e'tiboriga havola etildi. Shunda o'quvchilarning badiiy asarga bo'lgan munosabatlari ijobiy tomonga o'sgani, asarni o'rganishda faolliklari oshganligi kuzatildi. A'lo baho olgan o'quvchilar 26.7%ni, yaxshi baholanganlar 51.3%ni, qoniqarli baholanganlar 22.0%ni tashkil etdi. Nazorat sinflarida muallif suratisiz tashkil etilgan mashg'ulotda a'lo o'zlashtirgan o'quvchilar 19.3% ni, yaxshi o'zlashtirganlar 44%, qoniqarli o'zlashtirganlar 36.7% ni tashkil etdi.

Natijalar. O'quv materialining pedagogik maqsadga muvofiq bo'lmashligi mohir o'qituvchi mehnatini ham yo'qqa chiqarishi mumkin. Jiddiy yondashilib, ishlab chiqilmagan o'quv materiali Abdulla Qahhor ta'biri bilan aytganda, o'qituvchi va o'quvchi kuchi-yu mehnatini "o'tin yorishga sarflagan"day taassurot qoldiradi. Uzluksiz ta'limning har bir bosqichi, har bir mashg'ulot uchun taqdim etiladigan o'quv materialining sifatli bo'lishi ta'lim-tarbiya samaradorligining garovidir. Chunki, "cavol yoki o'quv topshirig'ida aks etgan ta'limiy muammo oldin o'rganilgan bilim, faoliyat usuli, orttirilgan tajriba vositasida hal etilsa, unda o'quvchi o'z tezaurus (o'quvchida u yoki bu o'quv predmeti bo'yicha to'plangan bilim, ko'nikma, malaka va hayotiy tajribalar majmui)idan kerakli bilim, faoliyat usuli vositasini izlaydi. Zaruriyat tug'ilganda kerakli bilim, faoliyat usuli, orttirilgan tajribani yangi o'quv vaziyatiga tatbiq etish o'ziga xos jarayon bo'lib, u bolalarda tanlay olish layoqatini rivojlantiradi" [Zagashev, 203, 123].

O'quv mashg'ulotlari yaxlit holda o'z ichiga o'quv materiallari shakllari, o'quv materialini taqdim etish usullari hamda o'quv materiallarini o'rgatish vositalari (darslik, lug'atlar, metodik qo'llanmalar, texnika vositalari)ni qamrab oladi. Ilg'or o'qituvchilar tomonidan adabiy asarlarning audio shaklidan keng foydalaniladi. Ular o'quv jarayoni rang-barangligini ta'minlashda muhim o'rin tutadi. Afsuski, o'zbek tilidagi o'quv materiallariga oid illyustratsiyalar yetarlicha ishlab chiqilmagan. O'qituvchining professional mahoratiga, tajribasiga bog'liq bo'lgan mimikasi, gap ohangi va mashg'ulot jarayonida foydalaniladigan turli tarqatmalar ham o'quv materialini o'zlashtirishga ta'sir ko'rsata oladi.

Ta'lim oluvchida tayanch va xususiy kompetensiyasini shakllantirish bir necha omillarga bog'liq. O'quv materialining o'qishlilik darajasi ham shunday omillar sirasiga kiradi. Chunki, avvalo, o'quvchi-talaba qo'lidagi materialni o'qib tushunishi, uning mazmunini anglay olishi lozim. Materialni o'zlashtirish uning salohiyati, yoshi, matnning qiziqarliligi, o'qituvchining mahorati kabi bir nechta faktorlarga bog'liq. O'quv materialining o'qishlilik ham ahamiyati jihatidan eng muhimlar sirasiga kiradi. O'qishlilik tufayli matn yengil o'zlashtiriladi, o'qiyotganda zo'riqish kuzatilmaydi. Darslik va qo'llanmalar uchun uslubning soddaligi, ravonligi, akademizmdan xoliligi ularga qo'yilgan asosiy talablar hisoblanadi.

"Bayon uslubining soddaligi" tushunchasi mavhum ma'no sifatida ko'riladi. Chunki bir kishiga sodda bo'lgan uslub boshqa bir kishiga murakkab bo'lishi mumkin. Har kim soddalik chegarasini o'z saviyasidan kelib chiqib belgilaydi. Demak, mavhum tushunchalarni aniqlashtirish, me'yorlashtirish uchun o'lchov zarur bo'ladi. Bu o'rinda o'quv materialiga qo'yiladigan sanitar-gigiyenik talablar nazarda tutilayotgani yo'q. Balki o'qiyotgan o'quvchi tomonidan matnni anglashilishi, uqilishi, ya'ni, o'qishlilik nazarda tutilmoqda.

Matnning "o'qishlilik" darajasini standartlashtirish masalasi XX asrning 20–30-yillaridan boshlangan. Keyinchalik 80-yillarda Xalqaro kitobxonlar assotsiatsiyasi va AQSH ingliz tili o'qituvchilarining milliy kengashi o'z a'zolariga o'quv materiallarining o'qishlilik darajasiga jiddiy qarashlarini so'radi.

Bugungi kunda jahon amaliyotida o'quv materialining o'qishlilik indeks talabiga mos kelishiga alohida e'tibor qaratilib kelinmoqda. AQSHning ko'pgina shtatlarida matnning o'qishlilik indeksiga muvofiq kelishi qonun bilan ham belgilab qo'yilgan. Rossiyada ham bu borada qator tadqiqotlar olib borilgan. Qozog'istonda ham o'quv materialiga qo'yiladigan talablarda Flesh indeksiga mosligi kiritilgan. O'zbekistonda bu borada izlanishlar endigina boshlangan.

Muhokama. O'qishlilik indeksi – matnni anglashning murakkablik darajasini aniqlash o'lchovi. O'qishlilik indeksi bir necha parametrlar asosiga ko'ra hisoblanadi, masalan: poligrafiya (nashr ishlari) jihatidan (harflarning hajmi o'lchovi, rangning och yo to'qligi, yorqinlik darajasi, sahifaning o'lchovi kabilar), semantik va stilistik jihati (matndagi sodda va qo'shma gaplar miqdori, gapdagi so'zlar soni, so'zlardagi bo'g'inlar soni, tez-tez yoki kam uchraydigan so'zlarning solishtirma soni, neologizm va jargonlar miqdori) kabilar.

Flesh indeksi (muallifi amerikalik Rudolf Flesh) ingliz tilidagi o'quv materiallarining o'quvchi tomonidan o'zlashtiriluvchanlik darajasini aniqlash mezonini bo'lib, Amerikada keng tarqalgan o'lchov birligidir. Flesh faoliyati davomida matnlarning balandparvoz, jimjimador bo'lishiga qarshi bo'lgan. Fikrni aniq, tushunarli, sodda ko'rinishda berish imkonini bo'lganda, sun'iy murakkablashtirishdan qochish lozimligini uqtirgan [15]. Yana bir tadqiqotchi Roberto Ganning ham matnning o'qishlilik darajasi bilan shug'ullangan [16]. Flesh indeksi ommalashganligiga ko'ra bu kabi boshqa tadqiqotlardan ustunlik qiladi.

Flesh indeksini o'zbek tilidagi matnlar uchun tatbiq etishda uni ingliz tili uchun ishlab chiqilganligini inobatga olish lozim. Har bir tilning o'ziga xos grammatik qurilishi bo'lib, ingliz tili uchun yaratilgan oson o'qish indeksini o'zbek tiliga tatbiq qilishda tillarning tuzilishini solishtirib ko'rish to'g'ri bo'ladi. Ingliz tili – analitik til. Analitik tillarning o'ziga xos xususiyati shundaki, ularda grammatik ma'no so'zlarning o'rni va yordamchi so'zlar asosida tushuniladi. O'zbek tili esa sintetik til hisoblanadi. Unda grammatik ma'no qo'shimchalar yordamida ifodalanadi. Bir xil matnning ingliz tili va o'zbek tilidagi tarjimalari solishtirilganda, ma'lum axborotni berishda o'zbek tilidagi matn ingliz tiliga qaraganda yoyiqroq ekanligi kuzatildi. O'zbek tilida o'rtacha gap uzunligi ingliz tilidan kaltaroq, o'rtacha so'z uzunligi esa uzunroq. Uchta bir xil mazmundagi, lekin turli: o'zbek, rus, ingliz tillardagi matnlar solishtirilganda o'zbek tilida gap uzunligi rus tili, ingliz tiliga qaraganda qisqa, so'z uzunligi esa uzun ekanligi kuzatildi. Shu sabab, Flesh indeksini o'zbek tilidagi matnlarga qo'llashda oradagi farqni taxminan 30% deb olish mumkin.

O'zbek tilidagi matnning maxsus o'lchov versiyasini ishlab chiqish uchun ingliz, rus tilidagi matnlar va ularning tarjimalari uchun olingan indekslar taqqoslanib, koeffitsiyentni aniqlashga urinib ko'rildi.

Flesh indeksining dastlabki o'zbek tiliga moslashtirilgan holatini quyidagi shaklda:

$$FRE = 206.835 - 0.7105 \left(\frac{\text{so'zlar soni}}{\text{gap soni}} \right) - 59.02 \left(\frac{\text{bo'g'in soni}}{\text{so'zlar soni}} \right)$$

tavsiya qilish mumkin.

Mazkur formulaga solish uchun ma'lum mavzudagi matndan 100ta so'zdan iborat parcha ajratib olinadi. Avval shu 100ta so'z nechta gapda ishtirok etganligi aniqlanadi. So'ngra parchadagi bo'g'inlar sanalib 100ga bo'linadi. Shunda parchadagi so'zlarning o'rtacha uzunligi kelib chiqadi. Olingan natija formulaga qo'yiladi va FRES daraja ko'rsatkichi bo'yicha quyidagi ko'rsatkichlar kelib chiqadi:

100 – juda oson o'qiladi. Gapning o'rtacha uzunligi 12 va undan kamroq so'zlardan iborat. Ikkitadan ortiq bo'g'inli so'zlar yo'q;

65 – oson o'qiladi. Gapning o'rtacha uzunligi 15dan 20gacha so'zni tashkil etadi. So'zlar o'rtacha 2 bo'g'indan iborat;

30 – o'qish biroz murakkab. Gaplarda 25tagacha so'z uchraydi. Odatda 2 bo'g'inli so'zlardan iborat bo'ladi;

0 – o'qish juda murakkab. O'rtacha bitta gapda 37 so'z mavjud. So'zlar o'rtacha 2 tadan ko'p bo'g'inlardan iborat.

Xulosa. So'zni haddan ziyod, o'rinli-o'rinsiz ishlataverish, ortiqcha tafsilotlarga berilish o'quvchini chalg'itadi, matnda ilgari surilgan asosiy fikrni anglab olishga xalaqit beradi. Matnlarning oson o'qilishi faqat so'zlarning uzun yoki qisqaligi, gapning sintaktik qurilishi bilangina emas, mavhumlik darajasi, anglashning yengilligi bilan ham o'lchanadi. Shuningdek, lingvistik jihatdan matnning oson o'qilishini ta'minlashda matnlarni jo'nlashtirib yubormasdan, o'quvchilarning so'z boyligini oshirishni ham ko'zda tutish maqsadga muvofiq bo'ladi. Lekin matnning murakkabligi har qanday yaxshi niyatda berilayotgan ma'lumotni o'rganuvchi tomonidan qabul qilinmasligiga, anglanmasligiga olib kelishi ham mumkin. Bu o'quv mashg'ulotidan kutilgan samaradorlikka xizmat qilmaydi. Flesh indeksi talablari bo'yicha tanlangan o'quv materiallari ta'lim uchun yanada samarali xizmat qilishi uchun amalga oshiriladigan

pedagogik yondashuv keyingi jarayondir. Zero, o'quvchi uchun tushunarli bo'lgan matn asosidagina uni mantiqiy fikrlashga o'rgatish mumkin bo'ladi.

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ADVANTAGES OF PEDAGOGICAL SOFTWARE TOOLS

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Abstract. This article explores the advantages of pedagogical software tools in enhancing the effectiveness of the educational process in the digital era. It emphasizes the role of Learning Management Systems (LMS) and mobile applications in creating interactive learning materials that improve student engagement and academic outcomes. The study analyzes the principles, stages, and challenges of integrating digital tools into teaching practices. The findings support the pedagogical value of digital solutions for fostering dynamic, learner-centered instruction.

Keywords: pedagogical software tools, Learning Management System (LMS), digital education, interactive learning materials, mobile applications, instructional technology.

PEDAGOGIK DASTURIY VOSITALARNING AFZALLIKLARI

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Annotatsiya. Ushbu maqolada raqamli davrda ta'lim jarayoni samaradorligini oshirishda pedagogik dasturiy vositalarning afzalliklari o'rganiladi. Unda talabalarning faolligini va akademik o'zlashtirish ko'rsatkichlarini yaxshilaydigan interfaol o'quv materiallarini yaratishda Ta'limni boshqarish tizimlari (LMS) hamda mobil ilovalarning o'rni ta'kidlanadi. Tadqiqotda raqamli vositalarni o'qitish amaliyotiga integratsiya qilishning tamoyillari, bosqichlari va muammolari tahlil qilinadi. Natijalar dinamik, o'quvchiga yo'naltirilgan ta'limni rivojlantirishda raqamli yechimlarning pedagogik qimmatini tasdiqlaydi.

Kalit so'zlar: pedagogik dasturiy vositalar, Ta'limni boshqarish tizimi (LMS), raqamli ta'lim, interfaol o'quv materiallari, mobil ilovalar, ta'lim texnologiyasi.

ПРЕИМУЩЕСТВА ПЕДАГОГИЧЕСКИХ ПРОГРАММНЫХ СРЕДСТВ

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Аннотация. В данной статье рассматриваются преимущества педагогических программных средств в повышении эффективности образовательного процесса в цифровую эпоху. Подчеркивается роль систем управления обучением (LMS) и мобильных приложений в

создании интерактивных учебных материалов, которые способствуют повышению вовлеченности студентов и улучшению академических результатов. В исследовании анализируются принципы, этапы и проблемы интеграции цифровых инструментов в преподавательскую практику. Полученные результаты подтверждают педагогическую ценность цифровых решений для создания динамичного, личностно-ориентированного обучения.

Ключевые слова: педагогические программные средства, система управления обучением (LMS), цифровое образование, интерактивные учебные материалы, мобильные приложения, образовательные технологии.

In the digital age, the effective organization of the educational process has become a pressing priority. The development of interactive learning materials through mobile technologies and pedagogical software tools represents a critical direction in contemporary didactics. Such digital tools enhance the quality of education by increasing students' engagement in the learning process and fostering their intrinsic motivation to acquire knowledge.

Numerous academic studies affirm that the creation of interactive materials via digital tools and mobile applications serves as an effective scientific-practical solution. Learning Management System (LMS) platforms, in particular, have been shown to positively influence students' academic performance and learning outcomes.

This section discusses the principles of developing interactive learning content, stages of its implementation in educational settings, challenges encountered in the process, and possible solutions. To begin, it is essential to clarify the concepts of pedagogical software platforms and mobile learning applications, along with their roles within the educational process.

Pedagogical software tools refer to a set of specialized platforms and programs designed to manage, organize, and monitor educational activities. Learning Management Systems (LMS), which embody this concept, offer functionalities such as hosting educational content, automatically assessing assignments, and tracking student progress [1, 236]. They also establish an interactive communication channel between teachers and learners.

On the other hand, Content Management Systems (CMS) are primarily intended for the creation and administration of web content and are employed in developing educational materials. The category of pedagogical software tools also includes electronic gradebooks, digital diaries, test generation programs, and virtual laboratories - all of which facilitate the digital delivery and management of classroom instruction.

Mobile applications are software programs designed to operate on devices such as smartphones and tablets, with the purpose of enriching the educational process. Today, the concept of mobile learning (m-learning) has become integrated into our daily lives, providing learners with the opportunity to study at any time and from any location via mobile devices. A notable form of m-learning is *edutainment* (a combination of "education" and "entertainment"), which aims to make the learning process engaging through educational games. These include interactive mobile applications in the form of games, quizzes, and quests that capture students' attention and transform them into active learners.

At present, modern pedagogical software tools and mobile applications are widely utilized across various levels of education. These tools, which make the learning process more interactive, accessible, and efficient, help students acquire knowledge independently, assess their progress in real time, and analyze learning outcomes [2,58]. Moreover, learners' independent use of such platforms enhances their competence in using information technologies.

In contemporary pedagogical literature, interactive learning materials are defined as follows: "Interactive learning materials are digital resources that contain content designed for active interaction with the user. These materials are enriched with multimedia elements (text,

graphics, audio, video) and gamification, which engage students with the subject matter and activate their participation." According to K. Moore, author of the book *Interactive Multimedia Educational Materials: Theory and Development Methods*, "Interactive learning materials must include elements that encourage active engagement with content. These include various tasks, tests, animations, multimedia components, and gamified features, all of which significantly enhance learners' motivation and enthusiasm" [3] The scholar emphasizes that the effectiveness of interactive learning materials primarily depends on their user-friendliness and alignment with didactic objectives. If multimedia elements are excessive or poorly organized, they may distract learners from the core content. Therefore, every visual or auditory component must serve a specific function and contribute to the overarching educational goal.

The concept of developing interactive learning materials is grounded in several key pedagogical theories. Foremost among these is the theory of constructivism, which posits that knowledge, skills, and competencies are not passively received, but actively constructed by the learners themselves. According to this approach, learning is a process of internal construction based on personal experience. Founders of constructivist thought such as Jean Piaget, Russian psychologist Lev Vygotsky, John Dewey (the father of modern American pedagogy) and American psychologist Benjamin Bloom have emphasized that individuals interpret and build their understanding of the world through experiences and reflections [4, 79]. As a result, knowledge is formed in the human mind through the reflective processing of one's personal experiences.

Interactive educational resources are designed to create precisely such an environment one that encourages active engagement and communication. Within the constructivist paradigm, the purpose of education is not to transmit ready-made knowledge to the learner, but to guide them toward active exploration and the construction of new knowledge through experiential learning. Therefore, interactive and multimedia tools are regarded as powerful instruments for fostering a constructivist learning environment.

American cognitive psychologist Howard Gardner contributes significantly to this discourse through his theory of multiple intelligences. He argues that each learner may possess different forms of intelligence such as visual, musical, kinesthetic, or logical reasoning abilities. In his influential work *Frames of Mind*, Gardner writes: "Human intelligence is not a single general ability but a set of relatively independent intelligences. Each individual possesses a unique combination of these intelligences; therefore, education must take individual differences into account." Based on this theory, the development of interactive content in various formats such as video lectures, graphical illustrations, audio boards, or physically engaging games enables the creation of learning environments tailored to the diverse cognitive styles and perceptual strengths of students.

Another modern approach in contemporary education is the theory of gamification. Gamification involves the integration of game elements into the learning process with the aim of enhancing students' engagement and motivation. Today, gamification is widely applied as a method to stimulate learner interest, foster a sense of competition, and create an engaging classroom environment. Research conducted by Professor Sebastian Deterding and his colleagues has demonstrated that educational games used during instruction serve as powerful emotional stimuli that encourage goal-oriented behavior, internal competition, and team spirit among learners.

Moreover, gamification helps students overcome the fear of making mistakes by creating the illusion of play, thereby promoting experimentation with new knowledge and encouraging its practical application. American educator Lee Sheldon, in his book *The Multiplayer Classroom: Designing Coursework as a Game*, emphasizes that game-based learning environments are nearly 70% more effective in engaging students compared to traditional classroom methods. He writes: "In game-based classes, students try repeatedly and learn from each mistake, as errors are viewed

as an integral part of the learning process. In traditional settings, however, mistakes are final." Indeed, in conventional classrooms, errors are often penalized. In contrast, gamified learning environments teach students not to fear mistakes - this, in turn, cultivates creativity, critical thinking, and genuine learning.

For this reason, Sheldon advocates designing instruction as a game, arguing that games reveal children's intellectual abilities, strategic thinking, and leadership potential. Consequently, modern education specialists increasingly regard gamification not merely as an "entertaining method", but as an essential didactic tool for 21st-century learning.

Theoretical investigations also indicate that gamification does not always produce uniform results and may affect students differently depending on individual personality traits. When game elements are poorly selected or overly emphasized, they can become a source of distraction rather than motivation. According to the Self-Determination Theory proposed by Professors Edward Deci and Richard Ryan, learners have three fundamental psychological needs [5,126]:

1. Autonomy – the ability to make one's own choices;
2. Competence – the sense of being capable and effective;
3. Relatedness – the feeling of being connected to others and part of a community.

If the elements of gamification fail to satisfy these core needs - by not aligning with students' interests, personal goals, or intrinsic motivations - its effectiveness may diminish. The concept of Meaningful Gamification, proposed by Canadian scholar Scott Nicholson, highlights that while game-based learning may serve as a strong motivator for competitive learners, it can provoke anxiety, fear, or demotivation in students who prefer collaborative work. Therefore, for gamification to be effective, it must be carefully adapted to suit educational content, instructional objectives, and the psychological characteristics of the target age group.

One of the most valuable features of interactive digital learning materials is their ability to provide individualized tasks that correspond to each student's level of ability and comprehension. Adaptive learning systems, in particular, adjust the complexity of subsequent tasks based on a learner's previous responses. This ensures that high-achieving students remain engaged without boredom, while students needing additional support receive more targeted practice. As a result, both differentiation and individualization can be implemented effectively within a single classroom.

UNESCO analyses also emphasize that digital innovations offer significant potential for making education more inclusive, personalized, and interactive. Through digital platforms, teachers can easily monitor each student's activity including the number of problems solved, time spent, and learning pace and provide individualized feedback. In this regard, interactive digital resources support a shift from generalized instruction to learner-centered and personally adaptive education.

Pedagogical software tools significantly facilitate the automation and monitoring of the educational process. In particular, online testing systems can instantly process and evaluate student responses, automatically recording results in electronic gradebooks. This not only saves the teacher valuable time but also reduces the likelihood of human error. Moreover, digital diaries and journals are accessible to parents, allowing them to track their child's academic performance. As a result, a large volume of data on students' learning outcomes can be collected and analyzed.

Platforms such as Google Classroom, Edmodo, Moodle, and Socrative can aggregate and evaluate class-wide data to identify the most challenging questions or topics with the highest error rates. This enables teachers to plan targeted review sessions and reinforcement activities based on precise diagnostic feedback.

Research and global trends in educational transformation suggest that in the near future, we will witness even more advanced digital technologies: artificial intelligence-driven instructional systems, fully immersive virtual textbooks, neurofeedback technologies capable of

detecting students' emotional states, intelligent tutoring chatbots, pedagogical robots, and adaptive learning environments powered by advanced algorithms. These digital tools are not merely technological innovations; they are transformative instruments that redefine educational content, teaching methodology, and assessment standards. More importantly, they dramatically enhance students' cognitive, metacognitive, and creative competencies.

To successfully integrate these new approaches into national education systems, there is an urgent need to develop robust pedagogical, psychological, and didactic foundations. Being prepared for the future of education requires more than simply learning how to use new technologies; it entails designing, piloting, and implementing innovative pedagogical methodologies based on these technologies.

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SHARQ VA G'ARB ADABIY JARAYONIDA HIKMATLARNING BADIY-ESTETIK O'RNI VA TALQINI

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Annotatsiya. Ilmi hikmat mohiyatan islomiy, falsafiy, tasavvufiy haqiqatlar, aqoidlar aks etgan qomusiy ilmdir. Qadim xalq og'zaki ijodi asosida maydonga kelgan tanbehlar, dono xulosalar XII asrga kelib janr darajasiga ko'tarildi. Islom xalqlarining tabiatida hikmatlarga bo'lgan yaqinlik, halol hayot kechirish mezonlari sifatida ijobiy qabul qilish buyuk ijodkorlarimizning dono baytlarini ham hikmat darajasiga ko'tardi. Adabiy jarayonda hikmatlarni mumtoz adabiyotimizning deyarli barcha namoyondalari ijodidan topishimiz mumkin. Shuningdek, G'arb adabiyoti aforizmlari mazmuni Uilyam Blakening hikmatlari asosida tahlil qilingan. Maqolada ularning ayrimlarini mazmun, badiiyat va yozuvchining estetik maqsadi nuqtayi nazaridan tahlilga tortamiz. Sharq adabiyotidagi islomiy axloq va G'arb adabiyotidagi falsafiy-demokratik ruhning ustuvor ifodalanishi hikmatlar orqali ochib berilgan. G'arbcha paradoksallik va sharqona axloq tamoyillari qiyos uchun asos vazifasini bajargan.

Kalit so'zlar: hikmat, Sa'diy, genesis, mutatsiya, maqol, so'fiy, Jomiy, Xo'qandiy, Abdulla Avloniy, nodon, kibr, nafs, Uilyam Blake, Do'zax va Jannat nikohi.

THE ARTISTIC-AESTHETIC PLACE AND INTERPRETATION OF WISDOM IN THE EAST AND WEST LITERARY PROCESS

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Annotation. The science of wisdom is essentially an encyclopedic science that reflects Islamic, philosophical, mystical truths and beliefs. The rebukes and wise conclusions that emerged on the basis of ancient folk oral literature rose to the level of a genre by the 12th century. The closeness to wisdom in the nature of Islamic peoples, their positive acceptance as criteria for living an honest life, also raised the wise verses of our great creators to the level of wisdom. In the literary process, we can find wisdom in the works of almost all representatives of our classical literature. Also, the content of aphorisms of Western literature is analyzed based on the wisdom of William Blake. In the article, we analyze some of them from the point of view of content, artistry and the aesthetic purpose of the writer. The predominant expression of Islamic morality in Eastern literature and the philosophical-democratic spirit in Western literature is revealed through wisdom. Western paradoxicality and oriental moral principles served as the basis for comparison.

Keywords: wisdom, Sa'di, genesis, mutation, proverb, Sufi, Jami, Khoqandi, Abdulla Avloni, ignorance, arrogance, ego, William Blake, The marriage of Hell and Paradise.

ХУДОЖЕСТВЕННО-ЭСТЕТИЧЕСКОЕ МЕСТО И ИНТЕРПРЕТАЦИЯ МУДРОСТИ В ЛИТЕРАТУРНОМ ПРОЦЕССЕ НА ВОСТОКЕ И ЗАПАДЕ

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Аннотация. Наука о мудрости по своей сути является энциклопедической наукой, отражающей исламские, философские, мистические истины и верования. Упреки и мудрые выводы, возникшие на основе древней народной устной литературы, к XII веку достигли уровня жанра. Близость к мудрости в природе исламских народов, их позитивное восприятие как критерия честной жизни, также возвысили мудрые стихи наших великих творцов до уровня мудрости. В литературном процессе мудрость можно найти в произведениях почти всех представителей нашей классической литературы. Также, на основе мудрости Уильяма Блейка анализируется содержание афоризмов западной литературы. В статье мы анализируем некоторые из них с точки зрения содержания, художественного замысла и эстетической цели автора. Преобладающее выражение исламской морали в восточной литературе и философско-демократического духа в западной литературе раскрывается через мудрость. Западная парадоксальность и восточные моральные принципы послужили основой для сравнения.

Ключевые слова: мудрость, Саади, генезис, мутация, пословица, суфий, Джами, Хоканди, Абдулла Авлони, невежество, высокомерие, эго, Уильям Блейк, брак ада и райа.

Kirish. Har bir millatning o'z qadriyatlarini, azaliy urf-odatlarini, diniy va dunyoviy qarashlari ularning adabiyotida munosib o'rinni egallaydi. Ayni holda adabiyot ham mana shu ma'rifat va ma'naviyat bulog'idan qongan holda maydonga keladi. Hikmatlar mazmunan butun insoniyatga qaratilgan yo'l-yo'riq, haqiqatlar kaliti bo'lsada, janr jihatdan faqatgina islom olami adabiyotini o'z ichiga oladi. Genezis nuqtayi nazaridan butun turkiylar otasi – Qo'rqut otaning tanbeh so'zlariga borib taqaluvchi ushbu janr davrlar o'tishi bilan mutatsiyaga uchrab turli nomlar va mazmun kasb etib keldi. Diniy-tasavvufiy, tarbiyaviy mazmun va g'oyani ifodalash uchun manoqib va hikoyatlar nasrda yaratilgan bo'lsa, hikmat, ilohiy, davriya kabi janrlar she'riy usulda bo'lgan. Hikmat janri turk xalq adabiyotida "ilohiy", arablar va forslar adabiyotida "davriya", boshqa turkiy xalqlar ijodida esa "hikmat" deb nomlanadi. Hikmat janri og'zaki ijodda ham, yozma adabiyotda ham har xil atamalar bilan nomlanib kelinadi va ularning barchasi mazmunan hikmatni tashkil etadi: maqol, matal, naql, masal, zarbulmasal, hikmatli so'z, ibora, ta'bir, aforizm, otalar so'zi, ota-bobolardan qolgan so'z, abushqa so'zi, mashoyixlar so'zi, donolar so'zi, hikmatlar so'zi, burungilar so'zi, ilgari o'tgan yaxshilar so'zi va hokazo [Shomaqsudov, 1990, 7].

Materiallar va metodlar. Yozma adabiyotdagi hikmatlarning xalq og'zaki ijodidagi hikmatlardan farqi xalq tajribasiga tayangan holda muayyan bir shaxs – muallif tomonidan yaratilganligida va islom dini kirib kelishi hamda uning ta'siri natijasida mazmunning diniy-tasavvufiy aqoidlarga moslashganidadir. Yuqoridagi ilmiy asoslardan kelib chiqib maqol, matal, sav, otalar so'zi, aforizm, hikmatli so'z kabi pandnomalarni hikmat mazmuni va maqomi ostida birlashtirib, ularni mazmunan quyidagi turlarga bo'lib o'rganmoq mumkin:

1. Hikmat janrining asl na'munalari: diniy-tasavvufiy hikmatlar; axloqiy-tarbiyaviy hikmatlar; ijtimoiy-falsafiy hikmatlar.

2. Hikmatga aylangan baytlar.

Yuqoridagilarning uchasi bevosita hikmatning janr xususiyatlarini o'zida aks ettirgan namunalar bo'lsa, hikmatga aylangan baytlar turli ijodkorlar asarlari tarkibidagi hikmatomuz baytlar bo'lib, xalq orasida xuddi maqollar singari og'izdan-og'izga ko'chib hikmat darajasiga ko'tarilgan.

Masalan, Navoiyning ushbu baytlari to'planib, alohida hikmatnoma shaklida "Hikmatli so'zlar", "Navoiydan 100 hikmat" nomlari ostida nashr etilgan. Bunday hikmatlarni juda ko'plab mumtoz adiblar ijodidan ham topish mumkin. Quyida mana shunday hikmat darajasiga ko'tarilgan, zaminiga chuqur, o'tkir va rad etib bo'lmaz olamlar haqiqati singdirilgan baytlar va misralarni, undan foydalanish mahorati va badiiyatini, qiyosiy, tarixiy, biografik va tipologik metodlar orqali ko'rib chiqamiz.

Natijalar. XIII–XIV asrlarda fors adabiyotida ham hikmatlardan unumli foydalanilgan. Bunga yorqin misol sifatida shayx Sa'diy Sheroziyning "Guliston" va "Bo'ston" asarlarini aytish mumkin. Asarning yozilishi haqida so'zlar ekan Sa'diy debocha qismida "... bir turkum nodir hikoyalar, masallar, hikmatlar, she'rlar, shuningdek, o'tmish podshohlarning hayot va odatlari haqida bahs etadigan rivoyatlarni ushbu kitobimga to'pladim. Aziz umrimning bir qismini shu ishga sarfladim..." [Sa'diy, 1968, 18] deya asardagi janrlar turkumiga izoh berib ketadi. Asarda hikoyatlar keltirilib, shu hikoyat mazmunini boyitgan she'riy hikmatlar orqali xulosa beriladi.

Sa'diy "Podshoh va qaroqchi bola" hikoyatini keltirib, voqealarning sodir bo'lish vaziyatiga qarab o'nta she'riy hikmat keltiradi. Hikoyatning tub mohiyatiga nazar tashlansa, unda qonida buzuqlik bor insonni yosh bo'lishiga qaramay qancha tarbiya qilsang ham asliga tortishi, undan yaxshilik chiqmasligi bayon qilingan. Asirga tushgan qaroqchi bolani yaxshi insonlarga yondashtirib, yomonliklardan tiyilib, birovlar mulkiga ko'z olaytirmasdan yashashga o'rgatish, uning keying hayotini munosib va halol davom ettirishi uchun qilingan yaxshilik, himmat yomonlik bo'lib qaytgan qalamga olinadi va bu hol (yomonga qilingan yaxshilik) hikmatlarda yaxshi insonga yomonlik qilishdek gunoh, nobakor amalga qiyos qilinadi:

Sho'ra tuproq yerdan gul unib chiqmas,
Don sochmoq – ovora bo'lmoq demakdir.

Yaxshiga yomonlik qilmoq misoli

Yomonga yaxshilik qilmoq demakdir [Sa'diy, 1968, 29].

Ko'rinib turganidek, Sa'diy hikmatlarida hikoyatlardagi go'zal mazmunni, badiiyatni chin ohor bilan tashbeh asosida qayta jonlantirgan. Sho'rxok yerlar – tarkibida juda katta miqdorda tuz bo'lgan sahro, cho'l, quruq dasht tuproqlari bo'lib, bunday tuproqdan hech giyoh ham o'smaydi. Tuproqning botiniy mazmuniga e'tibor qaratsak, Alloh insonlarni kamtar va kamsuqum tuproqdan yaratdi. "Ul tuproqda suvi tebiz, urung, qora, suchuk, achig', sarig', yashil, qizil, ko'k, qatig', yumshog' va arig', arig'siz, totlig'siz – qamug' bor erdi. Ul sababdin Odam o'g'lonlari bir-biringa mengzamazlar, ...kimi ezgu, kimi essiz, kimi qatig' ko'ngulluk, kimi yumshoq ko'ngulluk" [Rabg'uziy, 1990, 16]. Aynan shu toifadagi ko'ngli qattiq, axloqi buzuq, essiz insonlarga sen o'zingda bor qancha yaxshilikni qilsang ham ular senga o'zida bori bilan (yovuzlik) bilan javob qaytarishi hikmat badiiyatiga singdirilgan. Shayx Sa'diy hikmatlardan bo'yoqdorlikni oshirish, mazmunni botiniy va zohiriy haqiqatlar, voqealar bilan muqoyasa qilish orqali ta'sirni kuchaytirish maqsadida foydalangan.

Buyuk so'fiy va olim Abdurahmon Jomiyning "Bahoriston" asarida ham Rabg'uziy va Sa'diy uslubida o'n ikkita nasriy hikmat keltiriladi. Har biriga mazmunini boyitib shuncha miqdorda she'riy hikmat bilan sayqal beradi. Ularning to'qqiztasi "Donolar hikmati" deb nomlangan ikkinchi ravzada, uchtasi "Shohlik va adolat" deb nomlangan uchinchi ravzada keltiriladi.

Hikmat: «Uch toifadan uch xil ish yomon keladi: podshohlardan – tezlik, donishmandlardan – molga xirs, badavlatdan – baxillik.

Hikmat:

Uch ishni qoralar hakim qalami:

Tezlik qilsa qudratli podsho,

Xasis bo'lsa badavlat kishi,

Mol-u mulkka xirs qo‘ysa dono [Jomiy, 2007, 22].

Abdurahmon Jomiy nasrda, xuddi bugungi kun o‘quvchilari biladigan aforizmlar singari bergan hikmatlari mazmunini she‘riy to‘rtlikka ham solgan. Bu esa so‘fiyning buyuk shoir va chinakam faylasufligidan ham dalolat beradi. Bilamizki, Abdurahmon Jomiy “Malomatiya” tariqatining namoyondasi bo‘lishi bilan birga, so‘fiylikda ham, shoirlikda ham, ilmi holda ham, olimlikda ham “oltin o‘rtalik”ni saqlay olgan. Yuqoridagi hikmat mazmunidan ham shuni anglash qiyin emas. Jomiy tilga olayotgan uch toifaga e‘tibor qaratamiz. Birinchisi – “podshoh”. Xalqimiz orasida “Alloh nazari tushgan, unga kenglik bergan kishi xalqqa rahnamo bo‘ladi”, - degan gap bor. “Badavlat” – Razzoq tomonidan rizqi mo‘l berilgan kishi. Olim – ilm sohibi, unga amal qiluvchi, Allohning buyruqlariga so‘zsiz bo‘ysinuvchi inson. Demak, bu uch toifa Allohning “nazar”da, “rizq”da va “ilm”da siylagan va suygan kishilari, butun bashariyatni muvozanatda saqlab turuvchi yuqori qatlami. Ushbu toifalarning botinni unutib, zohir tomon borishi, nafsga yengilishi Allohning ne‘matlariga isyoni bo‘lib, eng katta yomonlik, qoralik sifatida baholanmoqda. Shohning shoshqaloqligi butun boshli davlat yoki xalqlarning tanazzuliga sabab bo‘ladi. Boyning xasisligi esa undan foni rizqning qaytarib olinishiga olib keladi. Islom dinida ham saxiylik va sadaqa qilish mulkni kamayishiga emas, ko‘payishiga yetaklashi, baraka ato etilishi, mulki ziyoda bo‘lishini tasdiqlovchi bir qancha o‘nlab hadislar, minglab tarixiy haqiqatlar aks etgan. Olim kishining boylikka, mol-dunyoga mehr qo‘yishi undan Alloh bergan ko‘rkdan ayrilishiga olib keladi. Demak, Jomiy hikmatlarda kashf-shuhud bilan birga aqlu ilmni bir nuqtada kesishtirgan.

Abdulla Avloniy “Turkiy guliston yoxud axloq” asarida “Aqsomi ilm” haqida fikr yuritib hikmatni alohida fan sohasi sifatida e‘tirof etadi va saodatga boshlovchi vositaligini ta’kidlaydi: “Ilm diniy va fanniy qismlar ila ikkiga bo‘linur. Diniy kishi bo‘lmak uchun ulumi diniya o‘qumak ila barobar *hisob, handasa, tarix, hikmat, kimyo, tib, ziroat* ilmlari kabi fanniy ilmlarni ham bilmak, chin olim bo‘lmak lozimdur. Chunki bu ilmlarning ikkisi ham dunyo va oxiratomiz, hayot va saodatimiz uchun eng kerakli narsalardur [Avloniy, 11]”.

Shuningdek, ushbu asar badiiyatiga nazar tashlaganimizda ham Avloniy har bir maqolatdan so‘ng mazmunni qamrab olgan she‘riy hikmatlardan foydalangan. Masalan, “Anoniyyat” haqidagi maqolatdan so‘ng ushbu she‘riy hikmat keltiriladi:

Azozil kibr qildi bo‘ldi shayton,
Takabburlik qilurmi oqil inson?
Tavozu’ pasha qil, aslingni qil yod,
Vujuding xok erur, ey odami zod [Avloniy, 31]

1910-yildan 1926-yilga qadar Qo‘qon shahrida yangi usul maktabi ochgan Mirzo Xayrulloxon Xo‘qandiy ham o‘z maktablarida aynan hikmatlar orqali xalq farzandlariga ta’lim va tarbiya bergan. Uning o‘zi ham “Tuhfat-ul atfol” (“Bolalar sovg‘asi”) deb nomlangan “Hikmatnoma” yozib, ushbu asardan amaliyotda uzoq yillar davomida foydalanib kelgan. Asar tuzilish jihatdan yigirmata hikmatdan iborat. Hikmatlar, dastavval, o‘quvchiga nasriy xitob tarzida beriladi va har bir nasriy hikmat yakunida mazmunni jamlagan bir baytdan iborat she‘riy hikmat keltiriladi:

5-hikmat:

Ey aziz! Har so‘zda zinhor tilingni va har ishda qo‘lungni soqlag‘il.
Ey aziz! Yamon hamnishinlardin yiroq bo‘lub alar birla suhbat tutmag‘il.

Bayt:

Fitroki g‘amga tashla, jon bulbulin kesib bosh
Zog‘ ichra aylag‘uncha oltun qafasda hamroh [Xo‘qandiy, 1992, 8].

o‘quvchi nasriy hitobdagi hikmat mazmunini she‘riy hikmatda yanada boyitadi. Nasrdagi mazmun tushunarli bo‘lgani holda e‘tiborimizni bayt mazmuniga qaratamiz. Bayt mazmunidan ma’lum bo‘lishicha, bulbul – jon, ya’ni ruhni o‘zida ifodalagan. Xalq og‘zaki ijodida ham bulbul obrazi juda ko‘p o‘rinlarda uchraydi. Uning ovozi shirador, yoqimli, honishi, nolasi insonlarni mast qiladigan ajib qush, gul oshig‘i bo‘lib, ushbu xususiyatlar majoziy ma’no kasb etib, ezgulikka,

yaxshilikka intiluvchi, boshqalar uning suhbatidan, soʻzlaridan rohat oluvchi donishmand, Yaratganga (gulga) oshiq soʻfiy maʼnosida qoʻllangan. Bayt mazmunida ham huddi shunday bulbul – dono, oqil insonning ruhi maʼnosida qoʻllangan.

Zogʻ (Qargʻa) obrazi ham anʼanaviy obrazlar sirasiga mansub boʻlib, nodon inson nazarda tutilgan. Mumtoz adabiyotimizning goʻzal naʼmunalarida qargʻalarning turli xususiyatlaridan kelib chiqib har xil maʼnolarni koʻzda tutuvchi majozlar yaratilgan.

Qoraligi – buyuklik, ichi qoralik, nodonlik, oʻlim, kibr, manmanlik;

Qagʻillashi – yaxshi va yomon xabarlarini insonlarga yetkazuvchiligi;

Uzoq umr koʻrishi – insonlarni yer yuzida qilayotgan amallarini gʻaybga yetkazib beruvchi [Muhammadiyeva, 2026, 58], uzoq yil yashab aqli toʻlgan, oq-qorani ajratadigan donishmand; Qobilga ustoz – ilm va aql egasi; "Ibrohim (a.s.) va toʻrt qush", "Nuh (a.s.) va yerning xabariga joʻnatilgan qargʻa" voqeasidan – nafs va xiyonat timsoli sifatida badiiy adabiyotga kirib kelgan.

Umumiy tahlillardan xulosa chiqaradigan boʻlsak, hikmatda nafsiga taslim boʻlgan nodon, kibrli insonlar bilan oltindan boʻlgan eng goʻzal xonada xuddi qafasdagidek qamalib qolsang ham u bilan suhbatlashishdan koʻra oʻlim senga afzaldir. Mutakabbir, nodon birla suhbat qurish oqibati Xoʻja Ahmad Yassaviyning quyidagi hikmati mazmuniga singdirilgan:

Ayo doʻstlar, nodon birla ulfat boʻlub,

Bagʻrim kuyub, jondin toʻyub, oʻldim mano.

Toʻgʻri aytsam egri yoʻlga boʻyin toʻlgʻar,

Qonlar yutib gʻam zahriga toʻydim mano [Yassaviy, 1991, 30].

Xoʻqandiyning "Tuhfat-ul atfol" darsligi islomiy, maʼrifiy va badiiy ilm bilan bir qatorda yuqori darajadagi amaliy metodikani ham oʻzida jamlagan deyish mumkin. Hikmatlarni tahlil qilish orqali oʻquvchilar teran va boy mazmunni bayt va nasrda ifodalanishini, mazmunni boyligi, badiiyatning nasr va nazmdan qay birida chuqur ekanligini taqqoslab oʻrganadilar. Badiiy jihatdan asar ramziy va majoziy obrazlar bilan boyitilgan. Masalan, nasrdagi yomon kishilarga ishora sifatida baytda "zogʻ", yaxshi insonlar esa "bulbul" majoziy obrazlaridan foydalanilgan. Bu esa taʼsir kuchini oshirish, ilmiy savodxonlik, maʼnaviy dunyoqarashni kengaytirish va albatta, badiiy-estetik zavq olishga xizmat qiladi.

Muhokama. Bugungi modernizm sheʼrlarining aksariyatida, ayniqsa, Rauf Parfi, Fahriyor ijodining katta qismida ham Yassaviy hikmatlari va tasavvufiy qarashlarga bot-bot murojaat qilingan. Fikrimizcha, tasavvufni oʻrganmay turib ushbu mazmundagi modern sheʼrlarni tahlil qilishning imkoni yoʻq. Masalan, Rauf Parfining "Turkiston yodi" sheʼri buning yaqqol naʼmunasidir:

"Dunyo mening degonla..." Nido kelur

"Karkas qushdek" qadim soʻzlar jarangi

"Yolgʻon daʼvo qilganlar..." soʻzlar shoir

"Oqni qaro degonlar..." ayting kimlar

Maqbara boshimga yiqilar hozir,

Yana tovush «Harom yegan hokimlar... [Rauf Parfi, Turkiston yodi]

Sheʼr mazmunidan maʼlumki, Rauf Parfi Yassaviy misralariga murojaat qilgan holda, mustabid tuzum amaldorlarining jirkanch qabihliklari, mol-dunyoga boʻlgan tashnaligini maʼnaviy tanazzulning bosh sababi deb hisoblamoqda va ularni "oʻlimtikxoʻr Karkas qush"ga qiyoslamoda. oʻsha davrda siyosiy tuzum buni oshkora aytishga imkon bermaganligi bois Rauf Parfi mazmunni hikmatlar niqobiga oʻragan. Yashirin parda orqali dardu alamlarini ifodalagan. Yassaviy dardini XX asr xalq dardiga koʻchirgan. Aslida Rauf Parfi ham Yassaviy kabi nafs bandalarini, ularning qilmishlarini qoralamoqda. Aytish mumkinki, Yassaviy tariqatining nazmuni barcha davrlarga mos, barcha davrlar adabiyotining dolzarb mazmunini oʻzida aks ettirgani bois uni, hatto, modern adabiyoti ham chetlab oʻta olmaydi.

Gʻarb adabiyotida ham hikmatlar katta taʼsir kuchiga ega boʻlib oʻtkir mushohada yuritishni talab qiluvchi janrdir. Ular Kunbotish adabiyotida "Proverbs (maqol, hikmat), wisdoms (hikmat),

aphorisms (hikmatli soʻz), maxim (matal), saying (maqol), adage (naql), saw dictum (hikmatli soʻz), precept (nasihat) kabi atamalar bilan nomlanadi. Jeym Geary oʻzining "The world in a phrase" asarida aforizmlarning asosiy quyidagi besh xususiyatni oʻzida jamlashi kerakligini qayd etib oʻtadi:

- qisqalik;
- aniqlik;
- shaxsiylik (shaxsiy tajribadan oʻtkazilgan mulohaza, boshqa hikmatlar mazmunini takrorlamasligi);
- falsafiylik;
- burilishga (fikrni oʻzgartira olishi, taʼsir etishi)ega boʻlishi kerak [Riacherd Nordquist. 2019].

Demak, ushbu fikrlardan va Gʻarb falsafasidan kelib chiqqan holda Kunbotish adabiyoti hikmatlari falsafiy-didaktik mazmun kasb etadi. Diniy-aqidaviy mazmun bevosita aqliy mushohadaga boʻysundirilgan. Masalan, XIX asrning shoiri, yozuchisi, sanʼat ustasi William Blake oʻzining "The marriage of heaven and hell" (Jannat va doʻzaxning nikohi) asarida hikmat (poverbs) janrining namunalaridan keng miqyosda foydalangan. Va aynan asarning shu qismi bilan katta salmoqda oʻqirmanlar eʼtibori va muhokamalariga sabab boʻlgan. Bir qarashdan nomi bilan ham kitobxon diqqatini jalb qilib oluvchi ushbu asar mazmuni diniy hukmlar va qarashlarni yozuvchi falsafasi bilan uygʻunlashtirgan. Asar mazmuniga qisqacha toʻxtalsak, u Doʻzax va Jannat haqida emas, balki inson xususida. Yozuvchi inson ikki qismdan iborat ekanligini bildirib, inson tanasini nafs va kuch boshchiligidagi yovuzlikning ramziy timsoli sifatida koʻrsatadi. Ruhi esa ezgulik mevasi ekanligini aytadi. Bir tanada nikohlangan inson ruhi va tanasi misolida shaytoniy va rabboniy fazilatlarining uygʻunlashuvi orqali inson yuksalishini va yashab qolishini ifoda etadi. Ushbu kuchlarning biri gʻolib boʻlishi har ikkala mohiyatni yoʻq boʻlishiga olib kelishini qayd etadi. Islomiy-tasavvufiy nuqtayi nazardan olib qaraganda ham inson ikki qismdan iborat. Farqli tomoni ushbu asarda tana tamomila doʻzaxni ifoda etsa, tasavvufiy Sharq olamida inson tanasining oʻzida Doʻzax va Jannat nikohi mavjud. Yaʼni inson suratini hosil qilishda "tuproq va suv" – Jannat mulki, "shamol va olov" – doʻzah mulki ishtirok etgan. Shu asosda "Tuproq" – sabr, umid, ezgu xulq, muruvvar ramzi. "Suv" – quvonch, saxovat, nazokat, birlik ramzi. "Shamol" – yolgʻon, ikkiyuzlamachilik, tantiqlik, sabrsizlik ramzi. "Olov" – nafs, kibr, taʼma, hasad ifodasi.

Ruh esa Gʻarbdagi kabi ilohiylik, ezgulikni ifodalaydi. Inson esa har doim yovuzlik, nafsoniy istak va qutqularga qarshi umri davomida kurashib, katarsisga erishishi, chinakam "Komil inson", (tasavvufda esa "fanofilloh) matlabiga yetishadi. «The marriage of heaven and hell» asarining umumiy gʻoyasini ushbu jumlar orqali ifodalash mumkin: "Ziddiyatlarsiz taraqqiyot yoʻq. Tortishish (Allohga) va itarish (Nafsga), aql va quvvat, sevgi va nafrat inson yashashi uchun zarurdir. Bunday qarama-qarshiliklar ezgulik va yovuzlik haqidagi diniy chaqiriqdan kelib chiqadi. Ezgulik aqlga boʻysunadi va u passiv boʻladi, yovuzlikni esa energiya boshqaradi va kuchga ega" [William Blake. 1906:11]. Asarda keltirilgan hikmatlarga eʼtibor qaratamiz. 1-hikmat: "Ekish paytida oʻrgan, oʻrim paytida oʻrgat, qishda rohatlan" [William Blake. 1906, 18] ushbu aforizm Navoiyning:

Yigitlikda yigʻ ilmning mahzani,

Qarilik chogʻi xarj qilgʻil ani.

hikmatiga mazmunan juda yaqin. Faqat Uilliam Blake oʻrta yosh davri haqiqatini ham keltirib oʻtgan. oʻrganilgan ilmni boshqalarga ham oʻrgatish orqali ilmning yanada ziyoda boʻlishiga ishora bor. Shuning uchun ham yozuvchi oʻrim payti yaʼni hosil yigʻish chogʻida yanada koʻp va zalvorli ilm(hosil)ga ega boʻlishni nazarda tutmoqda. Yana bir hikmat: "Qamoqxonalar qonun toshlaridan qurilgan, ishratxonalar esa din gʻishtlaridan" [William Blake. 1906, 19] hikmatida ikki qarama-qarshilikni uygʻunlikda ifodalaydi: davlat qonunlari va Alloh qonunlari. Har ikkalasi ham insoniy demokratiyani cheklaydi. Qatʼiy, qattiq, bosim bilan tuzilgan qonunlar insonning tanasini erkdan cheklasa, ruhoniylarning zohidona chaqiriqlari insonning kechinma, xohishlarini cheklaydi. Bu esa

ichkarida nafsoniy istaklarni to'planib, alanga olishiga, din va qonunlarni chetlab jtib yovuzlik tug'ilishiga sabab bo'ladi.

Xulosa. Xulosa o'rnida shuni aytmoq lozimki, Sharq xalqlari adabiyoti mazmuni hikmat bulog'idan suv ichgan. Mumtoz adabiyotimizdagi har bir bayt mazmunidan hikmat isi uf urib turadi. Boisi mumtoz adabiyotimiz vakillarining barchasi islomni bilish bilan birga unga qattiq amal qilgan. Taqvo va futuvvatni o'zlariga libos qilgan. Botinni esa nubuvvat bilan bezagan. Komil inson bo'lmoq uchun shunday komil baytlar yaratganlarki, bular butun insoniyat shajaralari uchun ma'naviy ozuqa, Qur'on va hadislardan keyingi Rabboniy mazmun singdirilgan hayot mezoniga aylanib ulgurgan. Bugungi globallashgan, mobil internetning salbiy sarhadlari kengayayotgan, ma'naviyat va madaniyatlar bir-biriga aralashib ketayotgan asrda o'z milliyligimizni, axloqiy tarbiya va qadriyatlarimizni unutmaslik, nafs qutqulariga taslim bo'lmaslik uchun yosh avlodga hikmatlar orqali munosib ta'lim va tarbiyani bermoq lozim. Bu nafaqat o'quvchiga mumtoz asarlar badiiyatini tushunmoq uchun ilmlar kalitini beradi, balki, unga amal qilish orqali ma'naviy yetuklik, fikriy teranlikka boshlaydi.

Kunbotish adabiyotida esa hikmatlar mazmuni diniy-ma'rifiy ta'moyildan uzoqroq, falsafiy-demokratik mazmun kasb etadi. Insonning ma'naviy va ruhiy erkinligi barcha narsadan, hatto diniy qoidalaridan ham ustun qo'yilgan. Sharqdagi kashfu shuhud bilan his qilinib, anglanadigan haqiqatlar G'arbda aqlu zakovat, mantiq chig'irig'i orqali oydinlashadi. Hikmatlarda ham bu fikrlar o'z amaliy tasdig'ini topgan.

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TA'LIMDA PEDAGOGIK INNOVATSIYALAR

THE ESSENCE AND STRUCTURE OF MODERN METHODOLOGY

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Abstract. *This article provides a scholarly examination of the theoretical and practical essence of modern methodology, its structural framework, the educational significance of methodological approaches, and the psychological and pedagogical factors influencing the teaching-learning process. The study also investigates the components, content, and elements of the methodological process, as well as the innovative nature of literary education methodology and its defining characteristics. Particular attention is given to the strategic role of innovative methodology in elevating the professional competence of future philologist-pedagogues to a new level. The findings are substantiated through scientific analysis and highlight the transformative potential of methodological innovation in contemporary education.*

Keywords: *modern methodology, methodological approach, innovation, methodology theory, literary education, assessment system, digital technology, method, component, creative pedagogy.*

ZAMONAVIY METODOLOGIYANING MOHIYATI VA TUZILISHI

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Annotatsiya. *Ushbu maqola zamonaviy metodologiyaning nazariy va amaliy mohiyatini, uning tarkibiy tuzilishini, metodologik yondashuvlarning ta'lim ahamiyatini va o'qitish-o'qish jarayoniga ta'sir qiluvchi psixologik va pedagogik omillarni ilmiy jihatdan o'rganish imkonini beradi. Tadqiqotda shuningdek, metodologik jarayonning tarkibiy qismlari, mazmuni va elementlari, shuningdek, adabiy ta'lim metodologiyasining innovatsion tabiati va uning o'ziga xos xususiyatlari o'rganiladi. Innovatsion metodologiyaning kelajakdagi filolog-pedagoglarning kasbiy kompetensiyasini yangi bosqichga ko'tarishdagi strategik rolga alohida e'tibor qaratilgan. Tadqiqot natijalari ilmiy tahlil orqali asoslanadi va zamonaviy ta'limda metodologik innovatsiyalarning transformatsion salohiyatini ta'kidlaydi.*

Kalit so'zlar: *zamonaviy metodologiya, metodologik yondashuv, innovatsiya, metodologiya nazariyasi, adabiy ta'lim, baholash tizimi, raqamli texnologiyalar, usul, komponent, ijodiy ish.*

СУЩНОСТЬ И СТРУКТУРА СОВРЕМЕННОЙ МЕТОДОЛОГИИ

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Аннотация. В данной статье представлено научное исследование теоретической и практической сущности современной методологии, её структурных основ, образовательного значения методических подходов, а также психолого-педагогических факторов, влияющих на учебно-воспитательный процесс. В исследовании также рассматриваются компоненты, содержание и элементы методического процесса, а также инновационный характер методологии литературного образования и её определяющие характеристики. Особое внимание уделяется стратегической роли инновационной методологии в повышении профессиональной компетентности будущих филологов-педагогов до нового уровня. Результаты подкрепляются научным анализом и подчеркивают преобразующий потенциал методических инноваций в современном образовании.

Ключевые слова: современная методология, методологический подход, инновации, теория методологии, литературное образование, система оценки, цифровые технологии, метод, компонент, творчество.

Introduction. Modern methodology of literary education is manifested as an independent scientific and pedagogical subject that studies the content, objectives, forms, and methods of teaching Uzbek literature, as well as didactic tools and the mechanisms for developing students' competencies within the instructional process. The primary task of this subject is to develop literary education in accordance with the demands of societal progress, the modernization of the education system, and global transformations, as well as to introduce new methods, pedagogical technologies, and innovative approaches into the learning process.

As a component of the system of pedagogical sciences, the "Methodology of Teaching Literature" fully meets all the requirements necessary to be recognized as a distinct field of knowledge. First, the domain studied by the methodology of teaching literature is not examined by any other academic discipline. Second, the sphere in which this discipline operates—namely, the investigation of optimal and effective approaches to working with literary texts at all stages of literary education, as well as the development of its theoretical foundations—has significant social importance. Third, as a scientific discipline, it possesses its own specific research object, subject, goals and objectives, content, and methods [Yoldoshev, 1994, 11–12].

General Conclusion. The methodology of teaching Uzbek literature represents a complex system of knowledge formed at the intersection of traditional didactics and modern pedagogy. It encompasses the following scientific dimensions: 1) theoretical dimension, 2) practical dimension, 3) educational (formative) dimension, 4) innovative dimension.

Theoretical Dimension develops the scientific and conceptual foundations that determine the goals, principles, and content of literary education. The methodology of teaching literature studies the patterns associated with the process of teaching fiction. In this field, certain features of literary studies and pedagogy are integrated. However, neither of these disciplines independently can fully resolve the issue of what to teach in literature and how it should be taught within the system of continuous education [Husanbayeva, 2022, 9].

From this perspective, the methodology of teaching Uzbek literature can be regarded as a complex scientific and theoretical system formed at the intersection of pedagogy, didactics, literary studies, psychology, and linguodidactics, drawing upon each of these disciplines. Determining the theoretical foundation of this field requires, first and foremost, revealing the philosophical and

scientific bases of methodological categories and defining a conceptual platform that identifies the goals and principles of literary education.

The theoretical dimension serves as the foundation that substantiates the practical functions of methodology. It reflects the epistemological nature of the discipline, its scientific paradigm, and its orientation toward socially and pedagogically significant goals.

The theoretical dimension of methodology primarily depends on the scientific determination of the goals and priority directions of literary education. In today's global educational space, literature as a subject is no longer limited to the mere teaching of literary texts; rather, it has evolved into a multi-layered educational category aimed at fostering students' national identity, aesthetic perception, spiritual resilience, literary thinking, creative competencies, and a system of moral and ethical values. From this perspective, the theory of methodology provides scientific answers to fundamental questions such as how the content of literary education should be selected, which philosophical and pedagogical principles it should be based on, and how the content of state educational standards, curricula, and instructional materials should be structured.

The theoretical dimension of methodology also encompasses the conceptual construction of the notion of "the content of literary education." The content of teaching literature is, first and foremost, reflected in the curriculum. In addition, textbooks, instructional and methodological manuals, visual aids, and various supplementary resources serve as essential components that ensure the depth and coherence of educational content [Yo'ldosh, 2022, 22]. Within this framework, the selection of Uzbek literary works for inclusion in the curriculum is subjected to scientific analysis based on specific criteria, such as historical relevance, artistic value, educational (formative) significance, national identity, competency-based suitability, and alignment with students' age-related psychological characteristics.

The theory of methodology examines the content of literary education across four layers: 1) scientific and literary content; 2) spiritual and moral content; 3) linguopoetic content; 4) competency-oriented content. These layers collectively define the theoretical foundations of methodology and serve to construct a conceptual model of literary education within the system of training philologist-pedagogues.

An essential component of the theoretical dimension is the substantiation of the principles, regularities, and conceptual paradigms of literary education. In the methodology of teaching Uzbek literature, the following theoretical principles are particularly prominent: the harmony of national and universal values; the integration of analytical (cognitive) and emotional (aesthetic) reception of literary texts; learner-centered education; the model of the student as an active subject; text-based instruction; and the competency-based approach. The theoretical dimension provides a scientific foundation for these principles and reveals the mechanisms of their implementation in the educational process.

Another important component of the theoretical dimension is the development of a system of scientific categories and a terminological framework for the discipline. The full formation, scientific independence, and theoretical status of methodology require the precise definition and interpretation of its core categories, such as "content of literary education," "methodology of working with texts," "literary perception," "competency-based literary education," "aesthetic education," and "the process of perception across cognitive stages." The establishment of a coherent terminological system is a key indicator of methodology's development as an independent scientific field. As emphasized by Eugen Wüster, terms are created to accurately express the concepts of specialized fields and are based on the principle of unambiguity (monosemy) [Wüster, 1979].

At the same time, the theoretical dimension of methodology also involves identifying scientific trends that determine the patterns of the discipline's development. In particular, literary education has historically evolved from a memorization-based approach to an analytical and

logical model, and further toward learner-centered, competency-based, and digitally integrated educational paradigms. This evolution necessitates a scientifically grounded understanding of the harmony between historical continuity and modern innovation within the theory of methodology.

The practical dimension, in turn, focuses on equipping philologist-pedagogues with the skills to organize the educational process, design lesson structures, and apply effective methods and forms to engage students in literature.

The practical essence of the methodology as a discipline refers to the scientific and applied process directly associated with implementing the content, forms, methods, and tools of literary education in real instructional settings. It involves transforming theoretical principles into effective pedagogical models within teaching practice. While the theory of methodology defines the strategic goals, conceptual principles, and content-related foundations of literary education, its practical function lies in integrating these scientific concepts into educational practice, modeling them in various pedagogical forms such as classroom instruction, extracurricular activities, independent learning, and collaborative learning, and ensuring their effective functioning. "...the teaching of the fundamentals of a discipline is, in its essential nature, collective in character. Therefore, a teacher must not only take into account students' socially meaningful interactions but also systematically facilitate them. In essence, this highlights an important domain of teacher activity—organizational competence"¹

At the core of the practical dimension lies the instructional unit of literary education—the lesson as a technological construct. In any lesson, one can observe organized forms of interaction such as teacher–students, teacher–individual student, and student–student relationships. These forms should serve to ensure effective interpersonal communication within the student group [Қодиров, 2009, 27].

The lesson, therefore, represents the real operational space of methodology—a concrete manifestation of pedagogical influence within a defined time and setting. In this sense, the practice of methodology involves designing the organizational model of the lesson, its scenario, time allocation, goal-oriented activity blocks, assessment components, and reflection mechanisms.

Under the conditions of a modern competency-based approach, literature lessons are gradually shifting from a teacher-centered model toward a model that transforms the learner into an active subject of the educational process.

Another important dimension of the practical aspect is the competence to select, adapt, and apply a system of methods and techniques. This is directly related to optimization, which is understood as "the selection of the most appropriate, effective, and optimal solutions for solving tasks under specific conditions" [Jurayev, 2022, 71].

While the theory of methodology classifies teaching methods, methodology as a practical discipline adapts and modifies them in accordance with the objectives of the learning process, class composition, students' age-related psychological characteristics, genre features of the text, and learners' needs.

For example, in teaching Navoi's ghazals, the use of linguopoetic analysis as a method of text study, the application of dramatization and emotional-comparative analysis to develop literary thinking among 7th-grade students, and the use of literary essays and creative writing techniques in the 10th grade all illustrate the practical mechanisms of method adaptation. The scientific essence of this process lies in applying teaching technologies not as universal models, but as context-sensitive approaches based on situational differentiation.

In addition, the integration of pedagogical technologies, information and communication technologies (ICT), and digital resources constitutes a significant component of the practical dimension. In 21st-century literary education, working with texts is no longer confined to the classroom environment; electronic textbooks, QR-based resources, audio texts, digital versions of

literary works, online assessment platforms, virtual libraries, and integrated STEAM projects all expand the practical possibilities of methodology.

Thus, the practical dimension also encompasses the transformation of the process of teaching literature in accordance with the digital educational environment, including distance and blended learning conditions.

The primary outcome indicator of the practical dimension of methodology is the competency-based learner model. In this context, methodological practice is oriented toward fostering the following transformations in the learner: understanding the content of a literary text; conducting contextual and linguo-aesthetic analysis; articulating and substantiating one's own viewpoint; creating new texts based on creative thinking; consciously developing a culture of reading; and internalizing national values. Thus, the practical outcome is not merely the acquisition of knowledge, but rather the formation of a system of transformative competencies within the learner. As noted by Q. Husanboyeva, it is pedagogically appropriate for the teacher, through questions and tasks related to the content of a literary work, to guide students toward identifying the causal relationships underlying the plot events, characters' traits, and actions, and only then encourage them to evaluate the phenomena [Husanboyeva, 2022, 29–30].

Another important aspect of the practical dimension is the methodological construction of the assessment system. Modern methodology views assessment not merely as a measure of outcomes, but as an integral component of the learning process itself. Formative (ongoing), summative (final), portfolio-based assessment, as well as rubrics, self-assessment, and peer-assessment mechanisms are key components of practical methodology. These approaches engage the learner not as a passive object, but as an active subject in the educational process.

Artistic-constructive activity is itself a form of creativity. It is manifested in giving pedagogical form to educational material in accordance with learners' age, level of knowledge, skills, competencies, and individual inclinations [Қодиров, 2009, 32].

Thus, the practical dimension of methodology represents a systematic pedagogical activity that brings theoretical principles to life in the educational process, ensures high levels of instructional effectiveness, and is aimed at transforming the learner's personality. It finds its concrete expression in lesson design, the selection of methods, the use of didactic tools, the integration of ICT, the development of assessment systems, and the formation of teacher competencies. It is precisely this aspect that elevates methodology from an abstract field of study to an independent scientific and pedagogical system capable of producing tangible educational outcomes.

The educational (formative) dimension of literary education is aimed at developing national and spiritual values, aesthetic taste, literary thinking, reading culture, and moral resilience in students.

Within the system of training philologist-pedagogues, the methodology of teaching Uzbek literature is recognized not only as a scientific-theoretical and practical discipline, but also as a complex field that performs deep educational and formative functions. The educational essence of methodology is primarily defined by its role in fostering students' moral and ethical development, national pride, patriotic feelings, as well as a sense of duty and responsibility. Indeed, literature, through artistic texts, serves as a unique means of education capable of influencing a person's psychological and emotional world, awakening inner consciousness, and elevating social awareness.

From this perspective, the educational dimension of methodology does not merely concern how literary material should be taught, but rather determines what should be taught, for what purpose, and toward which educational outcomes it should be directed. As Q. Yo'ldoshev notes, unlike other disciplines, literature education places educational objectives before instructional ones [Yo'ldosh, 2022].

The educational content of the methodological approach is aimed at forming students' national identity through artistic images, depictions of reality, historical figures, and the values of honor, dignity, and cultural heritage expressed in Uzbek literature. In addition, methodology is viewed as a pedagogical system that shapes an individual's moral consciousness, social behavior, communicative culture, and aesthetic taste. This process is most effective when the teacher's activity is organized in an interactive, purposeful manner and is aligned with spiritual and ethical values.

The educational dimension of methodology is also closely connected with the teacher's worldview and personal qualities. In the process of studying literary texts through critical thinking, reflection, discussion, and observation, students draw conclusions related to their own lives, thereby strengthening the principle of spiritual internalization. In particular, the ideas of spirituality, determination, national destiny, conscience, integrity, love, and loyalty found in the works of writers such as Alisher Navoi, Abdulla Qodiriy, Cho'lpon, Oybek, Pirmuqol Qodirov, and Erkin Vohidov play a central role as educational components within methodological practice.

In the methodological process, educational objectives are manifested on two levels:

1. **Direct (explicit) educational objectives** — involving the transmission of knowledge, the formation of values, and the development of moral concepts such as patriotism, national pride, etiquette, and honesty.

2. **Indirect (implicit) educational influences** — involving the aesthetic impact on students' consciousness, emotional engagement with literary images, and the development of empathy and compassion.

The educational dimension is closely interconnected with other components of methodology, including didactic principles, teaching methods, and criteria for selecting educational material. In particular, the selection of literary works must also be based on educational criteria, prioritizing texts with strong socio-cultural, moral-educational, and psychological impact.

Furthermore, the mechanisms of educational influence in methodology are implemented through discussion, reflection, essay writing, dramatization, creative analysis, group thinking, and evaluative activities.

Thus, the educational dimension of methodology represents a pedagogical theoretical system that equips teachers not merely with instructional techniques, but with the ability to harmoniously integrate education and upbringing within the teaching process as an art of pedagogical interaction.

The innovative dimension ensures the integration of digital technologies, ICT capabilities, virtual methodological resources, and the competency-based approach into literary education. As noted, "the high pace of digitalization, the development of IT technologies, as well as the widespread use of remote communication tools in all spheres of life, are generating new challenges for modern education, the solutions to which depend on the responsibility of pedagogical personnel and the strategic vectors of educational policy" [Вавилов, 2021, 19].

The methodology of teaching Uzbek literature, within the modern system of training philologist-pedagogues, does not rely solely on traditional didactic approaches. Instead, it functions as an open system that incorporates innovative ideas, technologies, and pedagogical transformations.

The innovative dimension reflects the orientation of methodology toward continuous development and renewal in response to societal progress, the expansion of the digital environment, and changes in educational paradigms. It also emphasizes the integration of modern technologies into the activities of both teachers and students.

Against the background of technological development in education, methodology is no longer limited to traditional text analysis and oral explanation. It is increasingly expanding through

virtual platforms, electronic literature textbooks, multimodal text analysis, online seminars and webinars, and AI-based adaptive learning systems.

This process gives rise to the concept of innovative competence within methodology: the teacher is expected not only to transmit knowledge but also to function as a digital learning designer, content creator, and manager of distance learning methods in professional practice.

Within the innovative dimension of methodology, the following theoretical components can be distinguished:

1. **Innovative-didactic approach** – the redesign of educational content and objectives based on new social demands, competency-based assessment, and the modularization of the learning process.

2. **Technological integration** – the application of information and communication technologies, interactive learning platforms (such as Google Classroom, Moodle, Ziyonet, Quizizz, Mentimeter), graphic organizers, and AI-based educational applications in the teaching process.

3. **Model of methodological innovation** – the scientific process of testing, analyzing, and disseminating pedagogical experience, understood as a cycle of experiment, monitoring, expert evaluation, implementation, and reflection.

4. **Authorial methods and creative pedagogy** – the development of new instructional forms by teachers and the use of creative approaches to literary analysis, such as storytelling, podcast-based interpretation, dramatized discussion, and role-reversal debates.

The main feature of the innovative dimension lies in the interpretation of methodology not as a static system, but as a dynamic, continuously evolving open methodological ecosystem that adapts to every new socio-real change. The integration of innovation into the essence of methodological science requires the development of the following professional competencies in teachers: media literacy, digital thinking, rapid adaptability, content creation skills, collaborative teaching competencies, as well as systems thinking and design-oriented thinking.

The innovative dimension of methodology represents a scientific-theoretical category aimed at updating the content, forms, and outcomes of education and transforming the process of teaching Uzbek literature through the use of digital and creative pedagogical opportunities. Accordingly, literary methodology is no longer limited to answering the question of "how to teach," but increasingly addresses the strategic question of "what innovative outcomes can be achieved through teaching."

In conclusion, the modern methodology of literary education is not merely a set of teaching techniques, but a holistic scientific and pedagogical system that integrates theoretical foundations, practical skills, educational objectives, and innovative approaches. As analyzed in this article, the theoretical and practical dimensions of methodology serve to place the learner at the center of the educational process and to develop not only the ability to analyze literary texts, but also life competencies such as national identity, aesthetic taste, and spiritual resilience. The integration of digital technologies and innovative methods into literature lessons ensures the transformation of the discipline in accordance with contemporary demands and plays a strategic role in enhancing the professional competence of future philologist-pedagogues. Ultimately, the effectiveness of literary education is manifested in the harmonious integration of theoretical knowledge, practical technologies, and educational (formative) essence.

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АНАЛИЗ ХУДОЖЕСТВЕННЫХ ПРОИЗВЕДЕНИЙ НА ОСНОВЕ ИНТЕГРАТИВНОГО ПОДХОДА

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Аннотация. В статье рассматриваются один из актуальных вопросов современности-пути повышения интереса учащихся к чтению художественных произведений на основе литературоведческого анализа. В качестве материала для исследования послужили произведения известных каракалпакских писателей, в которых раскрывается образ Айдос бия одного из политических лидеров каракалпаков живший в конце XVIII и начале XIX века.

Ключевые слова: процесс урока, литература, литературовед, поэзия, поэма, образ, творчество, стиль, метод, жанры, обучение, разбора художественных произведениях, дидактический анализ.

BADIIY ASARNING INTEGRATIV YONDASHUV ASOSIDAGI TAHLILI

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Annotatsiya. Maqolada badiiy tahlil vositasida o'quvchilarda badiiy asarni o'qishga bo'lgan qiziqishni orttirish muammosi dolzarb masala sifatida qaralgan. Unda o'rganish obyekti sifatida mashhur qoraqalpoq yozuvchilarining Aydos biy obrazini yaratishga bag'ishlangan asarlari tanlangan, ilmiy-nazariy asoslari va tarbiyaning ahamiyati ochib berilgan. XVIII asr oxiri va XIX asr boshlarida yashagan Aydos biyning murakkab shaxs sifatidagi obrazi adabiy tahlil vositasida ochib berilganligi ko'rsatilgan.

Kalit so'zlar: dars jarayoni, adabiyot, adabiyotshunos, poeziya, poema, obraz, ijodi, stil, metod, janrlar, ta'lim, badiiy asar tahlili, didaktik tahlil.

ANALYSIS OF WORKS OF FICTION BASED ON AN INTEGRATIVE APPROACH

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Annotation. *The article is devoted to one of the actual problems today-ways of increasing student's interest to reading literary books on the basis of the literary-artistic analysis. As the material for the investigation were used the works of the famous Karakalpak writers, in the which the main character is Aydos biy-one of the political leaders of the Karakalpak people, who lived at the end of the XVIII-th and at the beginning of the XIX-th centuries.*

Key words: *the process of the lessons, literature, specialist in literature, poetry, poem, character, creative work, style, method, writing, genres, training, analysis of works of art, didactic analysis.*

Введение. Методы преподавания в академических лицеях литературного материала по программе об анализе художественного произведения и о его задачах и роли приведены филологические и методологические мнения из научных трудов известных ученых как З. Я. Резь, А. Б. Есин, Б. Г. Бобылев, Д. Аусекле, Ш. Исломов, В. Я. Коровин, М. Г. Костава, Г. Н. Тараносова, К. Хусанбаева, К. А. Юсупов и других. К. Юлдашевы, специально исследовавшие методику преподавания узбекской литературы, рассматривая данный вопрос с методологической точки зрения, в своем труде «Основы художественного анализа» разделили задачи литературы на 5 групп и дали теоретические определения каждой из них: а) мыслительно-коммуникативная; б) оценочно-аксиологическая; в) воспитательная-поведенческая; г) развлекательная-гедонистическая; д) познавательная – гносеологическая. [Юлдашев, 2016, 30]

Анализ. В методике преподавания каракалпакской литературы существует своеобразный порядок анализа художественного произведения и работы над ним, по цели, задаче. Требуется изучение произведения каждого писателя в связи своеобразными особенностями.

Анализируя художественные произведения по данной программе литературы ученики могут ознакомиться с его идейным содержанием, образами и жанровыми качествами. Наряду с этим нужно руководствоваться главными принципами анализа художественного произведения. Изучая тему, идею художественного произведения. Описанные в нем события и то, к какому периоду они относятся, необходимо обратить внимание на взгляд писателя на современность.

Необходимо изучать прозаические произведения в академических лицеях соответственно количеству отведенных часов по программе, а также обучать учащихся по прозаическим произведениям по следующим требованиям:

- воспитать учащихся по прозаическим произведениям и развивать у них научное мышление;
- изучать характерные признаки периода, описанного в прозаическом произведении;
- изучать особенности и важность главных образов в прозаических произведениях.

В ходе анализа художественного произведения у учеников формируются такие знания и навыки как освоение формы и содержания произведения, определение жанровой разновидности и главной проблематики поставленной в произведении, знание его сюжета, композиционных элементов, мир образов, художественных и идейных особенностей. Изучение учащимися таких произведений, данных в программе, как поэмы «Айдос бий» Бердаха, роман «Несчастные» Т. Кайыпбергенова, трагедии «Дед Айдос» Т. Алланазарова, повести «Сказание об Айдос бие» А. Пахратдинова, «Дастан о каракалпаках» Т. Кайыпбергенова, и романов Ш. Сейитова являются одним из необходимых методических задач. Поэтому необходимо знать содержание и идейную направленность произведения, определить его сюжет, понимать и полностью раскрыть характеры героев, определить

портреты героев, знать пейзажные и художественные детали, определить образный мир художественного произведения, раскрыть композицию произведения.

В результате этого, во-первых, учащиеся академических лицеев получают широкое представление о художественных произведениях, об их эстетическом уровне, о глубине событий в них, эпическом изложении и их условиях, исторических периодах и образах и психологии героев. Во-вторых, учащиеся будут стараться читать прозаические произведения определенных авторов. Образы героев будут оказывать положительное влияние на воспитание молодого поколения. В-третьих, в ходе анализа прозаических произведений по программе каракалпакской литературы у учащихся развиваются представления о сюжете, образах героев произведения. В результате у них возрастает интерес к литературе и обогащается словарный запас, а также развиваются знания народной истории и повысится их культурно-эстетический уровень.

Литературоведческий анализ художественных произведений, включённый в учебную программу повышает интерес учащихся общеобразовательных школ, профессионально-технических колледжей и академических лицеев к литературе.

Мир образов каракалпакской литературы богат и разноцветен. В нем особо выделяются образы исторических личностей. Причина этого заключается в том, что писатели и поэты, чтобы выразить народный характер, национальные и гуманистические идеи, часто обращались к историческим личностям, как Едиге, Орманбет бий, Маман бий, Асан бий, Амангелди батыр, Айдос бий, Ерназар бий, Бердах, Ажинияз, Аллайр Досназаров и др., которые сыграли важную роль в истории каракалпакского народа. К сожалению, в годы Советской власти правда о таких выдающихся личностях часто искажалась или скрывалась. Сегодня благодаря государственной незасимости Узбекистана мы имеем возможность говорить правду об исторических личностях. Одна из таких личностей является Айдос бий, живший во второй половине XVIII и начале XIX вв. В народе его ласково прозвали «Бий баба» (буквально «дед-правитель»). По историческим данным, Айдос бий объединил разрозненные каракалпакские роды, сыграл положительную роль в сохранении их этического единства. Словом, он был популярной исторической личностью. Поэтому тема Айдос бия была популярной и в народных легендах и преданиях, и в каракалпакской классической поэзии, и в современной каракалпакской литературе. В результате сложились различные варианты художественного образа Айдос бия, которые сегодня требуют своего научного осмысления, что и определяет актуальность данного исследования.

Жизнь и деятельность Айдос бия, его историческая роль широко освещались в исторической литературе. Во многих литературоведческих трудах были проанализированы произведения, посвящённые теме Айдос бия, как поэмы «Айдос бий» Бердаха, роман «Несчастные» Т.Кайыпбергенова и др. В этой связи можно отметить труды известных литературоведов Н. Давкараева, И. Сагитова, М. Нурмухамедова, С. Ахметова, А. Пахратдинова, К. Султанова, А. Муртазаева, С. Бахадыровой, К. Камалова, А. Пирназарова, А. Кожикбаева и др., более подробный перечень которых дается в разделе использованной литературы диссертации. В них определяются различные цели, поэтому проблема образа Айдос бия не входила в круг их задач.

Основной целью исследования является научное осмысление образа Айдос бия в каракалпакской литературе, тем самым дополнить научное понятие образного мира каракалпакской литературы. Из этой основной цели исходят следующие задачи:

- раскрыть своеобразие создания образа айдос бия в каракалпакской литературе;
- широко анализировать поэму Бердаха «Айдос бий» (историю создания, идейно-тематическое содержание, образную систему);

- рассмотреть проблему образа Айдоc бия в современной каракалпакской литературе на анализе романа «Несчастные» и драмы «Дед Айдоc» («Айдоc баба») Т. Каипбергенова, трагедии «Дед Айдоc» Т. Алланазарова, повести «Сказание об Айдоc бие» А. Пахратдинова;
- определить идейно-тематические особенности этих произведений;
- определить особенности характера Айдоc бия в этих произведениях;

В исторической литературе и литературоведении бытовали противоречивые суждения об исторической роли Айдоc бия. Одни считали, что Айдоc бий, став главным бием (правителем) каракалпаков, предал народные интересы ради своих личных выгод, другие – что он был защитником народа, борцом за народные идеи. Анализируя большой художественный и исторический материал, мы приходим к выводу о том, что Айдоc бий – борец за единство каракалпакского народа. В широком плане анализируются поэма «Айдоc бий» Бердаха, роман «Несчастные» и драма «Дед Айдоc» («Айдоc баба») Т. Каипбергенова, трагедии «Дед Айдоc» Т. Алланазарова, повести «Сказание об Айдоc бие» А. Пахратдинова, выявляются их идейно-тематическое содержание, характер Айдоc бия. Автор тем самым стремится восполнить пробел в исследовательской и критической литературе – отсутствие научного анализа образа популярной личности Айдоc бия, сыгравшего огромную роль в истории каракалпакского народа.

XVIII–XIX века в истории каракалпаков были насыщены различными событиями, которые оказали огромное влияние на развитие национального самосознания народа и выдвигали сильные исторические личности, как Маман бий, Айдоc бий, Ерназар бий, Ережеп бий и ряд других. Они были одержимы идеями независимости своего народа и посвятили ей всю свою жизнь. Народ любил и помнил их. Об этом свидетельствуют многочисленные народные легенды и предания, замечательные литературные произведения, посвященные жизни и деятельности этих людей.

Айдоc бий – один из политических лидеров каракалпаков, живший в конце XVIII и начале XIX веков, сыгравший важную роль в сплочении разрозненных каракалпакских родов и расселении их в низовьях Амударьи. Айдоc жил в исторически и политически сложное время. Поэтому о нем бытовали разноречивые легенды и суждения. Одни из них гласили, что Айдоc народный заступник и герой судьбы. Об Айдоc бие были написаны замечательные произведения и в классической и в современной каракалпакской литературе.

Поэма «Айдоc бий» Бердаха – одно из замечательных эпических произведений в истории каракалпакской литературы. К сожалению, по причине классовой политики, проводимой в 30-е и последующие годы Красной империей, к этой поэме относились пренебрежительно, она неполностью печаталась. Дело в том, что её главный герой – Айдоc бий был приближенным человеком к хивинскому хану, представителем правящего круга. Не желая признавать, что у Бердаха есть поэма «Айдоc бий», только некоторые ученые признали ее как произведение Бердаха, отразившее народно-патриотические идеи, отличающиеся хорошей художественной формой, полными образами, насыщенными духом народной поэзии.

Дастан «Айдоc бий» начинается традиционным фольклорным зачином, где поэт пытается привлечь внимание публики. Затем описывается Айдоc бий, даются общие сведения о его положении как в народном эпосе:

В былые времена,
В стране Кунграта,
Жил-был Айдоc бий.
Став полуханом, Айдоc бий.
Правил своим народом,
Авторитет Айдоc бия,
Не ниже хивинского хана [13, 1987, 56].

В таком духе продолжается и описание сюжета дастана. Во второй части дастана описывается то, что хивинский хан хитро использует верность и доверие Айдос бия, для уничтожения народных героев Бегиса и Миржика, его близких родственников. Хан присылает к Айдосу письмо, где он притворяется его верным другом, вводит в заблуждение и уговаривает убить двух двоюродных братьев Бегиса и Миржика. Эта ловушка хану удается. Айдос верит в слово хана и отрубаёт головы своим родственникам, преподносит их к Хиве. Но хан, узнав об осуществлении своих коварных замыслов, сразу охладил к нему. Айдос тогда узнал о том, что был жестоко обманут. Он с помощью своих верных друзей едва спасся от верной гибели и убежал из Хивы. В дастане обрисовываются подробности этого побега в духе фольклорной эпической поэзии. Он восседает на боевом коне, берет в руку меч и, размахивая им, разбивает окружившую его ханскую охрану из восьмидесяти человек. Приезжает в свой журт (страну), созывает совет из шестидесяти биев, призывает их выступить против ханского войска, которое должно прибыть сюда, берет их клятву в верности ему. Но когда прибывает ханское войско, бии предают Айдоса и переходят на сторону хана. Айдос убегает в сторону Туркестана. Но он погибает от рук ханского войска, которое догоняет его.

В поэме «Айдос бий» автор, описывая исторические события, выражает народную мечту о свободе, независимости, передает черты национального характера. Описывая Айдос бия, поэт создает его положительный образ, он обрисовывается как одержимый освободительной идеей, большими усилиями спланировавший народную судьбу. Бердах, создавая образ Айдос бия, показывал и недостатки в его характере. Он – человек доверчивый, иногда недальновидный. Например, когда он, спасаясь от ханского преследования, убегал в сторону Туркестана, жена советовала уничтожить все колодцы, чтобы преследовавшее войско осталось без воды. Но Айдос отвергает этот умный совет, мотивируя тем, что за ним придут его сыновья Рза и Торе, что колодцы пригодятся им. Но происходит обратное. Погоня достигает его раньше.

В статье мы сделали подробный анализ поэмы «Айдос бий», сопоставили их варианты и пришли к выводу о том, что Айдос бий описан Бердахом как народный герой, как великий человек:

У него врагов и друзей,
Острием своего копья,
Силой своих рук,
Добился своего дед Айдос.
Айдос – это человек великий,
Но он лишился силы,
Дело хана – дело сатаны,
Так сказал дед Айдос [3, 1950, 98].

Оценку Айдос бия Бердахом мы считаем верной. Она рассеивает некоторые необоснованные мнения о том, что Айдос бий был предателем народных интересов, народной судьбы и т.п., утверждает мысль о том, что Айдос бий был борцом за народное дело, патриотом своего народа.

Учащиеся изучают образ Айдос бия в современной каракалпакской литературе, современных каракалпакских писателей Т. Каипбергенова, Т. Алланазарова, А. Пахратдинова. Большинство в годы государственной Независимости Республики Узбекистан. Дело в том, что в 90-годы XX века в связи с экономическими, политическими и культурными реформами, проведенными в нашей стране, сложились новые благоприятные обстоятельства для творчества. Поднималось самознание народа. Представлялись возможности объективно говорить об историческом прошлом народа, создавать реальные образы исторических личностей, верных сынов народа, как Петр I

Жалалатдин Мангуберди, Амир Тимур, Бабур, Айдос бий, Ерназар бий, Аллаяр Досназаров и многие другие. Это обстоятельство вызвало творческий интерес современных каракалпакских писателей к прошлой истории народа, способствовало созданию в 90-е годы драматических произведений роман «Несчастные» и драма «Дед Айдос» («Айдос баба») Т. Каипбергенова, трагедии «Дед Айдос» Т. Алланазарова, повести «Сказание об Айдос бие» А. Пахратдинова, где в образе Айдос бия прослеживаются новые подходы, новые взгляды.

Образ Айдос бия в романе «Несчастные» который был написан народным писателем Каракалпакстан Т. Каипбергеновым и издан отдельной книгой в 1971 году, затем переиздавался на каракалпакском, узбекском, русском языках. По поводу этого романа каракалпакские критики в разные годы по-разному отзывались. Например, литературовед К. Султанов, подробно анализируя этот роман, заключает, что Айдос бий – крупная историческая фигура, который глубоко понимал особенности и требования своего времени, спалачивал каракалпакский народ [Султанов, 1977, 121.].

В романе «Несчастные» Т. Каипбергенов создавал целый ряд образов, среди них особо отличается образ Айдос бия, который показан в постоянном развитии. Автором использованы легенды, предания, притчи, многочисленные художественных детали. Существенное место занимает авторская фантазия. Айдос бий одержим идеей объединения каракалпаков, для этой цели он использует все средства, даже иногда крайние. Например, в романе Айдос доходит до того, что он убивает двух своих братьев Бегиса и Миржика. Свое преступное действие он хочет оправдать благородной целью, поскольку братья всегда мешали ему осуществить эту цель. Кроме того, Айдос бий это сделал в политически смутное, экономически трудное время. Народ разбежал, надо было его любой ценой собрать. На основе изображения конкретных действий, поступков, душевно-психологического состояния выражается живой характер Айдос бия, политика, правителя, человека.

Мастерство Т. Каипбергенова в создании реального образа Айдос бия заключается в том, что он умело сочетал историческую правду с художественной правдой, с художественной фантазией.

Литературовед академик М. Нурмухамедов, анализируя роман «Несчастные», высоко оценивает художественное достоинство образа Айдос бия, отмечает, что он показан всеми своими противоречиями, человеческими особенностями [Нурмухамедов, 1983, 45–50]. Вместе с тем, продолжает литературовед, в данном романе есть некоторые недостатки. В романе выпали такие известные исторические личности, каракалпакские бии-правители, как Майбас, Турым бий, Арзы батыр, Мирзасейт и др., которые в той или иной степени были связаны с Айдос бием. Это сказывалось в образах Айдоса, Бегиса, Миржика, Есенгелди бия. Действительно, с указанными выше известными личностями образ получился бы еще полнее. Тем не менее образ Айдос бия в данном романе создан полноценно, высоким мастерством. Об этом свидетельствуют многочисленные художественные приемы и подходы автора в создании образа Айдоса. Показано противоречивое, трудное время и исторические условия, когда жил Айдос. Это осуществлено в детальном изображении многочисленных образов, событий, ситуаций и т.п. Например, пренебрежительное отношение Айдоса к своим братьям Бегису и Миржику; свадьба последнего; сборы ханских налогов у народа, которые с трудом удались Айдосу; убийство ханского гонца женой Миржика (Кумар), который пользуясь доверчивостью и гостеприимством каракалпакского аула, хотел осуществить свою гнусную цель; встреча Айдос бия в Хиве с ханом; действие и поступки Кутлымурата инака; хитрости Торемурата суфи (правителя Кунграда); в своих целях и действиях Бегис делает ставки на Торемурат

суфи, Миржик-на русских, Айдос-на хивинского хана. Вот некоторые штрихи сюжета романа «Несчастные», через которые изображен образ Айдос бия и других персонажей.

Айдос – не только политик, но он обладает добрыми человеческими качествами. Например, в Хиве он спасает от виселицы туркменского юношу Атамурата, помогает голодным, сиротам, организует освоение целинных земель. Он мечтает о свободе своего народа, стремится к этой цели разными путями.

В раскрытии характера Айдос бия имеют определенное значение персонажи Жаксылык, Есенгелди бий, Маман бий, Орынбай бий, Кабыл бий, Доспан, Омар, Паршагуль, Кумар и др. Эти персонажи дополняют характер Айдоса, тем самым способствуют повышению идейного содержания, художественного уровня романа. В целом, в романе «Несчастные» образ Айдос бия изображен в тесной и разносторонней связи с историей народа, общественно-политической жизнью его времени, Айдос в романе вырисовывается борцом за национальное сплочение, за будущее каракалпакского народа, исторической личностью, от всего сердца любящий свой народ, свою Родину.

Драма Т. Каипбергенова «Дед Айдос» («Голова, за которую поставили тысячу тили») которая была впервые опубликована газете «Еркин Каракалпакстан» в феврале и марте месяцах 1998 года, рассматривается вопрос о том, какие новые авторские отношения были выражены в создании образа Айдос бия [Каипбергенов, 1998]. Драма имеет ряд сюжетных параллелей с романом «Несчастные». Но авторская оценка исторических событий и личностей, в том числе Айдос бия, выраженная в драме «Дед Айдос», отличается от прежней оценки. В драме события происходят в 1810–1827 годах. Айдос изображен образованным человеком, знатоком истории и генеалогии тюркских народов. Это проявляется в его беседе с хивинским ханом, который так же показан образованным человеком. Такое положительное изображение хана не наблюдается в исторических романах советского времени. В ходе беседы оба правителя признаются в том, что узбеки, каракалпаки, казаки и все тюрские племена – потомки единого предка, что ветры истории разнесли их в разные стороны. При случае хан напомнил Айдосу о том, что каракалпакский бий Маман в свое время стал лицом к России, что он искал у них спасение. Айдос объясняет это так: историческое обстоятельство заставило Мамана принимать такое решение. Российская империя приняла в свое подданство каракалпаков, обещала защищать их, но когда надо было реально защитить от нападений врагов, она оставила их на произвол судьбы. Поэтому Маман бий привел каракалпаков в низовья Амударьи, на свою историческую Родину.

Анализу данной повести, и особенности образа Айдос бия в повести было изложено «Сказание об Айдос бие» А. Пахратдинова [Пахратданов, 1987].

Настоящая повесть написана на основе легенд и преданий об Айдос бие. Однако автор при создании образа Айдос бия и других образов сюжета повести относится к сказаниям критически, делает к ним исторический подход. Повесть рассказывает об Айдос бие, о его деятельности, показывает противоречивые моменты Айдос бия, особенности политической и социально-экономической жизни каракалпаков конца XVIII и начала XIX веков. Автор повести главное внимание сосредотачивает на изображении политической деятельности, подвигов, мысли и чаяний Айдос бия, которые были посвящены благородным целям – делу независимости каракалпаков Айдос, став бием направляет свою деятельность на эту цель. В повести вырисовываются различные персонажи, как Есенгелди бий, Мирзасейт, Бегис, Миржик, Турым бий, Арзы батыр, которые дополняют образ главного героя Айдос бия. В сюжете повести имеется образ главного героя Айдос бия. В сюжете повести имеются отличия от сюжетов предущих произведений, посвященных Айдос бию. Например, в трагедии «Дед Айдос» Т. Алланазарова Айдос убивает своих братьев во время сражения, где столкнулись братья. В

повести «Сказание об Айдос бие» Бегиса убивает Арзы батыр, человек Айдоса, Миржика сородичи (люди из рода колдаулы) и преподносит его голову Айдосу как знак признания его власти. Эти эпизоды описаны автором художественно убедительно.

В повести Айдос изображен добрым, милосердным, велико-душным человеком. Однако политические и исторические обстоятельства затушевывают такие личные человеческие добрые качества и делают Айдоса заложником конкретных ситуаций, жертвой политических интриг. Такие трудные моменты в повести показаны на основе синтеза народных сказаний, исторических фактов и писательской фантазии. В результате получился реалистический образ Айдос бия.

Учащиеся должны анализировать художественные тексты и этим самым понять своеобразие каждого текста, например, особенности образа Айдоса в современной каракалпакской литературе сопоставляется с образами других произведений, где различные мотивы, персонажи, образы, эпизоды и детали, параллели и отличия показаны в различных аспектах, как-то в романе «Несчастные» и в драме «Дед Айдос» («Айдос баба») Т. Каипбергенова, в трагедии «Дед Айдос» Т. Алланазарова, в повести «Сказание об Айдос бие» А. Пахратдинова.

Закключение. Таким образом, путем анализа художественных произведений в сознании учащихся формируем общечеловеческие чувства и ценности, восстанавливаем истинную историю народа, воспитываем эстетическое чувство. Создаем основу формирования культуры речи и разбития языкового богатства.

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BOLALAR ADABIYOTINI O'QITISHDA STEAM TEXNOLOGIYASIDAN FOYDALANISH IMKONIYATLARI

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Annotatsiya. Ushbu maqolada STEAM texnologiyasining paydo bo'lishi, uning ta'limdagi ahamiyati va bolalar adabiyotini o'qitishdagi afzalliklari haqida fikr yuritilgan. STEAM texnologiyasi bolaning bilim egallashi va ruhiy holatiga ijobiy ta'sir ko'rsatadi. O'quvchi olgan bilimlarini amalda qo'llay olishni o'rganadi. STEAM texnologiyasi turli maqsadlarga yo'naltirilgan bo'ladi. Bu texnologiya orqali fanlararo aloqa ya'ni bog'lanish hosil qilish mumkin. O'quvchini har tomonlama fikrlashga va eng asosiysi ma'lum bir kasbga yo'naltirishga xizmat qiladi. Bu texnologiya quyidagi: tabiiy, texnologiya, muhandislik, san'at va matematika fanlari bilan o'zaro bog'langan holda bolaga badiiy asarni tushuntirishdir. Badiiy asarni boshqa fanlarga tayanib o'qitish o'quvchilarning muayyan bir kasbga bo'lgan qiziqishini ham shakllantiradi. STEAM texnologiyasini amalda qo'llash ya'ni tabiiy fanlar, texnologiya, muhandislik, san'at va matematikadan berilgan topshiriqlarni bajarish uchun o'quvchi asar matni bilan ishlaydi, o'zini baholashni, tanqidiy fikrlashni hamda salbiy yoki ijobiy xususiyatlarini xolis baholashni o'rganadi.

Kalit so'zlar: STEAM, muhandislik, texnologiya, fanlararo aloqa, bolalar adabiyoti.

POSSIBILITIES OF USING STEAM TECHNOLOGY IN TEACHING CHILDREN'S LITERATURE

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Annotation. This article discusses the emergence of STEAM technology, its importance in education, and the advantages of this technology in teaching children's literature. STEAM technology has been shown to have an impact on a child's knowledge acquisition, psychology, and to illuminate it in practical work and assignments, not limited to reading. STEAM technology is aimed at various goals. Through this technology, it is possible to create several interdisciplinary connections. It teaches the student to think holistically and apply theoretical knowledge in practice. So, this technology is to explain a work of art to a child in a way that is interconnected with the following subjects: natural sciences, technology, engineering, art, and mathematics. By teaching students a work of art in various directions, it also forms their interest in a particular profession. To complete the tasks given using STEAM technology, the student works with the text,

learns to self-evaluate and think critically, and at the final stage, after seeing the result, the student's attitude towards his own negative or positive qualities changes.

Keywords: *STEAM, engineering, technology, interdisciplinary communication, children's literature.*

ВОЗМОЖНОСТИ ИСПОЛЬЗОВАНИЯ STEAM-ТЕХНОЛОГИЙ В ПРЕПОДАВАНИИ ДЕТСКОЙ ЛИТЕРАТУРЫ

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Аннотация. В данной статье рассматривается появление STEAM-технологий, их важность в образовании и преимущества этой технологии в обучении детской литературе. Доказано, что STEAM-технологии оказывают влияние на усвоение знаний ребенком, его психологическое развитие и помогают ему в практической работе и выполнении заданий, не ограничиваясь только чтением. STEAM-технологии направлены на достижение различных целей. Благодаря этой технологии можно создать множество междисциплинарных связей. Она учит ученика целостному мышлению и применению теоретических знаний на практике. Таким образом, эта технология призвана объяснить ребенку произведение искусства таким образом, чтобы оно было взаимосвязано со следующими предметами: естественные науки, технология, инженерия, искусство и математика. Обучение студентов искусству в различных направлениях также формирует у них интерес к конкретной профессии. Для выполнения заданий, заданных с использованием STEAM-технологии, ученик работает с текстом, учится самооценке и критическому мышлению, а на заключительном этапе, после ознакомления с результатом, меняется его отношение к собственным положительным или отрицательным качествам.

Ключевые слова: STEAM, инженерия, технология, междисциплинарная коммуникация, детская литература.

Kirish. Bugun shiddat bilan rivojlanib borayotgan ta'lim tizimimizda shakllanib kelayotgan yosh avlod ma'naviyatini sog'lomlashtirish, ularga bilimlarni tayyor holda emas, balki mustaqil fikrlashga yo'naltirish va ta'lim jarayonida o'quvchilarni mute ijrochilikdan erkin ishtirokchi darajasiga ko'tarishning yangi-yangi yo'llari qidirilmoqda. Shu nuqtayi nazardan, bir xil fikrlaydigan, yagona xulosaga keladigan avlodni shakllantirish emas, milliy an'analarga va jahon tan olgan metodlarga tayanib ta'lim-tarbiya berish bugungi kun talabi hisoblanmoqda.

Ta'lim tizimimizda jahonda keng qo'llanilayotgan ta'lim texnologiyalarini joriy qilish hamda unumli foydalanish haqida Prezidentimizning bir nechta qaror va farmonlari mavjud. Shulardan, 2019-yilning 29-aprel kuni O'zbekiston Respublikasi Prezidentining "O'zbekiston Respublikasi xalq ta'limi tizimini 2030-yilgacha rivojlantirish konsyepsiyasi to'g'risida" farmoni e'lon qilindi. Farmonda keltirilishicha, 2019–2030 yillar davomida Ryespublikaning har bir hududida bosqichma-bosqich STEAM (fan, texnologiya, muhandislik, san'at va matematika) yo'nalishlariga ixtisoslashtirilgan "Prezident maktablari"ni tashkil etish vazifasi belgilab qo'yildi. Konsyepsiya doirasida belgilangan vazifalarni bajarish orqali O'zbekiston Respublikasining xalq ta'limi tizimini 2030-yilgacha rivojlantirishda STEAM texnologiyasi orqali tanqidiy fikrlash, axborotni mustaqil izlash va tahlil qilish malaka va kompetensiyalarni rivojlantirishga alohida

urg'u berishni hisobga olgan holda ta'lim tizimini zamonaviy iqtisodiyot talablariga moslashtirish jarayoni talablariga javob beradigan umumta'lim dasturlari va yangi davlat ta'lim standartlari joriy etiladi [Djakbarova, 2021, 292].

STEAM texnologiyasi shu vaqtga qadar faqat aniq va tabiiy fanlarda qo'llanilgan. Ijtimoiy sohada, xususan bolalar adabiyotini o'qitishda STEAM texnologiyasi qo'llanilmagan.

Shu sababli biz STEAM texnologiyasini bolalar adabiyotini o'qitishda qo'llash usullarini, ularni amalga oshirish yo'llari va afzalliklari to'g'risida fikr-mulohaza yuritmoqchimiz. Bolalar adabiyotining asosiy xususiyati uning barcha fanlar bilan chambarchas bog'liqligidadir. Bu uning rang-barang mavzular, xilma-xil obrazlar hisobiga boyib borishini ta'minlashdan tashqari, ma'lum darajada o'ziga xos jihatlarini ham belgilab beradi. Buni ayniqsa bolalar adabiyotining boshqa fanlar bilan aloqasi misolida yanada ravshan ko'rish mumkin.

Materiallar va metodlar. Avvalo STEAM so'zining ma'nosiga to'xtalsak. Bu so'z ingliz tilidan olingan bo'lib, quyidagi ma'nolarni bildiradi:

S science	T technology	E engineering	A art	M math
Fan(tabiiy fanlar)	texnologiya	muhandislik	san'at	matematika

STEAM ta'lim texnologiyasi nazariy bilimlar bilan birga amaliy yondashuvni qo'llash, shuningdek, yuqoridagi beshta fanni yagona ta'lim tizimiga integratsiyalashuviga asoslangan. STEAM – fan bo'yicha emas, balki mavzular bo'yicha integratsiyalashgan o'qitish tizimidir. Biz esa tadqiqotimizda, STEAM ta'lim texnologiyasidan bolalar adabiyotini o'qitishda fanlararo aloqa tarzida foydalandik. STEAM yondashuvining eng mashhur namunasini – Massachusetts Texnologiya Instituti (MIT) yaratgan. Ushbu dunyo universitetining shiori "Mens et Manus" (Aql va qo'l). Massachusetts Texnologiya Instituti bolalarga STEAM tushunchasini oldindan o'rganish va tanishish imkoniyatini berish uchun STEAM kurslarini ishlab chiqdi va hattoki ba'zi ta'lim muassasalarida STEAM o'quv markazlarini yaratdi.

Statistikaga ko'ra, 2011-yildan buyon STEAM kasblarga bo'lgan talab 17% ga oshdi, oddiy kasblarga bo'lgan talab esa faqat 9,8% ga oshdi, bu butun dunyo bo'ylab ushbu ta'lim tizimiga katta talabni ko'rsatadi [Inamova, 27].

STEAM texnologiyasining asosi – amaliyotning nazariy bilimlar singari muhimligidir. Bu texnologiyani bolalar adabiyotiga qo'llashimizdan maqsad, o'quvchilar badiiy adabiyotni o'qish bilan birga, amaliyotni ham barobar olib borishlari bolaga badiiy asarni yanada yaxshiroq anglab yetishiga yordam beradi. Aynan 5–6-sinf ya'ni 11–12 yoshdagi o'quvchilarga ushbu texnologiyani qo'llashdan maqsad, bu yoshdagi o'quvchilar o'yinqaroq va ular diqqatini 45 daqiqa bir joyga to'plashga qiynalishadi. Asar asosida loyiha ishlarini tayyorlash esa ularning diqqatini jamlashga yordam beradi. Ushbu texnologiya nafaqat fanlararo bog'liqlik, balki o'quvchini ma'lum bir fanga, kasbga qiziqishining oshishiga ham xizmat qiladi. Chunonchi, bugungi yaratilayotgan "Yangi avlod" darsliklarida ham fanlararo aloqa tushunchasiga ko'p e'tibor qaratilmoqda. Masalan, 6-sinf «Adabiyot» darsligida quyidagicha fanlararo aloqa o'rnatilgan:

- adabiyot va tarix;
- adabiyot va texnologiya;
- adabiyot va san'at.

Demak, STEAM texnologiyasini adabiyot o'qitishda ham qo'llash mumkin.

Dastavval STEM shaklida qo'llangan ushbu texnologiyaga amerikalik olimlar A – art (san'at)ni qo'shib uni to'ldirgan bo'lsalar bugungi kun olimlari xususan, Avstraliya, Buyuk Britaniya, Isroil, Kanada, Xitoy, Singapur kabi mamlakatlarda maktab o'quvchilarini o'qitishda

STEAM ta'lim modelini STREAM modeliga yangilash zarur degan fikrga kelishadi. Chunki gumanitar komponentlar bunday ko'nikmalarni rivojlantirishga faol hissa qo'shishi mumkin [Mokshina, 2019, 66].

Bizningcha ham, STEAM va STREAM ta'lim texnologiyalari adabiyot o'qitishda qo'llanilsa, o'quvchining mavzuga bo'lgan qiziqishi, kreativ fikrlashi va imkoniyatlarini ko'rsatishga xizmat qiladi. Zero, Aristotel keltirib o'tganidek: "... aql faqat bilimda emas, bilimlarni amalda qo'llash qobiliyatidir".

2014-yilda bo'lib o'tgan Quddusdagi "STEAM Forward" xalqaro konferensiyasida ham STEM – STEAM – STREAM ta'lim texnologiyalarining modellarini ishlab chiqish va bu texnologiyalarni takomillashtirish zarurligi haqida ta'kidlangan. Bunday ta'lim texnologiyasini maktabgacha va maktab ta'limi tizimiga olib kirilishining amaliy ahamiyati haqida so'z borgan.

Rus metodist olimlaridan Yuliya Mokshinaning ta'kidlashicha, Rossiya ta'lim tizimida STREAM texnologiyasiga R – reading (ifodali o'qish)ni qo'shish va bu qism orqali o'qitishda ko'p tarmoqli yondashuvni ishlab chiqish fanlararo aloqani barqaror shakllantirishga yordam beradi. Rus klassik adabiyotini ya'ni mumtoz adabiyot namunalarini o'qitishda STREAM ta'lim texnologiyasidan foydalanish badiiy asarni undagi obrazlar harakati va holatini bir nechta fanlar bilan bog'lab o'rganish, asar yuzasidan o'quvchilarga loyihalar berish darsning samarali va qiziqarli bo'lishiga zamin yaratadi. Xususan, tadqiqotchi o'z tadqiqotida I. A. Buninning "Kavkaz" qissasi va A.Chexovning "Xameleon" hikoyasini o'qitishda STREAM ta'lim texnologiyasini qo'llab ko'rsatgan[Mokshina, 2019, 68–98].

Bizningcha ham STEAM va STREAM ta'lim texnologiyalarini bolalar adabiyotini o'qitishda qo'llash darsning samaradorligini oshirishga xizmat qiladi.

Natijalar. STEAM texnologiyasi o'quvchilarda quyidagi muhim xususiyatlar va ko'nikmalarni rivojlantirishga yordam beradi:

- ijodiy fikrlash;
- muammolarni keng qamrovli tushunish;
- tanqidiy fikrlash;
- muhandislik yondashuvi;
- dizayn va san'atni tushunish;
- ilmiy metodlarni tushunish va qo'llash.

Ushbu texnologiyaning boshqa o'qitish usullaridan farqini quyidagi jadval (1-jadval) asosida ko'rib chiqamiz:

1-jadval

STEAM ta'lim va an'anaviy ta'limning farqli jihatleri

STEAM texnologiyasi asosida o'qitish	An'anaviy ta'lim texnologiyasida o'qitish
1. Fanlararo integratsiyaga asoslangan o'qituvchi va o'quvchining hamkorlikdagi faoliyati. Bu jarayonda o'quvchi va o'qituvchi ijodiy fikr yuritadi	1. O'quvchi nima uchun kerakligini bilmagan holda topshiriqlarni individual bajaradi
2. Qo'yilgan muammo va savollarga javob topish uchun izlanishga majbur qiladi	2. Javoblar tayyor bilim berilganligi sababli oddiy tarzda yuzaga keladi, bilim o'qituvchidan o'quvchiga beriladi
3. O'qitish artefakt (inson tarafidan yaratilgan madaniy meros obyekti)va hodisalarga asoslanib amalga oshiriladi. Kontekst kelajak bilan bog'liqligi uchun u qiziqarli va muhimdir	3. Reja va darslik asosida mavzular o'tiladi, kelajakda kerak bo'lib qolishi mumkinligi aytib o'tiladi

Demak, o'quvchi turli xil mavzulardagi asarlarni o'qish va tushunish uchun ongini ham, qo'llarini ham ishlatadi. Fikrlarini, diqqatini yig'ib, xulosa chiqarishni o'rganadi. Ular olgan bilimlarni o'zlari "uqib oladilar". STEAM texnologiyasida bolaning amaliy qobiliyatiga e'tibor beriladi. Ularning irodasini, ijodkorligini, moslashuvchanligini rivojlantiradi. Boshqa bolalar bilan hamkorlik qilishni o'rganadi.

Kuzatishlar davomida, STEAM texnologiyasi bolada quyidagilarni shakllantirishga yordam berishi aniqlandi:

- bolada analitik fikrlashni yaxshilashga;
- til qobiliyatini o'stirishga;
- sonlar bilan ishlashga;
- yozish va o'qish qobiliyatiga;
- tasavvur va his-tuyg'ularini yuksaltirishga;
- harakatchanlikka;
- ijodkorlikka;
- tashabbuskorlikka;
- yangi g'oyalar yaratilishiga yordam beradi.

STEAM texnologiyasini bolalar adabiyotini o'qitishda qo'llashning o'ziga xos afzalliklari shundaki, 11–12 yoshdagi bolalarda badiiy asarni tushunish turli xil bo'ladi. Ya'ni ular dars davomida badiiy asarni turli xil tarzda tushunishi mumkin masalan: eshitish, o'qish va ko'rish orqali tushunishi hamda badiiy asardagi muammolarni ijodiy yondashish orqali mustaqil hal qilish tarzida.

Texnologiyadan foydalanishda ko'zlangan maqsad ham shu: bolani mustaqil fikrlashga olgan bilimlarini, amalda qo'llay olishga yo'naltirish. STEAM texnologiyasini adabiy ta'lim amaliyotida ko'rib chiqamiz.

Muhokama. Amaldagi 6-sinf "Adabiyot" darsligida Hojiakbar Shayxovning "Birinchi sinov" asari keltirilgan [Mirzayeva, 2022, 94]. Bu hikoyani o'rganish uchun Milliy dasturida 4 soat ajratilgan. Birinchi soatda o'quvchilarga muallif hayoti va ijodi haqida ma'lumot beriladi va "Asarni o'qishga tayyorlanamiz" qismidagi topshiriqlar bilan ishlanadi. Ikkinchi soatda bolalar asar matni bilan tanishtiriladi. Uchinchi soatda asar muhokama qilinadi. To'rtinchi soatda esa hikoya yuzasidan o'quvchilarga loyiha beriladi.

Hikoyani STEAM texnologiyasida o'rganish uchun asosiy ko'nikmalar belgilab olinadi:

- badiiy asar bilan tanishtirish;
- savollar berish va muammolarni aniqlash;
- ma'lumotni tahlil va talqin qilish;
- asar qahramonlarini tahlil qilish;
- asarning mazmunini mustaqil davom ettirish va loyihalashtirish.

O'quvchilar nimalarni bilishlari lozimligi reja asosida belgilab olinadi:

- hikoyani o'qigan bo'lishlari;
- hikoya qahramonlarini tanishlari;
- hikoyadagi voqea-hodisalarni bilishlari va tushunishlari;
- hikoya voqealari qayerda sodir bo'lganini bilishlari.

O'quvchilar nimalarni tushunishlari kerakligi belgilab olinadi:

- asar yuzasidan berilgan topshiriqlarni yaxshi tushunishlari;
- topshiriqlarni bajarish usullarini bilishlari;
- badiiy asardan o'rganilganlar orqali munosabat hosil qilishlari;
- berilgan asar yuzasidan loyiha tuzish va uni amalga oshirish ishlari.

Adabiy ta'lim jarayonida bolalar adabiyoti namunalarini o'qitishda STEAM texnologiyasini qo'llashdan asosiy maqsad – o'quvchilarning erkin fikrlashi, boshqa fanlarni adabiyot bilan

birgalikda bog'lab o'rganishlari, eng asosiysi, o'zlari qiziqqan fan bilan ham bog'lab o'rgana olishlari, tushunishlari va qiziqishlari muhim ekanligini o'quvchilarga o'rgatishdir.

STEAM ta'lim texnologiyasida kreativ topshiriqlardan foydalanish natijasida o'qituvchilar quyidagi yutuqlarga erishishlari mumkin:

1. Bolaning adabiyotga, badiiy asarga qiziqishni oshiradi, har bir bajarilgan topshiriq ularni keyingi darslarda faol bo'lishi uchun motivatsiya berishga xizmat qiladi.

2. Har bir o'quvchining bilish qobiliyatini oshiradi hamda amaliy topshiriqlarni bajarishda o'quvchi badiiy asarni o'qish asnosida shu jarayonni ko'z o'ngida tasavvur qilish va tushunishida muhim ahamiyat kasb etadi.

3. Ushbu texnologiyaga oid kreativ topshiriqlar darsning «Yangi mavzuni mustahkamlash», «O'tilgan mavzuni so'rash» va «Uyga vazifa» qismida topshiriq sifatida berish o'rganilgan yangi tushunchani oldindan mavjud bo'lgan boshqa bilimlar bilan muvofiqlashtirish va moslashtirishga zamin yaratadi.

4. Kundalik hayotda sodir bo'ladigan jarayon va hodisalar bilan bog'liq topshiriqlarni bajarish natijasida o'quvchida hayotiy jarayonlarning asosini badiiy asar voqealari, tasvirlari, obrazlari va ularning xatti-harakatlari orqali tushunish natijasida atrof-muhit bilan xavfsiz muloqot ko'nikmasi paydo bo'ladi.

Tahlilga tortilgan «Birinchii sinov» hikoyasi yuzasidan bilim va ko'nikmalar quyidagi topshiriqlar asosida hosil qilinadi: 1-topshiriq. O'quvchilar uchta kichik guruhga ajratiladi va ularga osmon jismlari hamda hodisalari nomlari beriladi:

1-guruh "Kamalak"

2-guruh "Quyosh"

3-guruh "Koinot".

"Kamalak" guruhiga quyidagi savollar beriladi:

- osmonda sodir bo'ladigan voqea hodisalarini yozish;
- osmonda sodir bo'ladigan voqea-hodisalar rasmini chizish.

O'quvchilarga oq qog'ozlar tarqatiladi va ular qog'ozga osmonda sodir bo'ladigan voqea-hodisalarning nomlari va tasvirini chizib berishadi.

Keyingi "Quyosh" guruhiga quyidagi savollar beriladi:

- sayyoralar nomlarini yozish;
- yozgan sayyoralarining suratlarini chizish.

Ularga ham alohida oq qog'ozlar beriladi va ular ham yozib, chizib berishadi.

«Koinot» guruhiga esa quyidagi savollar beriladi:

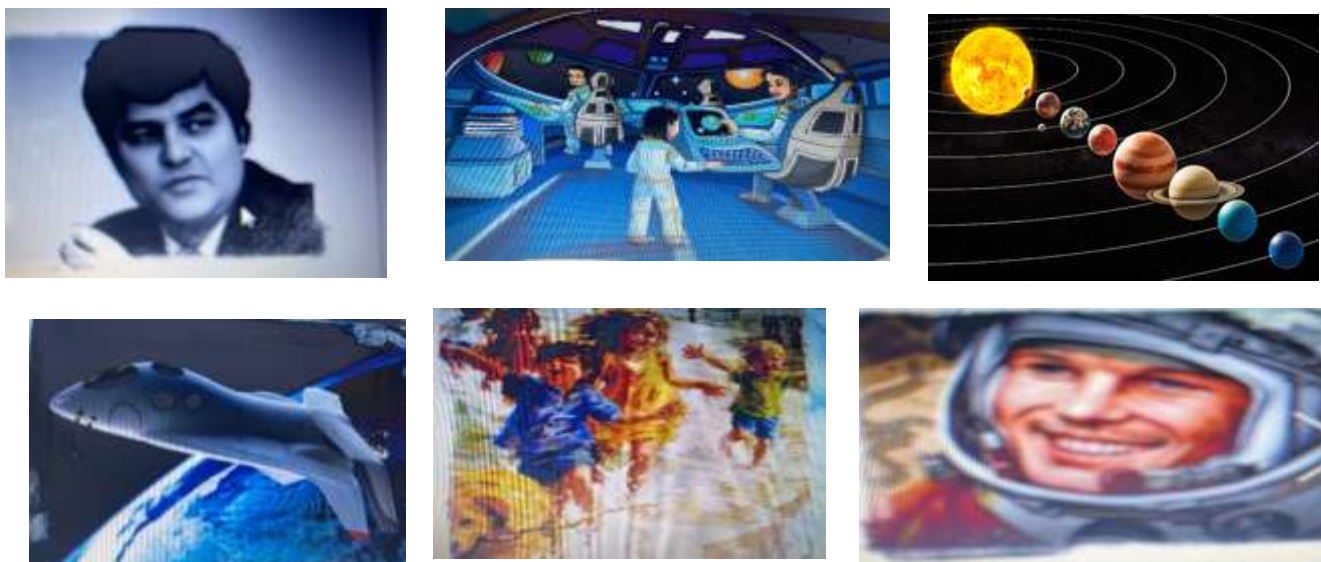
- osmon jismlari nomlarini yozish;
- osmon jismlarining tasvirlarini chizish.

Ular ham bilganlarini yozib, chizib beradilar.

Yuqoridagi topshiriqlarni bajarish jarayonida o'quvchilar geografiya o'quv fanidan olgan bilimlariga tayanishadi. Masalan, o'quvchi osmon jismlaridan oy, yulduz, quyosh nomlarini yozib, ularning rasmini chizishadi. Bu bolalarning tasavvuri va fikrlash doirasini kengaytirishga yordam beradi. O'quvchilar bu topshiriqni bajarib bo'lishgach, ularga keyingi topshiriq beriladi. Ularga «Birinchii sinov» asari yuzasidan rasmlar beriladi va rasmlar asosida quyidagi savollarga javob berish so'raladi:

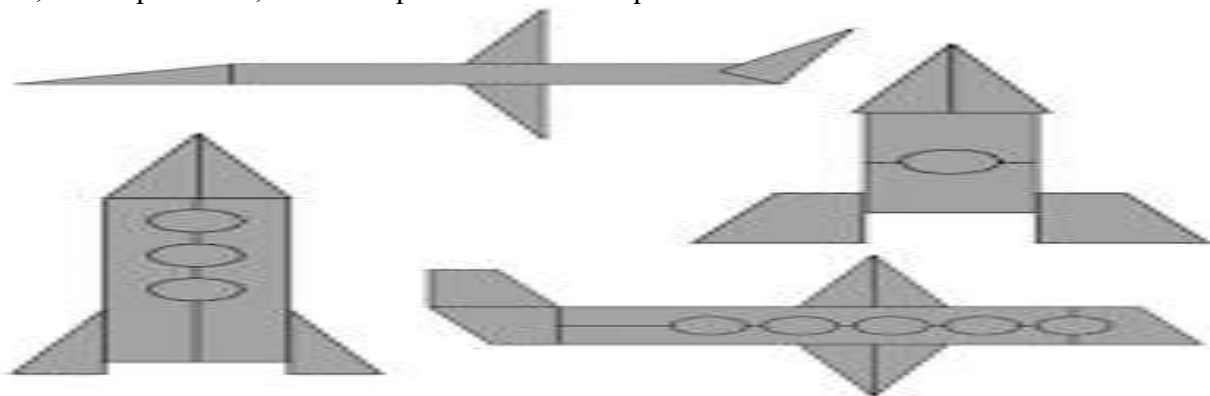
- rasmda qanday tasvirlar aks etganligini aytish;
- rasmda berilgan shaxs, narsa yoki voqea-hodisani sharhlash;
- rasmda tasvirlangan kasb va joyga izoh berish.

Masalan, ularga quyidagi rasmlar tavsiya etiladi (1-rasmga qarang).



1-rasm. „Birinci sinov“ hikoyasi

O‘quvchilar bu suratlarni hikoyaga bog‘lashadi. Ya’ni hikoyaning qaysi qismi suratdagi rasmlarga mos tushishini aniqlashadi. Bolalar hikoya bo‘yicha berilgan topshiriqlarni bajarib bo‘lishgach diqqati bo‘linishi mumkin. Buni sezgan o‘qituvchi darrov ularning diqqatini hikoyaga qayta jalb etish uchun boshqa bir mashg‘ulot o‘tkazishiga to‘g‘ri keladi. Buning uchun ularga bittadan oq qog‘oz beradi va har bir guruhga o‘z fazoviy kemalarini yasash topshiriladi. Har bir bola yoki guruh o‘z kemasini yasaydi (2-rasmga qarang). Yasalgan kemalarning o‘xshash va farqli tomonlari aniqlanadi. Bu topshiriq o‘quvchilarning diqqatini darsga jalb etibgina qolmay, ulardan kreativlikni, mustaqil fikrlab, tasavvur qilishni ham talab qiladi.



2-rasm. Fazoviy kema

O‘quvchilar hikoyani o‘qib, tahlil qilib, hikoyaga oid bir nechta topshiriqlarni ham bajarib bo‘lishdi. Endi ularga quyidagi topshiriq beriladi:

- hikoyadagi notanish so‘zlarni sanab chiqing;
- hikoyadagi ilmiy atamalarga oid so‘zlarni sanab chiqing;
- hikoyadagi umumiy so‘zlarning necha foizini notanish so‘zlar tashkil qilishini hisoblang;
- hikoyadagi umumiy so‘zlarning necha foizini ilmiy atamalar tashkil qilishini hisoblang.

O‘quvchilar bu topshiriqni bajarishlari uchun matematika va ona tili darslaridan olgan bilimlariga tayanadilar.

6-sinf "Adabiyot" darsligida berilgan Hojiakbar Shayxovning "Birinchii sinov" asarini STEAM texnologiyasi asosida o'rganish o'quvchida barcha fanlardan olgan bilim va ko'nikmalariga tayanishni har tomonlama bilimga ega bo'lish kerakligini o'rgatadi.

Xulosa. Shuni aytish kerakki, bugungi paytda STEAM texnologiyasi asosida ta'lim jarayonini tashkil qilish bolalarni nazariy bilimlarni amaliy ko'nikma va malakalar asosida rivojlantirish, olamni anglash, bilish va fanlar o'rtasida o'zaro aloqani, bog'liqlikni tushunishga yo'naltiradi. Yana shuni aytish lozimki, STEAM texnologiyasi bu faqat tabiiy fan, texnologiya, muhandislik, san'at va matematikaning integratsiyasi emas, balki har bir mavzuga yondashgan holda muayyan fanning boshqa fan bilan aloqasi, ya'ni fanlararo aloqa hamdir.

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O'QITUVCHI – MILLAT KELAJAGINING YARATUVCHISI

THE STATUS AND ROLE OF TEACHING METHODOLOGY IN PREPARING PHILOLOGY TEACHERS

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Abstract. This article examines the scientific status, functional characteristics, and strategic role of teaching methodology in the preparation of future philology teachers. It traces the discipline's integrative links with philology, pedagogy, and psychology, and its function as a bridge between theory and practice. It then shows why methodology is central to developing professional competencies, reflective thinking, and pedagogical identity. We argue that teaching methodology is an essential scientific and practical foundation for preparing philologist-pedagogues.

Keywords: teaching methodology, philology, competence, integration, pedagogy, reflection, professionalism, education.

FILOLOG O'QITUVCHILARNI TAYYORLASHDA O'QITISH METODIKASINING MAQOMI VA ROLI

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Annotatsiya. Ushbu maqolada kelajakdagi filologiya o'qituvchilarini tayyorlashda o'qitish metodologiyasining ilmiy holati, funktsional xususiyatlari va strategik roli ko'rib chiqiladi. Unda fanning filologiya, pedagogika va psixologiya bilan integrativ aloqalari va uning nazariya va amaliyot o'rtasidagi ko'prik vazifasi ko'rib chiqiladi. Keyin metodologiya nima uchun professional kompetensiyalar, refleksiv fikrlash va pedagogik o'ziga xoslikni rivojlantirishda markaziy o'rin tutishi ko'rsatiladi. Biz o'qitish metodologiyasi filolog-pedagoglarni tayyorlash uchun muhim ilmiy va amaliy asos ekanligini ta'kidlaymiz.

Kalit so'zlar: o'qitish metodologiyasi, filologiya, kompetensiya, integratsiya, pedagogika, refleks, professionallik, ta'lim.

СТАТУС И РОЛЬ МЕТОДИКИ ПРЕПОДАВАНИЯ В ПОДГОТОВКЕ ПРЕПОДАВАТЕЛЕЙ ФИЛОЛОГОВ

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***Аннотация.** В данной статье рассматривается научный статус, функциональные характеристики и стратегическая роль методики преподавания в подготовке будущих преподавателей филологии. Прослеживаются интегративные связи дисциплины с филологией, педагогикой и психологией, а также ее функция как моста между теорией и практикой. Затем показано, почему методика имеет центральное значение для развития профессиональных компетенций, рефлексивного мышления и педагогической идентичности. Мы утверждаем, что методика преподавания является важной научно-практической основой для подготовки филологов-педагогов.*

***Ключевые слова:** методика преподавания, филология, компетентность, интеграция, педагогика, рефлексия, профессионализм, образование.*

Introduction. Educational reform is changing what we expect of teachers – not only how much they know, but what their role is. Teachers in the humanities, and future teachers of language and literature in particular, are now expected to do more than transmit ready-made information. They must develop learners' capacity for independent thought, support their growth, and help them make sense of both national and universal values. The competency-based model of modern education calls for a teacher who is not merely a deliverer of lessons but a professional able to plan, coordinate, and analyze the whole learning process.

As the literary scholar Ibrohim Haqqul observed, literature is not a collection of dry facts but a many-sided cultural phenomenon that enriches a person's aesthetic taste, moral sense, and inner life [Haqqul, 2019, 95]. A teacher of literature therefore cannot reduce the lesson to a report of scholarly information. The teacher has to rework the literary text on pedagogical principles, adapt it to the level of young learners, interpret it, and teach them to reason for themselves. This work succeeds not through philological knowledge alone but through sound methodological preparation.

Research in pedagogy shows that the image of the teacher has shifted from the "knowledgeable specialist" to the "competent pedagogue." Methodological mastery is central to that shift, because methodology is the discipline that turns theoretical concepts into instruments of real teaching. Clarifying its place in the preparation of philologist-pedagogues therefore matters on both theoretical and practical grounds.

Scientific and theoretical issues and competency-based integration

Academic potential holds a particular place within the structure of competencies. It shows in the ability to apply fundamental scholarly knowledge to practical problems, to analyze comparatively and systemically, to reflect on one's own inquiry, to investigate independently and propose new or creative solutions, and to combine a culture of speech with a steady drive toward self-development [Shamyakina, 2019, 5].

The foundations of philological education are usually taken to include the history of literature, its theoretical system, and the skills for working with texts. Yet experience shows that even a highly competent scholar cannot achieve much in the classroom without methodological tools. Knowing a field is one thing; helping others make that knowledge their own is quite another. A teacher must fit lesson content to the age of the learners, organize it didactically, choose appropriate strategies, and measure the results. This calls for a specific professional mastery, since "the basis of a teacher's professional formation consists of motivational qualities, intellectual potential, practical skills, volitional and emotional qualities, and self-regulatory capacities" [Kholbozorova, 2023, 101]. Philological knowledge is thus a foundation, but not a sufficient one. It becomes educationally effective only when joined with methodological competence. This is precisely what methodology exists to do: to turn scholarly ideas into ways of teaching.

Within teacher education, methodology is the structure that secures interdisciplinary integration, bringing the achievements of philology, pedagogy, and psychology together in a single professional model. Through it the future specialist learns to:

- set the strategic goals of a course;
- choose the most suitable learning materials;
- work out the instructional tactics of a lesson;
- analyze the final outcomes.

Methodology translates theory into practice and, in turn, opens practical results to scientific analysis. It is therefore a core element of any system for training specialists. Three factors confirm its leading role: the new demands on teachers, the limits of subject knowledge taken alone, and the priority now given to the competency-based approach. Together they make methodology a subject worth studying in its own right – which calls, first, for a closer look at its scientific-pedagogical foundations and theoretical status.

The scientific status of teaching methodology and its object and subject

Among the pedagogical sciences, methodology studies how general didactic laws apply to a particular subject. Where pedagogy sets out the general principles of education, methodology shows how those principles work in a specific lesson. It should be seen, then, not as a practical guide but as a scientific theory in its own right. As Academician I. P. Pavlov put it, "Method is the first and most fundamental thing. The entire seriousness of research depends on the method, that is, on the mode of action. Everything depends on a good method. With a good method, even a person who is not especially talented can accomplish a great deal. With a poor method, even a genius will work in vain and will not obtain valuable, accurate data" [Obraztsov, 2016, 41].

Methodology has a dual nature that must be kept in view. As a theoretical system it works out the regularities and models of teaching; as a practical system it designs the technologies of teaching. It is, in other words, an integrative field that sits at the intersection of theory and practice.

Figure 1 sets out this position. Methodology takes content from philology, aims and principles from pedagogy, and an account of the learner from psychology; it turns them into a working lesson, and reflection on that lesson feeds back to refine the method itself.

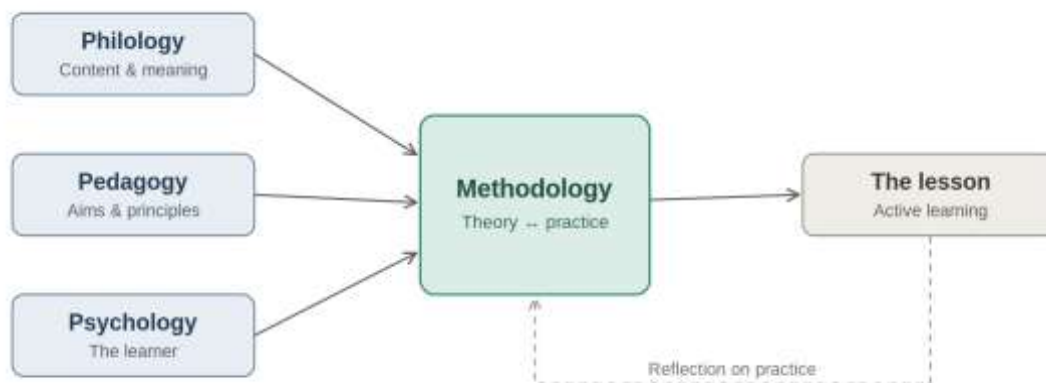


Figure 1. Teaching methodology as an integrative bridge between theory and practice.

In philological education this autonomy is especially clear. A literature lesson is not only a way of transmitting information; it also develops emotional thinking and shapes aesthetic perception. General didactic rules alone cannot capture such subtle processes. The methodology of teaching literature is therefore treated in higher education as an independent body of knowledge with its own regularities. It stands at the meeting point of literary studies and pedagogy, yet neither discipline can decide on its own exactly what should be taught in literature, and how. Methodology

combines what both offer. As Professor Qunduzxon Husanboyeva notes, "However, these two disciplines (literary studies and pedagogy; clarification ours – M. S.) cannot resolve the issue of what and how literature should be taught in the process of continuous education. The science of literature-teaching methodology embodies the features of both disciplines" [Husanboyeva, 2023, 9].

What makes a discipline scientific is, above all, a clear object and subject. The object of methodology is the educational process within a particular lesson -- in the philological case, the practice of teaching literature. Its subject is the set of methods by which that process is organized effectively. As V. V. Golubkov writes in *The Methodology of Teaching Literature*, "all methodologies, regardless of the subject to which they relate, are similar in that they examine principles, materials, and teacher methods in a certain sequence and answer three main questions: why, what, and how" [Golubkov, 1962, 7]. In a literature lesson these questions grow more complex, because a literary text has no single correct answer. Methodology therefore teaches the means by which a learner stops being a consumer of ready-made ideas and becomes someone who builds an interpretation of their own.

The central task of methodology is to rework a literary work didactically for the age and development of the learner. A text is not explained head-on; it is opened up through dialogue and problem-based questions, with the teacher acting as a mediator. Methodology and didactics are closely linked but not the same: didactics studies general categories, while methodology adapts them to a concrete subject. The didactic principle of problem-based learning, for instance, becomes in a literature lesson a technique for analyzing a work through problem questions.

The tie between philology and methodology runs deeper still. Philology settles the content of the text; methodology builds the path along which that content reaches the learner. Without methodology, philology gains no educational value; without philology, methodology is technique with nothing to convey. Their unity is the main guarantee of an effective lesson.

Psychology, too, underpins methodology. Methodological conclusions have to match the physiological and psychological characteristics of students, so methodology draws on general psychology and developmental pedagogy. As the textbook *The Methodology of Teaching Uzbek Literature* states, "the conclusions and recommendations produced by the methodology of teaching literature must correspond to the maximum extent to the physiological and psychological characteristics of learners. For this reason, the science of methodology can function effectively only when it relies on the latest achievements of disciplines such as general psychology and developmental pedagogy" [Yoldosh, 2022, 9]. If the learner's personality and motivation are ignored, even the most refined method will fail. Because the perception of a literary text is bound up with emotional and imaginative thinking, methodology leans especially on psychological regularities. It is a system for saving time, distributing effort sensibly, identifying what matters, organizing group work, and reaching individual students.

Four features, then, make methodology a science in its own right: it has its own object and subject; it links theory with practice; it forms at the intersection of pedagogy, psychology, and philology; and it produces a technological model of teaching. Together they establish methodology as the scientific foundation for preparing philologist-pedagogues.

The Roles of Teaching Methodology and Its System of Questions

In preparing philologist-pedagogues, methodology is not just a course that conveys knowledge; it is the mechanism that forms professional activity. Its task is to turn knowledge into action, for teaching is judged not by what the teacher knows but by the teacher's ability to bring that knowledge to life in others' minds. Methodology is the link that carries knowledge over into competence. People create knowledge, but knowledge also governs people: however deep one's scholarly preparation, it is not by itself enough for a lesson. A philologist may analyze a text

expertly, yet conveying it to learners is a different kind of intellectual work – and that is the work methodology models.

Scholars frame the practical tasks of teaching through the questions “Why?”, “What?”, and “How?”; for Professor Q. Yoldoshev, “how” matters more than “what” [Yoldoshev, 2023, 119]. Methodology, on our reading, teaches the teacher to answer a connected set of questions:

1. What should the learner study?
2. By what path will the learner master it?
3. How will the learner use that knowledge in life?

These questions are answered across three stages: didactic reworking, organization, and reflective assessment. The teacher first analyzes the work philologically, then adapts it to how the learner thinks. Knowledge then forms not as ready-made information but as personal experience. A literary work is not simply taught; it is discovered together, as the learner works through the text in question and answer, discussion, debate, and interpretation. Methodology, in short, teaches the management of learning, and it belongs at the center of both higher education and continuing professional development.

Professional Competencies and Reflective Thinking

A second strategic function of methodology is to develop professional competencies. The competence of a modern teacher rests on three main areas, shown in Table 1.

Table 1. The three competencies of the modern teacher and their sources.

Competence	What it covers	Where it is formed
Subject	Philological preparation (knowledge of texts and their meaning)	Philology
Pedagogical	The technology of instruction (planning, problem design, assessment)	Methodology
Communicative	A culture of interaction (dialogue-based teaching)	Methodology

Philology develops only the first of these; methodology lays the ground for the other two. Through methodology, the teacher learns to plan lessons, design problems, and assess learning. Because a literature lesson runs on dialogue, the teacher also becomes a communicator, drawing the learner into reflection and shaping the lesson step by step, from motivation through comprehension and interpretation to generalization. Competence shows itself in real classroom situations only when the teacher can choose strategies to fit the moment.

Methodology also works to form reflective thinking. Dewey treated reflection as part of critical thinking [Dewey, 1993, 56], and Kolb argued that reflective learning drives the continuous development of education [Kolb, 2014, 97]. Reflection happens when, after each lesson, the teacher asks what was achieved and why something fell short. Directed at self-understanding, it lets the teacher judge:

- how the material was received;
- how well the chosen method worked;
- what to change in the next lesson.

The criteria methodology supplies give this self-examination a scientific character. Methodology also develops creative pedagogical thinking: rather than handing the teacher ready-made algorithms, it points toward invention. A creative teacher awakens thought with questions, allows for several interpretations, and brings the learner into dialogue with the text – designing a lesson rather than merely scripting it. The role of methodology thus unfolds as a sequence: from

knowledge to activity, from activity to competence, from competence to reflection, and from reflection to creativity (Figure 2). This is what makes the discipline both integrative and system-forming.



Figure 2. The developmental sequence formed through methodology, from knowledge to creativity.

The sequence is not a dead end: reflection and creativity feed back into fresh knowledge, so the cycle renews itself with every lesson and sustains the teacher's professional growth.

Integrative Nature and Professional Identification

The discussion so far shows that methodology does not stay within a single discipline: it synthesizes philology, pedagogy, and psychology into one model. It converts theoretical knowledge into a working lesson system, which means treating teaching as a process bound up with personal growth and values. Methodology is the bridge between theory and practice (see Figure 1). Philology studies content and pedagogy supplies general regularities, but the two do not combine on their own. Methodology carries philological content into practice – that is, it:

- adapts scholarly interpretation to the learner's level;
- turns theory into learning activity;
- folds textual analysis into the student's experience.

In the classroom the teacher is not a lecturer but a moderator who opens the work through dialogue. Philology gives the content, pedagogy the aim, methodology the mechanism. Educational psychology adds a further requirement: the learner's age and motivation must be taken into account. Methodology applies this in choosing age-appropriate content, shaping questions to the stages of perception, and leading learners toward their own interpretation. Younger learners, for example, grasp an image through events; older ones grasp it through ideas. By uniting didactics (general principles), psychology (the learner), and philology (content), methodology takes a central role; without it, knowledge stays fragmented and inert. It organizes the lesson not as a string of isolated actions but as one system running from motivation to reflection. Here the integrative character of the discipline is plain to see.

Methodology also matters greatly for the future teacher's professional self-identification. At first a student may see only a philologist who studies texts; through methodology that student becomes a philologist-pedagogue. Philological preparation asks "What does the work mean?"; the pedagogical view asks "How does the learner perceive it?" With that shift, the student comes to see that knowledge is not simply handed over ready-made and that the teacher is not an explainer but a collaborator. The question "Why do I teach?" gives rise to pedagogical responsibility. A teacher of literature should feel the place of this work in the nation's cultural life and cultivate creativity. As Q. Yoldoshev observes, the literature lesson depends heavily on the teacher's personality, and a learner's love for the subject begins with affection for the teacher [Yoldoshev, 1996, 36].

This identity takes hold through lesson planning, microteaching, and situational analysis – through hands-on experience, in other words. The student moves from reproducing a model to building one independently, and gradually develops a personal style. As the manual by N. Muslimov and colleagues notes, pedagogical communication runs in four directions (teacher to

student, teacher to group, and so on) [Muslimov, 2015, 40]; methodology turns the teacher from a classroom controller into an organizer of that communication. Professional identification is made of exactly this chain of experiences.

Strategic Significance and the Quality of Education

Today the quality of teacher preparation is measured by methodological potential. V. A. Kan-Kalik and V. I. Khazan divided literary-educational work into four kinds of task – artistic-research, artistic-constructive, artistic-organizational, and artistic-communicative [Kan-Kalik, 1988, 62–131]. As V. Qodirov stresses, a teacher who does not grasp these tasks runs the lesson by chance rather than by design. Professional effectiveness depends not on the amount of knowledge but on how it is organized in the classroom, and methodology is the strategic center of that organization.

Teaching has three parts – content, activity, and outcome – and methodology is the core that connects them. Without it, content becomes unsystematic information and the outcome a matter of chance; with it, the learner becomes an active participant. Quality is the degree to which the learner can think independently. In a literature lesson, memorization is not the point; interpreting the text and voicing a personal response come first. Where methodology is weak, knowledge is soon forgotten. The quality of education thus rests largely on how it is taught.

Innovation asks the teacher to direct effort toward a goal and to master organization. Interactive methods and problem-based learning do not work on their own; the criteria for choosing them to fit a lesson's aim are themselves learned from methodology. Methodological thinking lets a teacher keep renewing their practice and growing professionally. Methodology is therefore not just an individual skill but a strategic factor in the long-term effectiveness of the whole educational system.

General Conclusion. This article has argued that methodology occupies a many-sided and fundamental place in the preparation of philologist-pedagogues. It is not merely another course but a scientific and practical foundation that governs the inner workings of the educational process. Until philological knowledge is built into a methodological system, it gains no real educational value; methodology is what performs that transformation. The teacher today is seen not as a source of information but as an organizer of learning, and that calls for the ability to design and manage lessons. Teaching methodology forms exactly these qualities, moving the teacher from reproductive work toward constructive and creative practice.

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BO'LAJAK ONA TILI O'QITUVCHILARINING NUTQIY-LINGVISTIK KOMPETENSIYASINI ELEKTRON PORTFOLIO ASOSIDA BAHOLASH

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***Annotatsiya.** Ushbu maqolada bo'lajak ona tili o'qituvchilarining nutqiy-lingvistik kompetensiyasini baholashda elektron portfoliodan foydalanishning nazariy asoslari, baholash mezonlari hamda metodik imkoniyatlari yoritilgan. Elektron portfolioning talabalar og'zaki va yozma nutqini rivojlantirishdagi pedagogik ahamiyati ilmiy manbalar asosida ochib berilgan, baholash mezonlari tizimlashtirilgan va metodik tavsiyalar keltirilgan.*

***Kalit so'zlar:** elektron portfolio, nutqiy-lingvistik kompetensiya, baholash mezonlari, refleksiv yozuv, peer-feedback, pedagogik texnologiyalar.*

ASSESSMENT OF SPEECH-LINGUISTIC COMPETENCE OF FUTURE NATIVE LANGUAGE TEACHERS ON THE BASIS OF ELECTRONIC PORTFOLIO

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***Abstract.** This article discusses the theoretical foundations, assessment criteria, and methodological possibilities of using electronic portfolios in assessing the speech-linguistic competence of future native language teachers. The pedagogical significance of electronic portfolios in developing students' oral and written speech is described on the basis of scientific sources, and relevant methodological recommendations are presented.*

***Keywords:** electronic portfolio, speech-linguistic competence, assessment criteria, reflective writing, peer-feedback, pedagogical technologies.*

ОЦЕНКА РЕЧЕВОЙ И ЯЗЫКОВОЙ КОМПЕТЕНЦИИ БУДУЩИХ ПРЕПОДАВАТЕЛЕЙ РОДНОГО ЯЗЫКА НА ОСНОВЕ ЭЛЕКТРОННОГО ПОРТФОЛИО

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***Аннотация.** В статье освещены теоретические основы, критерии оценки и методические возможности использования электронного портфолио при оценивании*

речевой и лингвистической компетенции будущих преподавателей родного языка. На основе научных источников раскрыто педагогическое значение электронного портфолио в развитии устной и письменной речи студентов, систематизированы критерии оценивания и представлены методические рекомендации.

Ключевые слова: электронное портфолио, речевая и лингвистическая компетенция, критерии оценки, рефлексивное письмо, взаимная обратная связь, педагогические технологии.

Kirish. Bugungi kunda ta'lim tizimida bo'lajak pedagoglarning kasbiy kompetensiyasini shakllantirish ustuvor vazifalardan biri hisoblanadi. Ayniqsa, ona tili o'qituvchisining nutqiy-lingvistik kompetensiyasi uning kelajakdagi kasbiy faoliyatida muhim o'rin tutadi. Chunki ona tili o'qituvchisi nafaqat til qoidalarini o'rgatuvchi mutaxassis, balki og'zaki va yozma nutq madaniyatining amaliy namunasidir [Mahmudov, 2009].

Raqamli ta'lim vositalari keng qo'llanilayotgan hozirgi sharoitda elektron portfolio bo'lajak o'qituvchilarning o'z faoliyatini tahlil qilish, o'z-o'zini baholash va kasbiy rivojlanish dinamikasini kuzatish uchun qulay vosita sifatida namoyon bo'lmoqda. Elektron portfolio tarkibida refleksiv yozuvlar, tahliliy topshiriqlar, yozma ishlar, audio va video chiqishlar, peer-feedback materiallari jamlanishi mumkin. Shu bois u nutqiy-lingvistik kompetensiyani baholashda nafaqat natijani, balki rivojlanish jarayonini ham ko'rsatib bera oladi [Zhang C. 2023. Rogge T. 2025].

Materiallar va metodlar. Elektron portfolio talabani kasbiy va shaxsiy rivojlanishini aks ettiruvchi raqamli to'plam bo'lib, u muntazam ravishda yangilanib boriladigan ish namunalari, yozma va og'zaki topshiriqlar, refleksiv izohlar hamda o'zaro fikr almashish natijalarini o'z ichiga oladi [7. 8]. Pedagogik nuqtayi nazardan, elektron portfolio quyidagi imkoniyatlarni yaratadi:

1. Refleksiv tahlilni rivojlantiradi. Talaba o'z og'zaki va yozma nutqini kuzatadi, undagi kuchli va sust tomonlarni aniqlaydi, keyingi rivojlanish yo'llarini belgilaydi.

2. Baholashni tizimlashtiradi. Elektron portfolio baholash mezonlarini oldindan belgilash va ularga tayangan holda o'quvchi faoliyatini izchil kuzatish imkonini beradi.

3. Peer-feedbackni qo'llab-quvvatlaydi. Talabalar bir-birining ishlari yuzasidan asosli mulohaza bildirish orqali muloqot madaniyati va tanqidiy fikrlash ko'nikmalarini rivojlantiradilar.

4. Og'zaki va yozma nutqni parallel rivojlantiradi. Portfolio tarkibiga yozma topshiriqlar, videochiqishlar, audioyozuvlar va refleksiv esse kiritilishi natijasida nutqning turli ko'rinishlari baholanadi [Karim, 2024. Mahmudov, 2009].

Nutqiy-lingvistik kompetensiyaning tarkibiy tuzilishi

Nutqiy-lingvistik kompetensiya shaxsning til birliklaridan to'g'ri foydalanish bilimini (lingvistik komponent) va shu bilimni og'zaki va yozma nutqda maqsadga muvofiq, mantiqiy va kommunikativ jihatdan samarali tatbiq etish qobiliyatini (nutqiy komponent) o'zida birlashtiradi. Mazkur kompetensiya quyidagi to'rt tarkibiy qismga ajratilgan va har biri uchun aniq baholash parametrlari belgilangan:

- til (lingvistik) kompetensiyasi — fonetik, leksik, grammatik va orfografik me'yorlarni bilish hamda ularni nutqda izchil qo'llay olish;

- nutqiy kompetensiya — fikrni og'zaki va yozma shaklda ravon, izchil va tushunarli ifodalash, matn qurish ko'nikmasi;

- kommunikativ kompetensiya — muloqot vaziyatiga mos uslub va nutq vositalaridan samarali foydalanish, auditoriya bilan til topish ko'nikmasi;

- nutq madaniyati — nutqning aniqligi, ravonligi, mantiqiyliigi, uslubiy mosligi va kasbiy etikaga rioya qilish [Mahmudov, 2009].

Bu to'rt komponent o'zaro bog'liq holda namoyon bo'ladi: til kompetensiyasi nutqiy faoliyatning normativ asosini, nutqiy va kommunikativ kompetensiya esa uning amaliy ifodasini

tashkil etadi. Shu sababli elektron portfolio asosida baholash nafaqat nutqiy ko'rinishlarni (og'zaki, yozma), balki til me'yorlariga rioya qilish darajasini ham alohida parametr sifatida hisobga olishi lozim.

Natija. Baholash mezonlari, indikatorlari va ularning baholash parametrlari

Yuqorida qayd etilganidek, mezonlarni faqat tasniflab ko'rsatish baholash jarayonini amaliyotda qo'llashni qiyinlashtiradi. Shu sababli har bir mezon endi aniq indikator (kuzatiladigan ko'rsatkich) va uni o'lchash uchun ball asosidagi parametr bilan birga keltiriladi. Har bir indikator 1–3 ball oralig'ida baholanadi (1 — past, 2 — o'rta, 3 — yuqori daraja). Bu baholashni standartlashtirish va obyektivlikni ta'minlash imkonini beradi.

1. Og'zaki nutq mezonlari va indikatorlari

Mezon	Indikator (baholash parametri)	Yuqori daraja (3 ball)	O'rta daraja (2 ball)	Past daraja (1 ball)
<i>Nutq aniqligi va ravonligi</i>	<i>Talaffuz xatolari soni, pauza va to'xtalishlarning nutq oqimiga ta'siri</i>	<i>Nutq erkin, uzilishsiz, talaffuz xatolari kuzatilmaydi</i>	<i>Ayrim uzilishlar va talaffuz xatolari mavjud, ammo umumiy tushunishga xalal bermaydi</i>	<i>Nutqda tez-tez uzilish, takror va talaffuz xatolari kuzatiladi</i>
<i>Fikrning mantiqiy izchilligi</i>	<i>Fikrlar orasidagi bog'lanish, dalillash ketma- ketligi</i>	<i>Fikrlar izchil, dalillangan va xulosaga olib boradi</i>	<i>Fikrlar asosan izchil, ammo ayrim mantiqiy bo'shliqlar mavjud</i>	<i>Fikrlar tarqoq, dalillash yetarli emas</i>
<i>Kasbiy- lingvistik so'zlashuv madaniyati</i>	<i>Kasbiy terminologiyadan o'rinli foydalanish, uslubiy mos so'z tanlash</i>	<i>Kasbiy terminlarni aniq va o'rinli qo'llaydi</i>	<i>Terminlarni qisman to'g'ri qo'llaydi, ayrim uslubiy nomuvofiqlik bor</i>	<i>Kasbiy lug'at zaif, uslubiy xatolar ko'p</i>
<i>Interaktiv muloqotdagi faollik</i>	<i>Muhokamada savol-javobga ishtirok darajasi, fikir almashish tezligi</i>	<i>Muhokamaga faol va asosli ishtirok etadi</i>	<i>Muhokamada ishtirok etadi, ammo tashabbus past</i>	<i>Muhokamada deyarli ishtirok etmaydi</i>
<i>Mavzuni izchil ifoda etish</i>	<i>Nutq tarkibida kirish, asosiy qism va xulosaning mavjudligi</i>	<i>Mavzu to'liq tuzilmaga ega tarzda yoritiladi</i>	<i>Mavzu yoritiladi, ammo tuzilma to'liq emas</i>	<i>Mavzu tartibsiz, tuzilmasiz bayon etiladi</i>

2. Yozma nutq mezonlari va indikatorlari

Mezon	Indikator (baholash parametri)	Yuqori daraja (3 ball)	O'rta daraja (2 ball)	Past daraja (1 ball)
<i>Matn strukturalari va mantiqliligi</i>	<i>Kirish-asosiy qism- xulosa nisbati, paragraflar orasidagi bog'lanish</i>	<i>Matn aniq tuzilmaga ega, qismlar mantiqan bog'langan</i>	<i>Tuzilma mavjud, ammo bog'lanish ayrim joylarda uzilgan</i>	<i>Tuzilma yo'q yoki tartibsiz</i>
<i>Til me'yorlariga (imlo, uslub) rioya qilish</i>	<i>1000 so'zga nisbatan imlo/uslub xatolari soni</i>	<i>Xatolar yo'q yoki minimal (1-2 ta)</i>	<i>O'rtacha miqdordagi xatolar (3-5 ta), mazmunga xalal bermaydi</i>	<i>Xatolar ko'p, mazmunni tushunishga xalal beradi</i>
<i>Fikrni aniq va izchil ifodalash</i>	<i>Asosiy g'oyaning aniqligi, dalillarning yetarliligi</i>	<i>Fikr aniq, dalillangan va izchil rivojlangan</i>	<i>Fikr tushunarli, ammo dalillar yetarli emas</i>	<i>Fikr noaniq, dalilsiz bayon etilgan</i>
<i>Refleksiv tahlil elementlarining mavjudligi</i>	<i>O'z xatosini tan olish, sabab-oqibat bog'lanishini ko'rsatish</i>	<i>Chuqur refleksiya, sabab-natija aniq ko'rsatilgan</i>	<i>Refleksiya mavjud, ammo yuzaki</i>	<i>Refleksiv izoh deyarli yo'q</i>

3. Refleksiv mezonlar va indikatorlari

Mezon	Indikator (baholash parametri)	Yuqori daraja (3 ball)	O'rta daraja (2 ball)	Past daraja (1 ball)
<i>O'z faoliyatini tahlil qilish</i>	<i>Kuchli va sust tomonlarni aniq ko'rsata olish</i>	<i>Faoliyatini har tomonlama, dalillar bilan tahlil qiladi</i>	<i>Tahlil mavjud, ammo umumiy xususiyatga ega</i>	<i>Tahlil yuzaki yoki mavjud emas</i>
<i>Xatolarni anglash va tuzatish yo'lini belgilash</i>	<i>Aniqlangan xato uchun konkret yechim taklif etish</i>	<i>Har bir xato uchun aniq yechim taklif etadi</i>	<i>Xatoni aniqlaydi, ammo yechim umumiy tusda</i>	<i>Xatoni tan olmaydi yoki yechim taklif etmaydi</i>
<i>Mustaqil fikrlash va xulosa chiqarish</i>	<i>Shaxsiy pozitsiya va asoslangan xulosaning mavjudligi</i>	<i>Mustaqil, asoslangan xulosalar chiqaradi</i>	<i>Xulosa mavjud, ammo asoslash sust</i>	<i>Xulosa umumlashtirilmagan yoki yo'q</i>

4. Peer-feedback mezonlari va indikatorlari

Mezon	Indikator (baholash parametri)	Yuqori daraja (3 ball)	O'rta daraja (2 ball)	Past daraja (1 ball)
<i>Boshqa talaba ishiga asosli mulohaza bildirish</i>	<i>Mulohazaning aniq misol va dalillarga tayanish darajasi</i>	<i>Mulohaza aniq misollar bilan dalillangan</i>	<i>Mulohaza umumiy, qisman dalillangan</i>	<i>Mulohaza dalilsiz yoki yuzaki</i>
<i>Konstruktiv taklif bera olish</i>	<i>Aniq yaxshilash yo'nalishini ko'rsatish</i>	<i>Amaliy, bajarilishi mumkin bo'lgan taklif beradi</i>	<i>Taklif beradi, ammo aniqlik yetarli emas</i>	<i>Taklif bermaydi yoki mavhum</i>
<i>Muloqot etikasiga rioya qilish</i>	<i>Fikr bildirish uslubining hurmatli va professional ekanligi</i>	<i>To'liq xushmuomala va professional uslubda</i>	<i>Asosan etikaga mos, ayrim qo'polliklar bor</i>	<i>Etika qoidalariga rioya qilinmaydi</i>

Ushbu jadvallardagi indikatorlar talabalarga oldindan tanishtiriladi va har bir portfolio materialini baholashda namuna (referens) sifatida qo'llaniladi. Natijada baholovchi (o'qituvchi yoki tengdosh baholovchi) umumiy taassurotga emas, balki aniq ko'rsatkichlarga tayanadi. Bu baholash obyektivligini sezilarli darajada oshiradi [Zhang C. 2023; Scoupe R. 2024. Rogge T. 20245].

Elektron portfolio asosida baholashni bosqichma-bosqich tashkil etish

Diagnostic bosqich. Mazkur bosqichda talabaning boshlang'ich nutqiy-lingvistik ko'nikmalari yuqorida keltirilgan indikatorlar asosida aniqlanadi. Bunda quyidagi materiallardan foydalanish mumkin:

- og'zaki nutq yozuvlari va videochiqishlar;
- yozma topshiriqlar;
- refleksiv esse va qisqa tahliliy yozuvlar;
- avvalgi ishlarga asoslangan dastlabki tahlil [Zhang C. 2023; Karim A.2024].

Rivojlantirish bosqichi. Bu bosqichda talaba elektron portfolio bilan muntazam ishlaydi. U yozma ishlarini to'ldiradi, og'zaki chiqishlarini joylaydi, refleksiv qaydlar yozadi va peer-feedback jarayonida ishtirok etadi. Har bir material yuqoridagi indikatorlar bo'yicha ball bilan baholanib boriladi. Bu rivojlanish dinamikasini sonli ko'rsatkichlarda kuzatish imkonini beradi. Natijada talaba:

- nutqdagi xatolarni aniqlashni;
- fikrni mantiqiy va izchil ifodalashni;
- mustaqil tahlil yuritishni;
- baholash mezonlariga tayangan holda o'z ustida ishlashni o'rganadi [Scoupe R. 2024; Rogge T. 20245].

Mustahkamlash bosqichi. Yakuniy bosqichda talabaga tegishli portfolio materiallari umumlashtiriladi va oldingi ishlar bilan qiyosiy tahlil qilinadi. Diagnostik va yakuniy bosqichlardagi ball ko'rsatkichlari taqqoslanadi, bu esa rivojlanish dinamikasini aniq sonlarda ifodalash imkonini beradi. Bu bosqichda quyidagilar asosiy ko'rsatkich sifatida olinadi:

- og'zaki nutqning rivojlanish darajasi;
- yozma nutqdagi izchillik va savodxonlik;
- refleksiv yozuvlarning mazmuni va chuqurligi;
- peer-feedback jarayonidagi faollik va konstruktivlik.

Muhokama. Refleksiv topshiriqlar. Elektron portfolio yuqoridagi indikatorlar asosidagi refleksiv topshiriqlar bilan uyg'un holda qo'llanganda uning samaradorligi oshadi. Quyidagi topshiriqlar bunda muhim rol o'ynaydi:

Refleksiv esse. Talaba o'z yozma ishini tahlil qiladi, xatolarini belgilaydi va keyingi rivojlanish yo'llarini ko'rsatadi.

Video-refleksiya. Talaba og'zaki chiqishini qayta ko'rib, nutqining aniqligi, ravonligi va muloqot madaniyatini tahlil qiladi.

Peer-feedback topshiriqlari. Talabalar bir-birining ishlarini yuqoridagi mezonlar jadvali asosida baholab, asosli va konstruktiv tavsiyalar beradilar [Scoupe R. 2024; Traga Philippakos Z. A. 2025; Cambridge D. 2010].

Bunday yondashuv nutqiy faoliyatni kuzatish, o'z-o'zini baholash, tanqidiy va mustaqil fikrlashni rivojlantirishga xizmat qiladi.

Metodik shartlar

Elektron portfoliiodan samarali foydalanish uchun quyidagi metodik shartlarga rioya qilish lozim:

- portfolio materiallari muntazam va tizimli ravishda to'ldirilib borilishi kerak;
- baholash mezonlari, indikatorlari va ball tizimi oldindan ishlab chiqilib, talabalarga aniq tushuntirilishi zarur;
- og'zaki va yozma topshiriqlar o'zaro uyg'unlikda tashkil etilishi lozim;
- peer-feedback yuqorida keltirilgan aniq indikatorlar asosida olib borilishi kerak;
- refleksiv yozuvlar talabaning o'z-o'zini tahlil qilishiga yo'naltirilgan bo'lishi zarur [Scoupe R. 2024, Barrett H. 2010; Cambridge D. 2010].

Xulosa. Xulosa qilib aytganda, elektron portfolio bo'lajak ona tili o'qituvchilarining nutqiy-lingvistik kompetensiyasini – ya'ni til, nutq, kommunikativ va nutq madaniyati komponentlarini birgalikda – baholash va rivojlantirishda samarali metodik vosita hisoblanadi. Maqolada taklif etilgan to'rt yo'nalishdagi mezonlar endi aniq indikatorlar va ball asosidagi baholash parametrlari bilan to'ldirilgani sababli, ular amaliyotga bevosita tatbiq etish imkoniga ega. U og'zaki va yozma nutqni tizimli kuzatish imkonini beradi, refleksiv yozuv va peer-feedback orqali o'z-o'zini baholash ko'nikmalarini rivojlantiradi, baholash mezonlari standartlashtirilganda esa obyektivlikni ta'minlaydi. Shuningdek, elektron portfolio talabaning professional rivojlanish dinamikasini diagnostik va yakuniy bosqichlardagi ball ko'rsatkichlari orqali sonli tarzda aks ettirishga xizmat qiladi. Shu bois uni ona tili o'qituvchilarini tayyorlash jarayonida aniq mezonlar, indikatorlar va rubrikalar asosida qo'llash muhim ahamiyat kasb etadi.

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ADABIYOT O'QITUVCHISI KOMPETENTLILIGINING NAZARIY-METODIK ASOSLARINI ISHLAB CHIQISH

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Annotatsiya. Mazkur tadqiqot zamonaviy adabiy ta'lim jarayonida adabiyot o'qituvchisi kompetentliligini shakllantirishning nazariy-metodik asoslarini yoritishga bag'ishlangan. Maqolada "kompetensiya" va "kompetentlilik" tushunchalarining ilmiy-nazariy talqinlari tahlil qilingan hamda ular o'rtasidagi farqlar qiyosiy jadval asosida ochib berilgan. Adabiyot o'qituvchisi faoliyatining o'ziga xosligidan kelib chiqqan holda, muallif tomonidan kompetentlilikning integral ta'rifi ishlab chiqilgan va uning tarkibiy qismlari (shaxsiy, maxsus va ijtimoiy kompetentlilik) tasniflangan. Tadqiqot doirasida adabiyot o'qituvchisining kasbiy kompetentliligini rivojlantirish orqali o'quvchilar badiiy tafakkurini, estetik didini hamda ma'naviy-axloqiy qadriyatlarini shakllantirish mexanizmlari ilmiy-amaliy jihatdan asoslab berilgan. Tadqiqot natijalari o'qituvchilarning kasbiy mahoratini diagnostika qilish va ta'lim sifatini yangi bosqichga ko'tarishda muhim ilmiy-amaliy ahamiyat kasb etadi.

Kalit so'zlar: kompetentlilik, kompetensiya, shaxsiy kompetentlilik, maxsus kompetentlilik, ijtimoiy kompetentlilik.

DEVELOPMENT OF THEORETICAL-METHODICAL BASIS OF THE COMPETENCE OF A LITERATURE TEACHER

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Annotation. This study is devoted to highlighting the theoretical and methodological foundations of the formation of the competence of a literature teacher in the process of modern literary education. The article analyzes the scientific and theoretical interpretations of the concepts of "competence" and "competence" and reveals the differences between them on the basis of a comparative table. Based on the specifics of the literature teacher's activity, the author developed an integral definition of competence and classified its components (personal, special and social competence). Within the framework of the research, the mechanisms for the formation of students' artistic thinking, aesthetic taste, and spiritual and moral values through the development of professional competence of a literature teacher are scientifically and practically substantiated. The results of the research are of significant scientific and practical importance in diagnosing the professional skills of teachers and raising the quality of education to a new level.

Keywords: competence, competence, personal competence, special competence, social competence.

РАЗРАБОТКА ТЕОРЕТИЧЕСКО-МЕТОДИЧЕСКИХ ОСНОВ КОМПЕТЕНЦИИ ПРЕПОДАВАТЕЛЯ ЛИТЕРАТУРЫ

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Аннотация. Данная работа посвящена освещению теоретико-методологических основ формирования компетенции преподавателя литературы в процессе современного литературного образования. В статье анализируются научно-теоретические интерпретации понятий «компетентность» и «компетенция» и выявляются различия между ними на основе сравнительной таблицы. Исходя из специфики деятельности преподавателя литературы, автор разработала целостное определение компетенции и классифицировала ее компоненты (личностная, специальная и социальная компетенция). В рамках исследования научно и практически обоснованы механизмы формирования художественного мышления, эстетического вкуса и духовно-нравственных ценностей учащихся посредством развития профессиональной компетентности учителя литературы. Результаты исследования имеют важное научно-практическое значение для диагностики профессиональных навыков учителей и повышения качества образования до нового уровня.

Ключевые слова: компетентность, компетенция, личностная компетентность, специальная компетентность, социальная компетентность.

Kirish. Xalqaro pedagogik amaliyotda, ta'lim tizimida kompetensiyaviy yondashuv o'tgan asrning 60-yillaridan shakllana boshlangan bo'lsa, bugungi kunda u ta'lim samaradorligini belgilovchi asosiy metodologik omil sifatida e'tirof etilmoqda [Muslimov, 2013, 9]. So'nggi yillarda ko'plab davlatlar qatori O'zbekistonda ham Davlat ta'lim standartlarida, ta'lim shakllarida kompetensiyaviy tamoyillarga ko'ra tuzilishiga alohida e'tibor qaratilmoqda [Mirzayeva, 2020, 23].

Materiallar va metodlar. Mazkur maqola adabiyot o'qituvchisi kompetentligi muammosini nazariy jihatdan o'rganish va umumlashtirishga bag'ishlangan bo'lib, ilmiy adabiyotlarni tanqidiy tahlil qilish metodologiyasiga asoslangan. Ilmiy izlanishlarning informatsion bazasini pedagogika, psixologiya va adabiyot o'qitish metodikasi sohasida yaratilgan ilmiy maqolalar, monografiyalar, darsliklar, o'quv qo'llanmalar hamda dissertatsiya materiallari tashkil etdi. Manbalarni tanlab olishda adabiyot o'qituvchisi kompetensiyasiga bevosita aloqadorligi, mahalliy va xorijiy tadqiqotchilarning fundamental ilmiy ishlari hamda so'nggi yillarda nashr etilgan dolzarb ilmiy-metodik adabiyotlar mezon sifatida olindi. Ishning maqsad va vazifalaridan kelib chiqib, kompetentlik tushunchasining mohiyatini ochib berish uchun nazariy tahlil va adabiyotlar sharhi; turli olimlar va metodistlarning ta'riflarini o'zaro solishtirish uchun qiyosiy tahlil; tahlil qilingan barcha ilmiy fikrlarni umumlashtirib, xulosa chiqarish uchun sintez metodlaridan foydalanildi. Ushbu metodologiya yig'ilgan ma'lumotlarni xolisona o'rganish va ilmiy asoslangan xulosalarga kelish imkonini berdi.

Muhokama. Adabiyot o'qituvchisi kompetentligining nazariy-metodik poydevorini shakllantirish, birinchi navbatda, ta'limiy tadqiqotlarda keng qo'llaniladigan «kompetentlik» tushunchasining fundamental mazmuni, asosiy xususiyatlarini o'rganish va tahlil qilishni taqazo etadi. Shu sababli maqolada ushbu tushunchaning mohiyatini ochiqdash adabiyot o'qituvchisi uchun tatbiqini ishlab chiqish maqsadida A. V. Xutorskoy [1], S. Y. Shishov [2], N. M. Boritko [3], S. I. Ojigov [4], Yu. N. Moskvichev [5], M. L. Birnbaum va E. Daily [6], M. Aiman [7], A. K. Markova [8], V. Jeltov [9], M. A. Choshanov [10], Yu. G. Tatur [11], N. Muslimov va boshqalar [12], O. Qo'ysinov [13], U. Tursunova [14], M. Xidirova [15]larning ishlaridagi kompetensiya va kompetentlik tushunchalarini bir-biridan farqlashga doir qarashlarni tahlil qildik. Ular ichida kompetensiyaga bir tomondan ma'lum bir sohada ijobiy natijalarga erishish uchun oldindan belgilab qo'yilgan, ish joyiga xos bo'lgan sifat, kasbning o'ziga xos xususiyatlari, faoliyatning ijtimoiy jihatdan joriy etilgan modeli, ma'lum bir sohadagi faoliyatning obyektiv belgilarini o'z ichiga olgan kasbiy mezon sifatida qaralasa (A. V. Xutorskoy, N. M. Boritko, Yu. N. Moskvichev), ikkinchi tomondan uning o'zi bila oladigan va qila oladigan masalalari, vazifalari, huquqlari doirasi, yetarli yoki yaxshi malakaga egalik; bilim, ko'nikma, qobiliyat, munosabat va xatti-

harakatlar majmui; subyektdan tashqari fenomenon, unga egalik qilish obyekti sifatida ta'sir o'tkazuvchi; doimo yangiliklardan xabardor bo'lish, o'z ustida ishlash, faoliyatini faol amalga oshirish imkoniyati sifatida insonning shaxsiy salohiyati bilan bog'liq holda ta'riflanadi (S. I. Ojigov, Marvin L. Birnbaum va E. Daily, Muhammad Aiman, V. Jeltov, M. A. Choshanov, U. Tursunova). Shuningdek, S. Y. Shishov tomonidan kompetentlikka, biror (kasbiy) vazifani bajarish layoqatiga va imkoniyatga egalik, uni amalga oshirishga tayyorlik, xususan ma'lum bir harakatlar natijasi sifatidagi fikrlar bildirilgan. Ular asosida kompetentlikning umumiy ta'rifini ishlab chiqadigan bo'lsak, uni *fanga oid bilimlar, shaxsiy-psixologik sifatlar, ko'nikmalar, ma'lum faoliyatda amaliy tajriba asosida shakllantirilgan, ish faoliyatida duch kelangan muammolarni hal eta olish qobiliyatiga egaligi va tayyorligining yaxlit ko'rinishi, shaxsning integrativ va jamlangan tavsifini bildiruvchi, kasbiy faoliyatda namoyon bo'luvchi xususiyat* sifatida tahlil qilish mumkin.

Adabiyot o'qituvchisiga xos bo'lgan kompetentlikning o'zi nima ekanligini aniqlashtirishda faqat bir yoqlama ta'lim natijasi, kasbiy mezon yoki shaxsiy salohiyat sifatida emas, balki ularning barini o'z ichida aks ettiradigan xususiyat sifatida kiritishni lozim ko'rdik. Chunki adabiyot o'qituvchisi uchun ta'lim berish davomida belgilab qo'yilgan kasbiy mezonlar (adabiyot tarixi, nazariyasi va adabiy tanqid bo'yicha fundamental bilimga ega bo'lish, interfaol metodlar, muammoli ta'lim texnologiyalarini qo'llash, adabiyot darslarida zamonaviy AKT vositalaridan samarali foydalanish, har bir o'quvchining badiiy idrokiga mos ravishda dars jarayonini tashkil etish va boshqalar) mavjud bo'lib, ularni amalda qo'llay olishida shaxsiy salohiyati asosiy o'rinni egallaydi. Shu asosda faoliyat yuritish esa adabiyot o'quv fani orqali o'quvchilarda badiiy tafakkurni shakllantirish, estetik didni tarbiyalash hamda yuksak ma'naviy-axloqiy qadriyatlarni singdirishdek ko'zlangan maqsadga erishishda – ta'lim natijasini ko'rsatish muhim ahamiyat kasb etadi.

Natijalar. Adabiyot o'qituvchisining kompetentligi – *o'qituvchining filologik va pedagogik bilimlari, yuksak estetik didi va shaxsiy-psixologik sifatlarining uyg'unligiga asoslangan, badiiy matnni tahlil va talqin etish, ta'limiy-tarbiyaviy jarayonni innovatsion texnologiyalar bilan boyitish hamda o'quv faoliyatidagi murakkab muammoli vaziyatlarni ijodiy va ongli bartaraf etish qobiliyatini aks ettiruvchi integral kasbiy tavsifdir.* Kompetentli adabiyot o'qituvchisida kasbiy kompetensiyalarni egallash natijasida shakllangan o'ziga xos shaxsiy sifatleri, bilim, ko'nikma va malakalar majmuyiga ega hamda pedagogik faoliyat mezonlari asosida maksimal ta'limiy natijalarga erishishga qodir bo'lgan pedagogik shaxs xususiyati ham aks ettiradi. Adabiyot o'qituvchisi ushbu xususiyatga tinimsiz mehnati, kasbida fidoyiligi, cheksiz matonati orqali erishadi va shu yo'lda o'z kompetentligini namoyon qiladi.

Akademik ilmiy muhitda har xil ma'nolarga ko'ra ta'riflangan "kompetensiya" va «kompetentlik» atamalarini turli xil ta'riflarni ko'rib chiqib, adabiyot o'qituvchisiga xos xususiyatlarni quyidagicha ishlab chiqdik:

ADABIYOT O'QITUVCHISI			
Kompetensiyasi	Kompetentligi		
Natijalarga e'tibor qaratish	Davlat tomonidan belgilangan o'quvchilarda shakllantirilishi lozim bo'lgan talablar, kompetensiyalarga e'tibor qaratish	O'quvchining xulq-atvor yoki xatti-harakatlariga e'tibor qaratishi	O'qituvchi adabiyot darslari orqali o'quvchidagi insoniy fazilatlar va xulq-atvorni qanday ijobiy tomonga o'zgartirayotganiga ahamiyat qaratadi

Kasbiy vazifalar doirasidagi xususiyatlarni tavsiflaydi	Metodik-didaktik – darsni rejalash, o'quv dasturi va standartlari asosida tashkil qilish, o'quvchilarda nutqiy savodxonlikni ta'minlash; natijalarni baholash	Insonga xos xususiyatlar	Adabiyot o'qituvchisini o'z kasbiy xususiyatlariga e'tibor qaratishi, malakasini oshirishi, adabiy seminar treninglarda ishtirok etishi
Ishni bajarish uchun zaruriy malaka va bilim talablarini o'z ichiga oladi	Fundamental adabiy bilim va savodxonlik, metodik mahorat, notiqlik, pedagogik odoblarga ega bo'lishi	Yuqori ish samaradorligiga ega professional adabiyot o'qituvchisiga xos ichki sifatlar	Adabiyot o'qituvchisining adabiyotga va badiiy so'zga bo'lgan muhabbati, pedagogik sezgirligi, madaniyati, ta'sirli so'zlash qobiliyati, ichki energiya va kreativlik bilan o'quvchilarga estetik zavq va ma'naviy ozuqa berishi
Faqat adabiyot oid bo'lgan maxsus bilimlarni egallashga qaratilgan	Boshqa sohalardan farqli ravishda adabiyot o'qituvchisining mutaxassislik bilimlari, tahlil va talqin qilish ko'nikmalari, og'zaki va yozma nutq savodxonligi haqida bilimlarga ega bo'lish	Shaxslararo uzatiladigan tajribalariga qaratilgan	Dars o'tish metodikasi, AKTdan foydalanish, interfaol o'yinlarni tashkil qilish kabi universal ko'nikmalarni qamrab oluvchi umumkasbiy ko'nikmalarni o'zlashtirish
Adabiyot o'qituvchisi kasbiy faoliyatdagi samaradorligi orqali baholanadi	Fan olimpiadalari o'quvchilarning egallagan natijalari, xalqaro sovrindorliklari, o'quvchilarini savodxonlik ko'rsatkichi, dasturni o'zlashtirishi orqali baholanadi	Xatti-harakatlari va munosabatlari orqali baholanadi	O'quvchilarini yutuqlarida, savodxonlik ko'rsatkichlarida, yuqori natijalarga erishishida o'qituvchining shaxsiy sifatleri, baxs-munozaralarda sabrliligi, muvozanatni ushlay olishi, badiiy tahlil jarayonlarida xolisona yondasha olishi kabi

			xususiyatlari orqali belgilanadi.
Adabiyot fanini o'rgatishga yo'naltirilgan	O'qituvchining darsni texnik jihatdan mukammal o'rgatishi va o'quv dastur talablarini bajarishi	Adabiyot orqali o'quvchini ma'naviy-axloqiy jihatdan tarbiyashga yo'naltirilgan	O'qituvchining badiiy so'z orqali o'quvchi qalbini zabt etishi, uni estetik jihatdan tarbiyalashi va shaxs sifatida shakllantirishiga ijobiy ta'sir ko'rsatishi

Umuman olganda, adabiyot o'qituvchisining kompetensiyasi nima qilish (funksional bajaradigan ishlar) va adabiyot o'qituvchisi kompetentligi yoki kompetentli adabiyot o'qituvchisi esa qay darajada bajara olishi (shaxsiy kasbiy yetuklik) deya izohlash mumkin. Adabiyot o'qituvchisi kompetentligi kasbiy faoliyatni muvaffaqiyatli amalga oshirishda kerak bo'ladigan harakatlar, muammolarga yechim topish va qarorlar qabul qilish hamda o'zini professional darajada to'g'ri harakatlantirish qobiliyatini ham ifodalaydi. Shuningdek, ushbu atamani nazariy bilimlarni amaliyotga tatbiq etishga nisbatan ham qo'llash mumkin.

Kompetentlik integral murakkab tarkibga egaligiga ko'ra O. Qo'ysinov tomonidan integrativ, ijtimoiy-psixologik, boshqaruv faoliyatining muayyan sohalarini boyicha kompetentlikka; mazmuni va tuzilishiga ko'ra kognitiv, faoliyatli, operatsion-texnologik, shaxsiy, ma'naviy-motivatsion, releksiv, darajalanishiga ko'ra esa bazaviy, instrumental va operatsion-texnologik darajalariga ajratiladi [Qo'ysinov, 2019, 58]. Tadqiqotchi I. Soliyevning fikricha kompetentlik maxsus, ijtimoiy, shaxsiy va individual turlarga ajratilsa, N. Muslimov tomonidan B. G. Anan'ev, V. N. Myasishev, N. V. Kuzminina, A. K. Markova ishlarini tahlil qilish asnosida uch asosiy guruhi qayd etiladi:

1. O'z-o'ziga, shaxs sifatida, hayot faoliyati subyekti sifatida munosabatda bo'ladigan kompetentlik;
2. Insonning boshqa odamlar bilan o'zaro munosabatlariga taalluqli kompetentlik;
3. Insonning barcha turdagi va shakldagi faoliyatiga taalluqli kompetentlik [Muslimov, 2013, 31].

Tadqiqotchi O. Qo'ysinov ishida kompetentlik murakkab xususiyatli, turli darajalarga ega xususiyat sifatida qaralgan bo'lib, har tomonlama qamrab olingan ta'riflarni ishlab chiqishga e'tibor beriladi. Lekin biz, adabiyot o'qituvchisining kompetentligining tarkibiy qismlarini N. Muslimov, I. Soliyev tasniflarida berilgan turlar asosida ajratib talqin qilishni muvofiq topdik va uning shaxsiy, maxsus va ijtimoiy kompetentlik turlariga ajratdik.

Adabiyot o'qituvchisining *shaxsiy kompetentligi* – bu pedagogning o'zini jamiyat va ta'lim jarayonida erkin, yetuk shaxs sifatida namoyon eta olishi, o'zining ichki ma'naviy salohiyati, estetik qadriyatlari hamda insoniy fazilatlarini orqali o'quvchilarga tarbiyaviy ta'sir o'tkaza olish qobiliyati.

Adabiyot o'qituvchisining *maxsus kompetentligi* – bu pedagogning o'zbek va jahon adabiyoti tarixi, nazariyasi hamda tanqidchiligini mukammal bilishi, badiiy asarlarni estetik va tahliliy yondashuvlar asosida o'quvchilar ongiga yetkaza olishi, muayyan asar matnidagi yashirin ma'nolar va qahramonlar ruhiyatini ochib berishga qaratilgan ixtisoslashgan (boshqa sohaga ko'chirib bo'lmaydigan) fundamental bilim va amaliy ko'nikmalar majmui.

Adabiyot o'qituvchisining *ijtimoiy kompetentligi* – bu pedagogning maktab ma'muriyati, pedagogik jamoa va ota-onalar bilan ishonchli hamkorlikni yo'lga qo'ya olishi, jamoatchilik

fikrini hisobga olgan holda yoshlarni milliy va umuminsoniy qadriyatlar ruhida tarbiyalashda oila va maktab aloqalarini mustahkamlash qobiliyatidir.

Xulosa. Umumlashtirib aytganda, adabiyot o'qituvchisi kompetentligining nazariy asoslarini aniqlash va uning tarkibiy sifatlarini tizimlashtirish zamonaviy ta'lim jarayonini sifat jihatidan yangi bosqichga ko'tarishning fundamental shartidir. Ushbu kompetentlikka xos xususiyatlarni ishlab chiqish va amaliyotga tatbiq etish o'qituvchining kasbiy mahoratini diagnostika qilish, pedagogik muammolarni ijodiy hal etish hamda o'quvchilarda badiiy tafakkur va estetik didni shakllantirishda muhim ilmiy-amaliy ahamiyat kasb etadi.

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ADABIYOTSHUNOSLIK ILMI ADABIY TA'LIM AMALIYOTIGA

"AVESTO"DA RAQAMLAR BILAN BOG'LIQ QARASHLAR

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Annotatsiya: Ushbu maqolada "Avesto" yodgorligida keltirilgan raqamlar va ularning ma'no-mohiyati, zardushtiylikda raqamlarga munosabat masalasi o'rganilgan. Zardushtiylikning bosh shiorida, turli urf-odat va an'analarida, xususan, kamarband bog'lash marosimida raqamlarning faol qo'llanishi, Ahura Mazda tomonidan olamning olti kunda yaratilganligi haqidagi qarash asosida otashparastlar yilning muayyan bir vaqtida oltita xilqatning yaratilish bayramlarini nishonlashlari raqamlar bilan bog'liqligi tahlil qilingan.

Kalit so'zlar: "Avesto", zardusht, mazdaparast, raqam, uch raqami, besh raqami, olti raqami, kamarband, gahanbor.

CONSIDERATIONS RELATED TO NUMBERS IN "AVESTO"

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Abstract: This article examines the numbers and their meaning in the "Avesta" monument, and the attitude to numbers in Zoroastrianism. The active use of numbers in the main slogan of Zoroastrianism, in various customs and traditions, in particular, in the ceremony of tying a belt, and based on the view that the universe was created by Ahura Mazda in six days, fire worshipers celebrate the creation holidays of six species at a certain time of the year are analyzed.

Keywords: "Avesto", zardusht, mazdaparast, raqam, uch raqami, besh raqami, olti raqami, kamarband, gahanbor.

ВЗГЛЯДЫ НА ЧИСЛА В "АВЕСТО"

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Аннотация. В данной статье изучаются числа, упомянутые в памятнике «Авеста», их значение и сущность, а также отношение к числам в зороастризме. Анализируется активное использование чисел в главном девизе зороастризма, различных обычаях и традициях, в частности, в церемонии завязывания пояса, а также связь между празднованием шести праздников сотворения мира огнепоклонниками в определенное время года, основанным на представлении о сотворении мира Ахура Маздой за шесть дней, и числами.

Ключевые слова: «Авеста», зороастризм, маздаизм, число, число три, число пять, число шесть, пояс, Гаханбор.

Kirish. Zardushtiylik ta'limoti yaratilgan paytda diniy emas, balki axloqiy qarashlarning majmuyi sifatida xalq orasiga kirib borganligi avestologiyada qayta-qayta ta'kidlangan. Zardusht yakka xudolilik va dualistik qarashlarning o'ziga xos birikuvini yaratib, dinda o'zgacha tizimni barpo qildi. Ezgulik va yovuzlik o'rtasidagi qarama-qarshilik haqiqat va yolg'on o'rtasidagi kurashdan iborat edi. Otashparastlar yaxshi yoki yomon fikrlari, so'zlari va amallarida ana shu haqiqat va yolg'onni namoyon qiladilar (Rahmonov, 2017). "Avesto"dagi ijtimoiy adolatga yo'g'rilgan, nihoyatda insonparvar qarashlar nafaqat inson, balki butun borliq, tuproq, havo, suv, koinot, yulduzlar, hayvonlar, hasharotlar, parranda-yu darrandalar yaxlit olamining o'zaro munosabatlari orqali inson ma'naviy-axloqiy me'yorlarini ilk bor ishlab chiqdi. Inson faoliyati, xatti-harakatlari va munosabatlarining qonuniyatlarini dastlabki ko'rinishlarda yuzaga keltirdi. Bu qarashlarni ilgari surishda raqamlar bilan bog'liqlik ham ko'zga tashlanadi.

Materiallar va metodlar. Ushbu maqolani yozishda "Avesto"ning Asqar Mahkam tomonidan amalga oshirilgan tarjimasi ("Avesto", 2001), T. Mahmudovning "Avesto" haqida", N. Jo'rayevning "Avesto" zarurati" maqolalari, I. Jabborovning "Antik madaniyat va ma'naviyat xazinasi" (Jabborov, 1999) kitoblaridan foydalanildi. Shuningdek, raqam va undagi mohiyatni ochish maqsadida S. Borodinning "Число и мистика" [Borodin, 1975], M. Jo'rayevning "Sehrlil" raqamlar siri" [Jo'rayev, 1990], N. Nizomiddinovning "Qadimgi Xitoy tarixi, diniy e'tiqodi va madaniyati" kitoblaridan ko'chirmalar olindi [Nizomiddinov, 2014]. Tahlilda tarixiy, qiyosiy-tipologik va sotsiologik tahlil metodlaridan foydalanildi.

Natijalar va ularning tahlili. "Avesto"da ezgulik va yozuvlik o'rtasidagi kurash asosida ikkilik yotadi. Bir-biriga qarama-qarshi qarashlarni ilgari surgan Xurmuzd va Axriman o'rtasidagi kurash ikkilikda namoyon bo'ladi. Shuningdek, "Avesto"da uchlikka qat'iy amal qilinadi. Uning bosh shiori bo'lgan *ezgu fikr, ezgu so'z va ezgu amal* Zardusht tomonidan shunday olqishlanadi: "...ezgu fikr, ezgu so'z va ezgu amalni olqishlayman... Men barcha yomon fikr, yomon so'z va yomon amaldan yuz buraman" ("Avesto", 2001, 235).

Ezgu fikr, ezgu so'z, ezgu amal – zardushtiylik axloqining asosiy uchligi. Mazdaparast butun hayoti davomida ushbu uchlikni o'zida mujassam etmog'i kerak. Shuning uchun ham "Avesto"ning juda ko'p o'rinlarida, xususan, "Yashtlar" qismidan joy olgan "AhuraMazda qasidasi"da bu uchlikka bo'lgan e'tiqod yaqqol ko'zga tashlanadi: "Madh etaman ezgu fikrat, ezgu kalom, ezgu amal ila ezgu fikrat, ezgu kalom, ezgu amalni. Jami ezgu fikrat, ezgu kalom, ezgu amalga bag'ishlanaman, jumla yovuz fikrat, yovuz kalom va yovuz amallardan yuz buraman" ("Avesto", 2001, 146).

Har bir otashparast umri davomida ezgu fikr, ezgu so'z va ezgu ishlarga intilib yashaydi va bu bilan o'zini jannatga o'tishga tayyorlab boradiki, u ham uch bosqichdan iborat: birinchi bosqich – humata, ikkinchisi – xuxta, uchinchisi – hvatsta. O'limdan so'ng marhum ruhi ustidan o'tkaziluvchi hisob-kitob jarayonida Haqiqat ilohi Rashn amallarni tarozuda o'lchab ko'radi. Tarozunging bir pallasida ezgu fikr, so'z va amallar, boshqasiga esa yovuz fikr, yovuz so'z va yovuz amallar qo'yiladi. Agar ezgu fikr, ezgu so'z va ezgu amallar salmog'i yovuz fikrat, so'z va amallar salmog'idan ko'plik qilsa, marhum ruhi yuqoriga – jannatga, AhuraMazdaning yorug' maskaniga

parvoz qiladi; agar teskarisi bo'lsa, Anhra Manu va devlar jamiyatining mashaqqatli domiga g'arq bo'ladi. Zardushtiylar o'limdan keyingi uch kun davomida marhumning ruhi shu dunyoda kezib yurishiga ishonishgan (Raximov, 2007).

Olov yoqish uchun asosan, uch unsurdan – quruq va toza o'tindan, quruq barg yoki o'tlardan, oz miqdordagi hayvon yog'idan foydalanishgan. Shu yo'l bilan, ya'ni o'simlik olamidagi ikkita va hayvonot olamidagi bitta unurning kuchi bilan olov ham suv singari kuchga ega bo'ldi, deb qaralgan. Yana shunisi e'tiborliki, olov bir kunda uch mahal – tongda, tushda va kechki namoz vaqtlarida yoqilgan ("Avesto", 2001).

Buyuk din arboblardan biri bo'lgan Zavt "Avesto"ning butun mohiyatini tashkil etgan beshta xususiyatni tilga olib o'tadi: "Besh narsaga bog'langanman. Besh narsadan chekinganman. Ezgu fikrga bog'langanman. Yovuz fikrdan chekinganman. Ezgu kalomga bog'langanman. Yovuz kalomdan chekinganman. Ezgu amalga bog'langanman. Yovuz fikrdan chekinganman. Bo'yinsunguvchiga bog'langanman. Bo'yin toblaguvchidan chekinganman. Ashah – haqiqatga bog'langanman. Durujdan chekinganman. Ikki miynuning eng so'nggi kurashi bosh ko'taradigan qiyomat kuniga qadar shundayman" ["Avesto", 2001, 78]. Demak, "Zavt timsolida komil insonga xos alomatlarni, yer yuzida faqat shodmonlik va ezgulik olib keladigan zotni ko'ramiz. Zavt bunday maqsadlarni amalga oshirishda mazdaparastlikka tayanadi va uni asosiy qurol qilib oladi", – deydi adabiyotshunos olim N. Rahmonov (Rahmonov, 2017, 123).

Bizningcha, Zavt bu ezgu maqsadlarni amalga oshirishda mazdaparastlikdagi buyuk beshlikka tayanadi. Chunki mazdaparastlikda besh raqamiga alohida e'tibor berilganligi bois bu raqam bilan bog'liq holatlar ularning muqaddas odatlarida ham aks etgan. "Fravarahnihi..." deb boshlanuvchi iqrar duosining o'qilish jarayoni bunga yaqqol misol bo'lishi mumkin. Bu iqrar "Avesto"ning barcha bo'limlarida o'rni-o'rni bilan takrorlanadi. Zardushtiylar bir kecha-kunduzda bir necha bor belbog' (kamar) bog'laganlar va har bir belbog' bog'langanda ushbu iqrar duosini o'qiganlar. Belbog' (kamar) bog'lash zardushtiylarning muqaddas odatlaridan bo'lib, bu odat yetti yoshdan to o'n besh yoshgacha bo'lgan davrda amalga oshirilgan. Har bir zardushtiy o'n besh yoshga to'lgunga qadar yoki o'n besh yoshga to'lgach, balog'atga yetganligi va mazdaparastlar safiga qo'shilganligining alomati sifatida sudra kiyib, kamarband bog'lagan.

Kamarband bog'lash har bir zardushtiy hayotidagi muhim voqea bo'lganligi sababli maxsus marosim sifatida o'tkazilgan. "Yangidan tug'ilish", "yangidan yaralish" yoxud "yangidan tug'ilmoq" ma'nolarini anglatuvchi kamar bog'lash marosimi zardushtiyning ma'naviy, diniy jihatdan qayta tug'ilishi hisoblangan. Shunisi e'tiborliki, kamarbandning to'qilishi, uning yosh mazdaparast beliga bog'lanish jarayonlari ham raqamlar bilan uzviy bog'liq. Belbog' yoki diniy kamarband oq qo'ying yetmish ikki tola yungidan mo'bad ayol (din peshvosi sanalgan ayol) tomonidan to'qilgan. O'n ikkita toladan iborat bo'lgan jami yetmish ikki tolali kamarbandning ramziy ma'nolari quyidagicha: ya'ni yetmish ikki tola "Avesto"ning muhim qismi bo'lgan yetmish ikkita gotni anglatgan, har biri o'n ikki toladan iborat bo'lgan olti rishta esa o'n ikki oy davomida mazdaparastlar tomonidan nishonlangan oltita diniy marosimga ishora bo'lgan. Bu oltilik rishta uch marta aylantirib bog'langan, uchlik ham bu dinning bunyod va asosi bo'lgan ezgu niyat, ezgu so'z va ezgu amalga ishora qilgan. Kamarband bog'langanda to'rt tugun qilingan: rishta kamar atrofidan ikkinchi marta aylantirilganda oldindan ikki tugun qilingan, uchinchi marta aylantirilganda esa orqadan ikki tugun qilingan.

Bu to'rt tugun "Bundahishn"da quyidagicha sharhlangan: birinchi tugun yakkayu yagona Yaratguvchining borligiga ishora, ikkinchi tugun mazdaparastlik dinining barhaq va ahuraviy ekaniga ishora, uchinchi tugun Zardushtning payg'ambarligiga ishora bo'lsa, to'rtinchi tugun ezgu niyat, ezgu so'z va ezgu amalga ishonch belgisidir. Demak, mazdaparastlarning ushbu marosimida qo'llanilgan raqamlar o'ziga xos mohiyatga ega bo'lib, bunga raqamlarga bo'lgan e'tiqodning bir namunasi sifatida qarash mumkin. Shuningdek, ularning e'tiqodlari bo'yicha sudra kiyimagan va kamarband bog'lamagan o'n besh yoshdan oshgan mazdaparastning har bir bosgan qadami buyuk

gunoh sanalganligi uchun ham har bir zardushtiyning egnida sudra, belida belbog' bo'lishi shart bo'lgan.

Qarashlarga ko'ra, o'n besh yoshdan so'ng mazdaparastlarning maxsus belbog'ini bog'lab, sudra libosini kiymagan holatida uch odim tashlagan odam saravushu-charana qamchini bilan o'ttiz marta savalanadi. Bu o'rinda aynan "uch odim" tushunchasini turkiy xalqlar og'zaki ijodida keng qo'llanilgan uchlik an'anasi bilan bog'liq deyish mumkin. To'rtinchi odimi quyida aytilganidek, devlar izmida bo'ladi: "Shunda nayrangboz dev duruj javob berdi: – Ey porso! Ey, qudratli Surush! Mening to'rtinchi narim – xoh er, xoh ayol bo'lsin – o'n besh yoshdan so'ng belbog' bog'lamagan va sudra kiymagan kimsadir. To'rtinchi odimidan so'ng biz – devlar uning til va miyasini chalg'itib tashlaymiz, undan so'ng u butun qudrat bilan tashlagan odimi tufayli Sipandmiynu olamini vayron qilmoqqa boshlaydi, jodugarlar va gumrohlr kabi tiriklikni barbod etadi" ["Avesto", 2001, 132].

Yana shunisi e'tiborliki, kamarband bir kecha-kunduzda besh holatda yechilib, qayta bog'langan: uyqudan turganda, qazoyi hojatdan keyin, ibodatdan avval, issiq suvda tana yuvilgach va ovqatlanishdan avval ["Avesto", 2001, 97]. Har bir yechilib, qayta bog'lanayotganda bel bog'lamoq duosi zikr qilingan, bu duolarida Yaratguvchi madh etilgan, Axrimanga nafrat o'qilgan.

Avestoshunos Mehrdod Bahor kamar bog'lamoq haqida gapirib, zardushtiylarning fikricha, kamar inson tanasini ikkiga ajratib turuvchi devor ekanligini, tananing yuqori qismida yaxshi amallar vujudga kelishi, pastki qismida esa Axriman yomon amallarni ro'yobga chiqarishi mumkin, deydi. Demak, bunda ham "Avesto"ning bosh g'oyalaridan biri bo'lgan ezgulik va yozuvlik o'rtasidagi kurash timsolini ko'rish mumkin.

Olamning yaratilishi, dunyoning paydo bo'lishi, undagi mavjudotlarning yuzaga kelish jarayoni doimo insoniyatni qiziqtirib kelgan. Har bir diniy oqim vakillari olamning yaratilishini o'z ilohlari nomi bilan bog'lashgan va o'zlari sig'inadigan xudo(lar) qudratini ko'z-ko'z qilishga harakat qilishgan. Mazdaparastlar e'tiqodiga ko'ra, olam, butun koinot Ahura Mazda tomonidan yaratilgan. Ahura Mazda olamni olti kunda yaratgan, degan qarashni ilgari surgan otashparastlar yilning muayyan bir vaqtida oltita xilqatning yaratilish bayramlarini nishonlaydilar. Bu bayramlar "gahinbar" yoki "gahanbor" deb yuritilgan. Bular: birinchisi – osmonning yaratilishi, ikkinchisi – suvning yaratilishi, uchinchisi – zaminning yaratilishi, to'rtinchisi – giyohlarning yaratilishi, beshinchisi – jonivorlarning yaratilishi, oltinchisi – insonlarning yaratilishi.

Bayramlar yilning muayyan vaqtlarida nishonlanganligi zardushtiylarning aniq yil taqvimlariga ega bo'lganliklarini tasdiqlaydi. Maydyuzarim deb nomlanuvchi birinchi gahanbor gahanborlarning ibtidosi sanalgan. U yilning qirq birinchi-qirq beshinchi kunlarida nishonlangan. Bu gahanborda Ahura Mazda Osmonni yaratganligi bayram qilingan. Maydyusham ("yozning o'rtasi") deb ataluvchi ikkinchi gahanbor yilning bir yuz birinchi-bir yuz beshinchi kunlariga to'g'ri kelgan. Ikkinchi gahanborda Ahura Mazda suvni yaratgan. Patya Shhim uchinchi gahanborning nomi bo'lib, u yilning bir yuz yetmish oltinchi kunidan bir yuz saksoninchi kunigacha bo'lgan muddatni o'z ichiga olgan va bu muddat g'alla, don-dun xirmoni ko'tarilgan vaqtga to'g'ri kelgan. To'rtinchi gahanbor Ayasrim deb atalib, yilning ikki yuz oltinchi kunidan ikki yuz o'ninchi kunigacha bo'lgan muddatda nishonlangan. Ahura Mazda bu gahanborda giyohlarni yaratgan bo'lsada, "ayasrim" so'zining ma'nosi "uyga qaytmoq" degani bo'lib, cho'ponlarning yozgi yaylovlardan uyga qaytishini bildirgan va shu munosabat bilan bayram o'tkazilgan. "Maydyarim" "yilning o'rtasi" ma'nosini bildirib, yilning ikki yuz sakson beshinchi kunidan ikki yuz to'qsoninchi kunigacha bo'lgan muddatda o'tkazilgan. Bu gahanborda Ahura Mazda jonivorlarni yaratgan. Oltinchi gahanbor esa yilning uch yuz oltmishinchi-uch yuz oltmish beshinchi kunlari nishonlanib, bu Hamaspatmadam deb atalgan. Insonlarning yaratilishi bilan boshqa gahanborlardan ajralib turuvchi bu bayram Navruz bayramiga ulanib ketgan. Bu olti gahanborni Yayrya Hushitiy degan iloh butun yil davomida asraydi, odamlarga yaxshi xonadonlar va oromgohlar baxsh etadi, deb qaralgan.

"Dinkart"da aytilishicha, har oy besh kundan iborat olti qismdan tashkil topgan. "Andarmoh" – o'ning ibtidosidan beshinchi kuniga qadar; "Paziray andarmoh" – oltinchi kundan o'ninchi kunigacha; "Purmoh" – o'n birinchi kundan to o'n beshinchi kunigacha; "Pazirai purmoh" – o'ning o'n oltinchi kundan yigirmanchi kunigacha; "Vayshapsata" – yigirma birinchidan to yigirma beshinchigacha; "Pazirai vayshapsata" – yigirma oltinchi kundan o'ttizinchi kunigacha. Har bir besh kunlikni shu nomlar bilan ataluvchi ilohlar himoya qilib turgan.

Zardushtiylik e'tiqodiga ko'ra, bir kecha-kunduz besh qism – gohdan iborat. Ularning har biriga alohida boshliq – rotular homiylik qilgan. Bunda quyosh chiqishidan to choshtgohgacha – iloh Havm homiylik qiladi; choshtgohdan uning ikkinchi yarmiga qadar – Rapitvina degan iloh homiylik qiladi; quyosh botguncha – Uzoyirina ilohi homiylik qiladi; quyosh botishidan tun yarmigacha – Oyvisrutrima degan iloh homiylik qiladi; tun yarmidan tongga qadar – iloh Ushohina homiylik qiladi. Kun va tunning bunday bo'linishiga qarab zardushtiylar uchun besh mahallik ibodat buyurilgan bo'lsada, ular amalda bir ibodatga ikkinchisini qo'shgan holda uch mahal ibodat qilganlar. Ibodat paytida yuqoridagi ilohlarga bag'ishlangan qasidalar duo sifatida o'qilgan.

Zardusht Ahura Mazdadan murdorni olovda kuydirayotgan kishilarning jazosi nima? deb so'raganida: "Ular murdorni olovda – kuydirayotganlarni so'zsiz o'ldirishlari kerak", – deb javob beradi. Zero, zardushtiylar aqidasi ko'ra to'rt toifadagi kishilar so'zsiz, hech qanday hukm va hakamsiz qatl qilinadilar. Bular: murdor yoquvchi, yo'lto'sar qaroqchi, bachchavoz va eng qabih gunoh ustida qo'lga olingan kimsa.

"Ey, Mazda Ahura! Sendan o'tinaman, Haqiqat bilan javob ber: Qanday qilib Haqiqat nurlari ostida sening roziligingni topaman? Qanday qilib o'nlik qudrat menga rahbar va yo'limni charog'on etguvchi bo'ladi, toki ular rostlik va abadiyatga noil bo'lib har ikkisini ham insonlarga baxsh aylayin" ["Avesto", 2001, 121]. Ushbu parcha gohlarning eng murakkab va xilma-xil ramzli bandlaridan bo'lib, "o'nlik qudrat", "yo'limni charog'on etuvchi" ta'birlari matnda "o'n urg'ochi, o'n erkak va ashtar" tarzida ifodalanadi. Ko'plab sharqshunos olimlarning tadqiqotlarida yuqoridagi ta'birlar shu tarzda aks etgan. Bu banddagi jonivorlar kinoya va ramzdir, deguvchilar o'z fikrlarini quyidagi tarzda isbot etadilar: o'nta urg'ochi jonivor odam vujudidagi o'nta sarkash va gumroh aylovchi hisdir. O'nta erkak yoxud ayg'ir ot odam idrokining ramzi. Bu idrok yuqoridagi o'nta sarkash hislar ustidan zafar qozonadi va ularga rahbarlik qiladi. Ashtar esa bu sayr va sulukning nihoyasi bo'lib, ilohiy furug'ga erishib, abadiy yorug'likka qovushmoq demakdir.

"Avesto"da yetti iqlim nomlari ham keltirib o'tilgan. Jumladan, Arizahiy – yetti iqlimning biri. Dunyoning sharqiy qismida joylashgan. Savahiy – yer kurrasining g'arbida joylashgan. Frada Dafshu – dunyoning janubiy-sharqiy o'lkalarida, Vayda Zafshu – dunyoning janubiy-g'arbiy qismida, Vuavru Barishtiy – dunyoning shimoliy-g'arbiyda joylashgan o'lka. Vuavru Charishtiy – dunyoning shimoliy-sharqida joylashgan. Xunyarsa – yetti iqlimning eng ulug' o'lkalaridan biri. Aytilishicha, Xuroson shu o'lkada joylashgan emish. Adabiyotshunos olim S. Hasanovning ta'kidlashicha, "...yovuzlik xudosi Axriman Kamorikon nomli yettita yovuzlik devini yaratgan. Bularning har biri yaxshilik va ezgulik farishtalariga qarama-qarshidir: Aka-manax – Baxmanga, Indra – Ordebexeshtga, Saurva – Shahrivarga, Naong Xayitya – Spandarmozga, Taurvi – Xordadga, Zairish – Amardodga. Deshma esa bosh yovuzlik devi hisoblanib, Surushga qarshidir. Surushga Axrimanning o'zi ham qarshi turgan" [Hasanov, 1991, 67].

Jahon xalqlarining eng qadimiy yozma yodgorliklaridan biri bo'lgan "Avesto" o'zining butun mohiyati bilan insoniyat madaniy olamida, tafakkuri va jahon fani taraqqiyotida muhim o'rin egallaydi. Ushbu yuksak badiiy mo'jiza tarixiy-madaniy, asotiriy-diniy yodgorlik sifatida o'ziga xos tafakkur tarzi bilan asrlar davomida insoniyatni maftun etib kelmoqda. "Avesto" kishilik jamiyati shakllanishining ilk bosqichlarida falsafiy tafakkurning butunlay yangi bosqichini boshlab berdi. Zamonlar o'tgani sari jahon faylasuflari, demograflari, antropologlari, etnograflari, tarixchilar va adabiyot vakillarining diqqatini o'ziga tortib kelmoqda. "Avesto"

ulkan madaniy yodgorlik sifatida faqat, xudo, ma'bud va ma'budalar haqidagi rivoyat, afsona va asotirlar majmuasigina emas, real hayotga, tabiat va borliqqa shukronalar keltirish, zaminu quyoshga, suv va pokiza rizqu ro'zga salovatlar majmuasi hamdir. Eng asosiysi, uning ta'limoti – ezgulik va yovuzlik o'rtasidagi kurash bo'lib, bu jamiyatlardagi mutanosiblikka putur yetkazadigan nomutanosiblikka qarshi kurashdan iborat edi.

Xulosa. "Avesto"dagi bu kabi ma'lumotlar raqamlar bilan bog'liq qarashlar va ular zamiriga singdirilgan ma'no-mazmun islomgacha bo'lgan davrda yashagan, turli diniy shakl va oqimlarga e'tiqod qo'ygan turkiy xalqlar orasida keng tarqalganligidan darak beradi. "Avesto"da ezgulik va yovuzlik o'rtasidagi kurash asosida ikki; mazdaparastlar dunyoqarashining asosini tashkil etuvchi ezgu fikr, ezgu so'z va ezgu amal uchligi orqali uch; urf-odat va marosimlarda besh hamda olti; inson ruhiyati va ma'naviyati bilan bog'liq bo'lgan "o'n urg'ochi jonivor", "o'n erkak" tushunchalarida o'n raqamlarining alohida mavqega ega ekanligi ko'zga tashlanadi. Xulosa sifatida aytish mumkinki, qadimgi yodnomalarda raqamlar miqdor tushunchasidan chekinib, obraz darajasiga ko'tarilgan, qadimgi turkiy ijodkorlarning olamni anglash mezonini raqamlarda o'z ifodasini topgan.

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TADQIQOTCHILAR MINBARI

HOMIDJON HOMIDIYNING TAZKIRANAVISLIK MAHORATI

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Annotatsiya. Mazkur maqolada Homidjon Homidiyning "Ko'hna Sharq darg'alari" asari tazkiranavislik an'analari va zamonaviy adabiy-estetik yondashuv nuqtayi nazaridan tahlil qilinadi. Tadqiqotda tazkira janrining mohiyati, uning tarixiy rivoji, o'zbek adabiyotshunosligidagi o'rni hamda Homidiy ijodidagi ahamiyati yoritilgan. Asarning an'anaviy tazkiralardan farqli jihatlarini, ya'ni adabiy portret yaratish, estetik tafakkurni ochib berish va o'quvchiga ma'naviy ta'sir ko'rsatish imkoniyatlarini asoslash maqolaning asosiy maqsadidir. Tadqiqot natijasida asar 3 bo'limdan iborat ekani, unda 74 nafar tarixiy shaxs – shoirlar, faylasuflar, olimlar, tasavvuf allomalari, davlat arboblari – haqida ma'lumot borligi aniqlandi. Homidiy an'anaviy tazkiralardan farqli o'laroq to'rt xil: tarixiy-biografik, filologik, estetik-falsafiy, ma'naviy-g'oyaviy yondashuvni uyg'un qo'llagani, sodda va ommabop uslubni tanlagani hamda zamondosh olimlarni ham yodga olgani ilmiy jihatdan asoslab berildi. Shuningdek, J.Mahmudov, S.Umarova va M.Omonova tadqiqotlarida Homidiyning tazkiranavislik mahoratiga berilgan baholar tahlil qilindi.

Kalit so'zlar: tazkira, tazkiranavislik, o'zbek adabiyotshunosligi, filologik tahlil, estetik yondashuv, adabiy portret, mumtoz adabiyot, ma'naviy qadriyatlar

HOMIDJON HOMIDIY'S MASTERY IN TAZKIRA WRITING

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Abstract. This article analyzes Homidjon Homidiy's work "Ko'hna Sharq darg'alari" from the perspective of tazkira traditions and modern literary-aesthetic approaches. The study examines the essence of the tazkira genre, its historical development, its role in Uzbek literary studies, and its significance in Homidiy's creative work. The main goal of the article is to substantiate the distinctive features of the work compared to traditional tazkiras – namely, creating literary portraits, revealing aesthetic thought, and exerting spiritual influence on the reader. The research found that the work consists of three chapters and contains information about 74 historical figures (poets, philosophers, scholars, Sufi masters, and statesmen). It was scientifically substantiated that Homidiy, unlike traditional tazkira writers, harmoniously applied four different approaches (historical-biographical, philological, aesthetic-philosophical, and spiritual-ideological), chose a simple and popular style, and also mentioned contemporary scholars. Furthermore, the study analyzed the assessments of Homidiy's tazkira – writing skills provided in the research works of J.Mahmudov, S.Umarova, and M.Omonova.

Keywords: *tazkira, tazkira-writing, Uzbek literary studies, philological analysis, aesthetic approach, literary portrait, classical literature, spiritual values.*

МАСТЕРСТВО ХАМИДЖОНА ХАМИДИ В СОСТАВЛЕНИИ ТАЗКИРЕ

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Аннотация. В данной статье анализируется произведение Хомиджона Хомиди «Кухна Шарк Даргалари» с точки зрения традиций написания тазкиры и современных литературно-эстетических подходов. Исследование охватывает сущность жанра тазкиры, его историческое развитие, его роль в узбекской литературной критике и его значение в творчестве Хомиди. Основная цель статьи — обосновать аспекты произведения, отличающие его от традиционных тазкир, а именно, способность создавать литературный портрет, раскрывать эстетическое мышление и оказывать духовное воздействие на читателя. В результате исследования было установлено, что произведение состоит из 3 разделов и содержит информацию о 74 исторических личностях — поэтах, философах, учёных, мистиках и государственных деятелях. Научно обосновано, что, в отличие от традиционных тазкир, Хамиди гармонично использовал четыре различных подхода: историко-биографический, филологический, эстетико-философский и духовно-идеологический, выбрал простой и популярный стиль, а также учел современных учёных. Также проанализированы оценки навыков тазкирного письма Хамиди в работах Дж. Махмудова, С. Умаровой и М. Омоновой.

Ключевые слова: тазкира, тазкиранное письмо, узбекская литературная критика, филологический анализ, эстетический подход, литературный портрет, классическая литература, духовные ценности

Kirish. Homidjon Homidiy (1935–2024) o‘zbek adabiyotshunosligining yirik vakillaridan biri bo‘lib, firdavsiyshunos olim sifatida ham e’tirof etiladi. Olim Namangan viloyati Kosonsoy shahrida tug‘ilgan va Nizomiy nomidagi Toshkent davlat pedagogika institutida tahsil olgan. Keyinchalik shu maskanda uzoq yillar ilmiy-pedagogik faoliyat yuritib, filologiya fanlari doktori darajasiga erishdi. Homidjon Homidiy adabiy tanqid, mumtoz merosni o‘rganish hamda tazkiranavislik sohalarida samarali ijod qilib, o‘ttizga yaqin kitob va yuzlab ilmiy maqolalar yaratganlar. Ayniqsa, “Ko‘hna Sharq darg‘alari”, “Daholar davrasi”, “Tasavvuf allomalari” kabi asarlari zamonaviy tazkiranavislikni yangi bosqichga olib chiqqan muhim ilmiy manbalar hisoblanadi.

Mazkur maqolada uning “Ko‘hna Sharq darg‘alari” asari tazkiranavislik an‘analari va zamonaviy adabiy-estetik yondashuv nuqtayi nazaridan tahlil qilinib, unda qo‘llangan tarixiy-biografik, filologik, estetik-falsafiy va ma‘naviy-g‘oyaviy yondashuvlar uyg‘unligi ochib berilgan. O‘zbek adabiyotshunosligida tazkiranavislik qadimiy va boy an‘anaga ega bo‘lsada, zamonaviy tazkiralarni, xususan, Homidiyning ushbu asarini maxsus ilmiy tahlil qilish bugungi kunda yetarlicha amalga oshirilmagan. Shu bois tadqiqot mavzuning ilmiy va amaliy ahamiyatini ochib berishga xizmat qiladi. Maqolada “Ko‘hna Sharq darg‘alari” asarining an‘naviy tazkiralardan

farqli jihatlari, ya'ni adabiy portret yaratish, estetik tafakkurni yoritish va o'quvchi ongiga ma'naviy ta'sir ko'rsatish imkoniyatlari asoslangan.

Mazkur tadqiqotning asosiy maqsadi – Homidjon Homidiyning "Ko'hna Sharq darg'alari" asarini tazkiranavislik an'analari hamda zamonaviy adabiy-estetik yondashuvlar nuqtayi nazaridan tahlil qilish, uning an'anaviy tazkiralardan farqli jihatlari aniqlash va muallif qo'llagan badiiy hamda ilmiy yondashuvlarning o'ziga xosligini asoslashdan iborat. Shu maqsadda tadqiqot davomida asarning tuzilishi, mazmuni, badiiy xususiyatlari hamda tazkiranavislik taraqqiyotidagi o'rni qiyosiy-tahliliy asosda o'rganildi.

Tadqiqot davomida quyidagi savollarga javob izlandi:

1. "Ko'hna Sharq darg'alari" asari an'anaviy tazkiralardan qanday farq qiladi?
2. Homidjon Homidiy o'z asarida qanday yangi yondashuvlarni qo'llagan?

Adabiyotlar sharhi. Tazkira janri Sharq adabiy-madaniy an'analari alohida o'rin tutuvchi tarixiy-biografik va adabiy-estetik manba hisoblanadi. Tazkira – muayyan davrda yashab ijod etgan adiblarning hayoti, ijodi, uslubi va adabiy shaxsiyati haqida yozilgan tarjimai holi – badiiy asar bo'lib, uning asosiy vazifasi adabiy merosni saqlash, tarixiy-adabiy jarayonni hujjatlashtirish va ijodkorlarning estetik qiyofasini yaratishdan iborat.

Sharqda bu janrning ilk namunalaridan biri Muhammad Avfiyning (1172/1177–1233) "Lubob ul-albob" tazkirasini hisoblansa, o'zbek adabiyotida Alisher Navoiyning (1441–1501) "Majolis un-nafois" asari bu sohada yuksak badiiy-ilmiy darajani belgilab bergan. Navoiy merosining yirik tadqiqotchisi, O'zbekiston Qahramoni Suyima G'aniyeva (1932–2018) o'z ilmiy faoliyatini aynan "Majolis un-nafois" tazkirasini tahlil qilishdan boshlagan va keyinchalik bu sohada o'z maktabini shakllantirgan. G'aniyeva tazkirashunoslik yo'nalishida faoliyat olib borib, tarjima va manbashunoslik masalalariga alohida e'tibor qaratgan. U shogirdlariga, xususan Ismoil Bekjonga, Hasanxo'ja Nisoriy tomonidan yozilgan "Muzakkiri ahhob" tazkirasini o'rganishni tavsiya etgan. Hasanxo'ja Nisoriy Buxoriy va uning shogirdi Mutrib Samarqandiy tomonidan yozilgan "Tazkirat ush-shuaro" (1605) va "Nusxa-i zebo-i Jahongiriy" (1625–1628) tazkiralari Markaziy Osiyo adabiy va tarixiy tafakkurining bebaho manbalari sanaladi.

Navoiydan keyin Ogahiy (1809–1874) ("Gulshani davlat"), Muqimiy (1850–1903) ("Tazkirai Muqimiy"), Hoji Muin (1883–1942) ("Tazkirai shuaro jadid") kabi adiblar tazkiranavislik an'analari davom ettirishgan. Zamonaviy tazkiranavislik esa faqat faktologik ma'lumot bilan cheklanmay, balki tanqidiy-estetik qarashlar, filologik tahlil, shaxsiyat va obraz uyg'unligini asosiy o'ringa qo'yadi.

J. Mahmudov va S. Umarova (2020) "Zamonamiz tazkiranavisi yoxud Piri Hirot vasiyatiga amal qilgan alloma" nomli maqolasida Homidiy faoliyatini yuksak baholab, uni Abdulla Ansoriyning chaqiriqlariga javob bergan izdoshlar qatoriga qo'yadi. Mualliflarning ta'kidlashicha, Homidiyning tazkiranavislik faoliyati aspirantlik davridayoq boshlangan va bu uning yuksak xotira quvvati hamda Sharq adabiy-falsafiy an'analari chuqur qiziqishining natijasidir.

M. Omonova (2020) "Tazkiranavislar davomchisi" maqolasida Homidiyning har bir shaxsga xos adabiy portret yaratishga intilishini alohida ta'kidlaydi. Unga ko'ra, Homidiy asarlarida tazkira janri shunchaki tarjimai hol emas, balki ijodiy-estetik siymoni yoritish vositasiga aylangan. Omonova, shuningdek, Homidiyning Yassaviyga munosabatini "Islom farzu sunnatlarini targ'ib etib, inson qadrini e'zozlagan san'atkordir" deb ta'riflaydi.

Filologiya fanlari doktori, professor Najmiddin Komilov (1937–2012) esa Homidiyning "Tasavvuf allomalari" kitobi haqida: "Rostini aytsam, shunday kitobning yaratilishini anchadan beri orzu qilardim. Kitobni o'qib chiqdim va qoniqish hosil qildim. Chunki katta mehnat amalga oshirilgan", – deb yuqori baho bergan [Homidiy, 2004, 19].

Mavjud adabiyotlar tahlili shuni ko'rsatadiki, Homidjon Homidiyning "Ko'hna Sharq darg'alari" asari haqida quyidagi jihatlar yetarlicha yoki umuman o'rganilmagan.

O'rganilgan masalalar	O'rganilmagan masalalar
Homidiyning umumiy faoliyati (Mahmudov, Umarova, 2020)	“Ko'hna Sharq darg'alari” asarining maxsus ilmiy tahlili
Asarning tazkiranavislik an'alariga bog'liqligi (Omonova, 2020)	Asar tuzilmasining batafsil tahlili (3 bo'lim, 70 dan ortiq shaxs)
Homidiyning adabiy portret yaratishga intilishi (Omonova, 2020)	Asarda qo'llangan 4 xil yondashuv (tarixiy-biografik, filologik, estetik-falsafiy, ma'naviy-g'oyaviy) uyg'unligi
“Tasavvuf allomalari” kitobiga berilgan baholar (Komilov)	Asarning an'anaviy tazkiralardan farqli jihatlari (adabiy portret, ommabop uslub, zamondoshlarni qamrash)

Tadqiqot metodologiyasi. Ushbu tadqiqotda sifatli tadqiqot metodologiyasi asos qilib olingan. Chunki Homidjon Homidiyning “Ko'hna Sharq darg'alari” asarini tazkiranavislik an'analari va zamonaviy adabiy-estetik yondashuv nuqtayi nazaridan tahlil qilish asarning badiiy-estetik xususiyatlarini raqamli ko'rsatkichlar bilan emas, balki tavsifiy, tahliliy va interpretativ usullar orqali o'rganishga to'g'ri keladi. Shu sababli tadqiqotda hujjatli tadqiqot va tarixiy tadqiqot elementlaridan ham foydalanilgan, chunki tazkira janrining o'zi tarixiy manbalarga asoslangan bo'lib, asarda yoritilgan shaxslarning aksariyati o'rta asr Sharq allomalari. Qiyosiy tadqiqot metodi esa “Ko'hna Sharq darg'alari”ni an'anaviy tazkiralardan, xususan Navoiyning “Majolis un-nafois” asari bilan taqqoslash imkonini bergan.

Tadqiqotda qo'llanilgan aniq usullar quyidagilardan iborat: tarixiy-biografik usul (Homidiy hayoti va uning tazkiranavislik an'alariga bog'liqligini aniqlash uchun), filologik tahlil (asarning tili, uslubi va tuzilmasini o'rganish uchun), qiyosiy-tipologik usul (asarni an'anaviy tazkiralardan taqqoslash uchun), estetik-falsafiy tahlil (allomalarning dunyoqarashi va badiiy ifoda vositalarini tahlil qilish uchun) hamda tarkibiy tahlil (asarning 3 bo'limini alohida o'rganish uchun). Tadqiqot obyekti sifatida Homidjon Homidiyning “Ko'hna Sharq darg'alari” (2004) asari tanlab olingan bo'lib, bu asar muallifning tazkiranavislik yo'nalishidagi eng salmoqli va keng qamrovli kitobi hisoblanadi. Qo'shimcha material sifatida muallifning “Tasavvuf allomalari” (2004) asari, tazkiranavislik bo'yicha asosiy manbalar (Navoiyning “Majolis un-nafois”, Avfiyning “Lubob ul-albob”), shuningdek, mavzuga oid ilmiy maqolalar (Mahmudov, Umarova, 2020; Omonova, 2020) va professor Najmiddin Komilovning asarga bergan bahosi tahlilga jalb qilindi. Tahlil natijalari tavsifiy (deskriptiv) usulda umumlashtirilib, asardan olingan iqtiboslar, hikoyatlar va rivoyatlar misol sifatida keltirildi hamda ular asosida muallifning tazkiranavislik mahorati va asarning an'anaviy tazkiralardan farqli jihatlari haqida xulosalar chiqarildi.

Natija. Homidjon Homidiyning “Ko'hna Sharq darg'alari” asari tahlil natijalariga ko'ra, asar 3ta asosiy bo'limdan iborat: birinchi bo'lim “Ma'naviyatimiz sarchashmalari” 47ta, ikkinchi bo'lim “Daholar davrasida” 14ta, uchinchi bo'lim “Haqiqat va ma'naviyat yalovbardorlari” 13ta tarixiy shaxsni qamrab olgan. Jami 74ta shaxs haqida ma'lumot berilgan. Shuningdek, asarda turli xil soha vakillari – shoirlar va yozuvchilar (28ta), faylasuflar va mutafakkirlar (9ta), tasavvuf allomalari (11ta), olimlar (matematik, tilshunos, tarixchi, musiqachi – 14ta), davlat arboblari va sarkardalar (12ta) – qamrab olingan. Bu holat an'anaviy tazkiralardan tubdan farq qiladi. Masalan, Navoiyning “Majolis un-nafois” asari asosan XV asr shoirlariga bag'ishlangan bo'lsa, Homidiy asari qadimgi davrdan (Zardusht) to XX asr olimlarigacha (Sayyidmuboshir Kosoniy) bo'lgan keng davrni va turli sohalarini qamrab oladi. Shuningdek, Ogahiy va Muqimiy tazkiralari ham asosan adabiyot vakillari bilan cheklangan. Homidiy esa bu an'anani buzib, ensiklopedik xususiyatdagi asar yaratgan.

Asar matni tahlili davomida Homidjon Homidiy tarixiy shaxslarni yoritishda to'rtta asosiy yondashuvdan foydalangani aniqlandi. Bular tarixiy-biografik, filologik, estetik-falsafiy hamda ma'naviy-g'oyaviy yondashuvlardir.

Tarixiy-biografik yondashuv orqali tarixiy shaxslarning yashagan davri, hayot yo'li va faoliyati yoritilgan. Filologik yondashuvda ularning asarlari, ilmiy va adabiy merosi, til hamda uslub xususiyatlari tavsiflangan. Estetik-falsafiy yondashuvda mutafakkirlarning dunyoqarashi va estetik qarashlari yoritilgan bo'lsa, ma'naviy-g'oyaviy yondashuv orqali ularning axloqiy fazilatlarini, ma'naviy merosi va tarbiyaviy ahamiyatiga e'tibor qaratilgan.

Tahlil natijalari asarda tarixiy-biografik ma'lumotlar bilan bir qatorda hikoyat, rivoyat va iqtiboslardan ham keng foydalanilganini ko'rsatdi. Asarda 20 dan ortiq hikoyat va rivoyat uchraydi. Ular tarixiy shaxslarning hayoti hamda faoliyatiga oid ma'lumotlarni yoritishda qo'llangan.

Asarning yana bir muhim farqli jihati – uslubi. Homidiy asarni sodda, xalqona, ommabop uslubda, Sa'diy Sheroziyning “Guliston”i va Jomiyning “Bahoriston”i ruhida yozgan. Bu uslub asarni keng kitobxonlar auditoriyasi, xususan, talabalar va yosh izlanuvchilar uchun tushunarli va qulay qilgan.

Tadqiqot davomida yana bir muhim holat aniqlandiki, asarda faqat mumtoz davr vakillari emas, balki muallifga zamondosh bo'lgan ayrim olimlar, masalan, Sayyidmuboshir Kosoniy haqida ham ma'lumot berilgan. Bu tazkiranavislik janrining faqat o'tmishni emas, balki hozirgi zamonni ham qamrab oluvchi “tirik matn” ekanligini isbotlaydi.

Muhokama. Tadqiqot natijalari Homidjon Homidiyning “Ko'hna Sharq darg'alari” asari zamonaviy o'zbek tazkiranavisligida o'ziga xos o'rin egallashini ko'rsatdi. Asarning kompozitsion tuzilishi, qamrov doirasi hamda tarixiy shaxslarni yoritish usullari uni an'anaviy tazkiralardan ayrim jihatlari bilan farqlash imkonini beradi. Xususan, asarda 74 nafar tarixiy shaxsning turli fan va faoliyat yo'nalishlari bo'yicha tizimli ravishda yoritilishi Homidiy tazkirasining nafaqat adabiy, balki ilmiy-ma'rifiy ahamiyatga ham ega ekanligini ko'rsatadi.

Mazkur natijalar J. Mahmudov va S. Umarovanning Homidjon Homidiy zamonaviy tazkiranavislikning yetuk namoyandalaridan biri sifatida baholagan ilmiy qarashlari bilan uyg'unlashadi. Ular olimning Sharq ilmiy-adabiy merosini zamonaviy kitobxonga sodda va tushunarli shaklda yetkazishga intilganini ta'kidlaydilar. Tadqiqot natijalari ham ushbu fikrni tasdiqlaydi. Chunki “Ko'hna Sharq darg'alari” tarixiy-biografik ma'lumotlarni izchil kompozitsiya asosida tizimlashtirish bilan bir qatorda, ularni badiiy va ma'naviy talqin orqali kitobxonga yaqinlashtiradi.

M. Omonovanning Homidiy tarixiy shaxslarning adabiy portretini yaratishga alohida e'tibor qaratgani haqidagi fikrlari ham tadqiqot natijalari bilan mos keladi. Asarda tarixiy shaxslarning tarjimai holi oddiy faktlar ketma-ketligi tarzida emas, balki ularning ilmiy merosi, dunyoqarashi, axloqiy fazilatlarini va jamiyat taraqqiyotiga qo'shgan hissi bilan uzviy bog'liq holda yoritilgan. Natijada har bir tarixiy shaxsning yaxlit ilmiy-badiiy portreti yaratilgan.

Tadqiqot davomida aniqlangan tarixiy-biografik, filologik, estetik-falsafiy hamda ma'naviy-g'oyaviy yondashuvlar Homidjon Homidiy tazkiranavislik uslubining asosiy tarkibiy qismlari sifatida namoyon bo'ldi. Avvalgi tadqiqotlarda Homidiy ijodining umumiy xususiyatlari yoritilgan bo'lsada, mazkur yondashuvlarning yagona metodologik model sifatida tizimli tahlili uchramaydi. Shu jihatdan mazkur tadqiqot Homidiy tazkiranavislik mahoratini mazmun va metod uyg'unligida baholashga qaratilganligi bilan avvalgi ishlardan farqlanadi.

Mazkur yondashuvlarning amaliy ifodasi ayrim tarixiy shaxslar misolida yanada yaqqol namoyon bo'ladi. Xususan, Borbad haqidagi lavha tahlili shuni ko'rsatadiki, Homidiy uni faqat saroy musiqachisi yoki tarixiy shaxs sifatida emas, balki Sharq musiqasi madaniyatining yirik namoyandasi sifatida talqin qiladi. Muallif Borbadning hayot yo'li va faoliyatini tarixiy-biografik asosda yoritish bilan birga, uning san'atkorlik salohiyati, estetik qarashlari hamda musiqasi

san'atining inson ma'naviyatini yuksaltirishdagi o'rnini ham ochib beradi. Bu esa tarixiy-biografik, estetik-falsafiy va ma'naviy-g'oyaviy yondashuvlarning o'zaro uyg'unlashganini ko'rsatadi.

Tahlil davomida shuni ko'rish mumkinki, Homidiy asaridagi hikoyat va rivoyatlarning o'rnini alohida e'tiborga loyiq. An'anaviy tazkiralarda ham hikoyatlar uchraydi, ammo ular ko'pincha uzun, murakkab til va uslubda berilgan. Homidiy esa ularni qisqa, lo'nda va falsafiy xulosalar bilan boyitib, o'quvchiga ta'sir kuchini oshirgan. Faxriddin Ali Safiy qalamiga mansub "Iskandar va Doro" hikoyati buning yorqin misolidir. Hikoyat orqali berilgan "son emas, sifat muhim" degan xulosa nafaqat tarixiy voqeani, balki umuminsoniy hayotiy falsafani o'z ichiga oladi. Bu jihatdan Homidiy asari an'anaviy tazkiralardan ko'ra ko'proq "pandnoma" va "hikmatnoma" janrlariga ham yaqin turadi.

«Ko'hna Sharq darg'alari»ni an'anaviy tazkiralari (Navoiy, Ogahiy, Muqimiy) bilan taqqoslaganda, asarning eng katta farqi – qamrovning ensiklopedik kengligi va uslubning soddaligidir. Navoiy "Majolis un-nafois"da faqat shoirlarni, ko'pincha bir asr ichidagilarni yozgan bo'lsa, Homidiy ikki ming yillik sharq sivilizatsiyasidagi turli sohalarining eng ko'zga ko'ringan namoyandalarini jamlagan. Bu jihatdan uning asari an'anaviy tazkira janridan ko'ra "adabiy ensiklopediya" yoki "adabiy portretlar galereyasi" xarakteriga yaqinroq. Bundan tashqari, Homidiy o'z asarida tarixiy shaxslarni tanlashda an'anaviy mezonlardan tashqariga chiqqan: u podshohlar, sarkardalar, musiqachilar, matematiklar, hatto bir davrda adabiyotga bevosita aloqasi bo'lmagan allomalarni ham tazkirasiga kiritgan. Bu esa uning tazkiradan maqsadi – faqat adabiy merosni emas, balki butun sharq madaniyati va tafakkur tarixini o'quvchiga yetkazish ekanligini ko'rsatadi.

Bizningcha, "Ko'hna Sharq darg'alari"ning eng muhim xususiyati tarixiy shaxslar haqidagi ma'lumotlarni oddiy biografik bayon qilish bilan cheklanmasdan, ularning ilmiy, badiiy va ma'naviy merosini yaxlit tizimda yoritishga intilishidadir. Aynan shu jihat asarning zamonaviy tazkiranavislikdagi o'ziga xos o'rnini belgilaydi hamda Homidjon Homidiyning tazkiranavislik mahoratini namoyon etadi. Yana bir muhim jihat – Homidiyning zamondosh olimlarni asarga kiritishi. An'anaviy tazkiralarda muallif o'z davridagi yoki undan avvalgi shaxslarni yozgan bo'lsa, Homidiy yashab turgan davrdagi (XX asr) olim Sayyidmuboshir Kosoniyni ham xotirlagan. Bu bilan olim tazkiranavislik janrini faqat tarixiy hujjat emas, balki zamon bilan hamnafas bo'lgan "tirik" janr ekanligini isbotlaydi. Homidiy bu qarori bilan kelajakdagi tazkiranavislarga o'z zamondoshlarini yozishga, ularni unutib qolishdan saqlashga undagan.

Mazkur tadqiqot natijalari nazariy va amaliy jihatdan muhim ahamiyatga ega. Nazariy jihatdan ular Homidjon Homidiy tazkiranavislik uslubining metodologik xususiyatlarini aniqlash hamda zamonaviy o'zbek tazkiranavisligi taraqqiyotini o'rganishga xizmat qiladi. Amaliy jihatdan esa tadqiqot natijalaridan oliy ta'lim muassasalarida tazkiranavislik, mumtoz adabiyot va adabiyotshunoslik fanlarini o'qitishda, shuningdek, Homidiy ijodiga bag'ishlangan keyingi ilmiy izlanishlarda foydalanish mumkin.

Xulosa. Mazkur tadqiqot Homidjon Homidiyning "Ko'hna Sharq darg'alari" asari zamonaviy o'zbek tazkiranavisligining muhim namunalaridan biri ekanligini ilmiy jihatdan asoslash imkonini berdi. Tadqiqot natijalari asarda an'anaviy tazkiranavislik tamoyillari saqlangan holda ularning zamonaviy adabiyotshunoslik yondashuvlari bilan uyg'unlashtirilganini ko'rsatdi. Shu jihatdan Homidiy mumtoz tazkira an'alarini davom ettirgan holda, ularni yangi mazmun va badiiy-estetik talqin bilan boyitgan ijodkor sifatida namoyon bo'ladi.

Tahlillar Homidjon Homidiyning tarixiy shaxslarni yoritishda biografik ma'lumotlarni bayon qilish bilan cheklanmaganini, balki ularning ilmiy, badiiy va ma'naviy merosini yaxlit tizimda talqin etishga intilganini ko'rsatdi. Muallif tomonidan tarixiy-biografik, filologik, estetik-falsafiy hamda ma'naviy-g'oyaviy yondashuvlarning o'zaro uyg'un qo'llanilishi tarixiy shaxs

obrazini ko'p qirrali ochib berishga xizmat qilgan. Mazkur yondashuvlarni yagona metodologik model sifatida tahlil qilish ushbu tadqiqotning ilmiy yangiligini belgilaydi.

Shuningdek, tadqiqot davomida Homidjon Homidiyning hikoyat va rivoyatlardan foydalanish usuli tarixiy ma'lumotlarni badiiy talqin bilan boyitishi, tarixiy shaxslarning ma'naviy qiyofasini ochishda muhim vosita vazifasini bajarishi aniqlandi. Xususan, Borbad hamda Faxriddin Ali Safiy bilan bog'liq lavhalar tahlili muallif tarixiy faktni estetik va falsafiy mushohada bilan uyg'unlashtirish orqali kitobxon tafakkuriga ta'sir etuvchi o'ziga xos tazkiranavislik uslubini shakllantirganini ko'rsatdi.

Tadqiqot natijalari Homidjon Homidiy ijodini zamonaviy tazkiranavislik nazariyasi nuqtayi nazaridan o'rganish uchun metodologik asos bo'lib xizmat qilishi mumkin. Shuningdek, ular o'zbek tazkiranavisligi tarixini tadqiq etish, mumtoz adabiy merosni zamonaviy talqin qilish hamda oliy ta'lim muassasalarida adabiyotshunoslik fanlarini o'qitishda ilmiy-amaliy ahamiyat kasb etadi. Tadqiqot natijalaridan kelib chiqib, quyidagi taklif va tavsiyalar ilgari suriladi:

1. Amaliy jihatdan ushbu asardan filologiya fakultetlarida o'zbek adabiyoti tarixi va mumtoz meros fanlarini o'qitishda qo'llanma sifatida foydalanish maqsadga muvofiqdir.
2. Yosh tadqiqotchilar uchun adabiy portret yaratish va tazkiraviy uslubda ilmiy matn yozish ko'nikmalarini shakllantirishda asardan metodik manba sifatida foydalanish tavsiya etiladi.
3. Umumta'lim maktablarining adabiyot darslarida allomalar hayoti va ijodini sodda hamda tushunarli tarzda yoritishda ushbu asardan qo'shimcha manba sifatida foydalanish mumkin.
4. Asarning elektron versiyasi va audiokitobi yaratilsa, keng kitobxonlar, jumladan, ko'zi ojizlar va yosh kitobxonlar uchun ham qulaylik tug'diradi.
5. Kelgusida Homidiyning "Daholar davrasida" va "Tasavvuf allomalari" asarlarini "Ko'hna Sharq darg'alari" bilan qiyosiy tahlil qilish orqali muallifning tazkiranavislik uslubini chuqurroq o'rganish tavsiya etiladi.
6. Asarda keltirilgan rivoyat va hikoyatlarning manbalarini aniqlash hamda ular asosida manbashunoslik tahlillarini olib borish kelgusidagi tadqiqotlar uchun muhim ilmiy ahamiyat kasb etadi.
7. "Ko'hna Sharq darg'alari" asarini fors, arab va rus tazkiranavislik an'analari bilan qiyosiy o'rganish orqali o'zbek tazkiranavisligining o'ziga xos jihatlarini aniqlash mumkin.
8. Homidjon Homidiyning tazkiranavislik mahoratini Suyima G'aniyeva va Ismoil Bekjon kabi zamonaviy tazkirashunos hamda tazkiranavis olimlar ijodi bilan qiyosiy tadqiq etish tavsiya etiladi.

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TA'LIMDA RAQAMLI TRANSFORMATSIYA VA INNOVATSION TEKNOLOGIYALAR

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Annotatsiya: Ushbu ishda raqamli transformatsiya va sun'iy intellektning ta'lim tizimiga ta'siri tahlil qilinadi. Tadqiqotda zamonaviy texnologiyalarning o'quv jarayonini rivojlantirishdagi o'rni, ularning afzalliklari va kamchiliklari yoritilgan. Shuningdek, sun'iy intellektning ta'lim samaradorligini oshirishdagi imkoniyatlari hamda uning cheklovlari ko'rib chiqiladi. Natijada, ushbu texnologiyalardan samarali va mas'uliyatli foydalanish muhimligi ta'kidlanadi.

Kalit so'zlar: Raqamli transformatsiya, sun'iy intellekt, ta'lim tizimi, onlayn ta'lim, texnologiya, o'quv jarayoni.

DIGITAL TRANSFORMATION AND INNOVATIVE TECHNOLOGIES IN EDUCATION

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Annotation: This work analyzes the impact of digital transformation and artificial intelligence on the education system. The study highlights the role of modern technologies in improving the learning process, as well as their advantages and limitations. It also examines the potential of artificial intelligence in enhancing educational effectiveness and its possible challenges. The research emphasizes the importance of responsible and effective use of these technologies in education.

Keywords: Digital transformation, artificial intelligence, education system, online learning, technology, learning process.

ЦИФРОВАЯ ТРАНСФОРМАЦИЯ И ИННОВАЦИОННЫЕ ТЕХНОЛОГИИ В ОБРАЗОВАНИИ

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Аннотация. В данной работе анализируется влияние цифровой трансформации и искусственного интеллекта на систему образования. Рассматривается роль современных технологий в улучшении учебного процесса, их преимущества и недостатки. Также изучаются возможности искусственного интеллекта в повышении эффективности образования и его ограничения. Подчеркивается важность ответственного использования данных технологий.

Ключевые слова. цифровая трансформация, искусственный интеллект, система образования, онлайн обучение, технология, учебный процесс.

Kirish. Hozirgi kunda ta'lim tizimining raqamlashtirilishi va sun'iy intellekt texnologiyalarining keng joriy etilishi o'quv jarayonini takomillashtirishning muhim omillaridan biri hisoblanadi. Axborot-kommunikatsiya texnologiyalarining jadal rivojlanishi natijasida ta'lim muassasalarida zamonaviy raqamli vositalardan foydalanish ko'lamiga kengayib bormoqda. Bu esa ta'lim resurslaridan foydalanish imkoniyatlarini oshirish, o'quv jarayonini individuallashtirish hamda bilim berish samaradorligini yuksaltirishga xizmat qiladi. Ayniqsa, sun'iy intellekt asosidagi texnologiyalar o'quv materiallarini tezkor tahlil qilish, ma'lumotlarni qayta ishlash va talabalarga moslashtirilgan tavsiyalar berish imkoniyatlari bilan ajralib turadi.

Raqamli transformatsiya — bu ta'lim tizimining barcha jihatlarida o'qitish va o'rganish samaradorligini oshirishga qaratilgan texnologiyalar va strategiyalarni keng joriy etish jarayonidir. Bu jarayon raqamli resurslar, onlayn platformalar va turli o'quv dasturlarini ta'limga integratsiya qilish orqali o'quvchilar va o'qituvchilar uchun yanada qulay va samarali muhit yaratadi. Masalan, onlayn ta'lim, virtual sinflar, elektron kitoblar va ta'limiy ilovalar shular jumlasidandir [Baler, A., & Öz, Ö., 2018].

Hozirgi kunda oliy ta'lim tizimi texnologiyalarni o'quv jarayoniga faol qo'shilishi natijasida tub o'zgarishlarni boshdan kechirmoqda. Bu o'zgarishlar talabalarga zamonaviy, qiziqarli va individual yondashuv asosida bilim olish imkonini beradi. Shu bilan birga, bu jarayon nafaqat talabalarining o'rganish usullariga, balki o'qituvchilarning dars berish yondashuvlariga ham sezilarli ta'sir ko'rsatmoqda.

Tadqiqotning obyekti sifatida ta'lim tizimida qo'llanilayotgan sun'iy intellekt texnologiyalari hamda ularning o'quv jarayoniga ta'siri tanlandi. Hozirgi kunda sun'iy intellektga asoslangan tizimlar ta'lim jarayonining turli bosqichlarida qo'llanilib, o'quv materiallarini yaratish, bilimlarni baholash, masofaviy ta'limni tashkil etish va individual ta'lim yo'nalishlarini shakllantirishda muhim rol o'ynamoqda. Shu sababli ushbu texnologiyalarning ta'lim sifatiga, o'quvchilarning bilim olish jarayoniga hamda pedagogik faoliyat samaradorligiga ko'rsatayotgan ta'sirini o'rganish asosiy maqsad hisoblanadi.

Mazkur yo'nalishdagi tadqiqotning predmeti sun'iy intellekt texnologiyalarining ta'lim samaradorligi, talabalarining bilim olish jarayoni va o'qituvchilarning pedagogik faoliyatiga ta'sirini o'rganishdan iborat. Tadqiqot doirasida sun'iy intellekt vositalarining o'quv jarayonini tashkil etish, ta'lim sifatini oshirish, talabalarining mustaqil ta'lim olish ko'nikmalarini rivojlantirish hamda o'qituvchilarning kasbiy faoliyatini qo'llab-quvvatlashdagi o'rni tahlil qilinadi. Shuningdek, ushbu texnologiyalarning afzalliklari, mavjud cheklovlari va ularni ta'lim tizimida samarali qo'llash imkoniyatlari ham tadqiqot predmetining muhim tarkibiy qismi hisoblanadi.

Tadqiqotning maqsadi sun'iy intellektning ta'lim tizimidagi imkoniyatlari, afzalliklari va mavjud muammolarini tahlil qilish hamda undan samarali foydalanish yo'llarini aniqlashdan iborat. Ushbu maqsadga erishish uchun sun'iy intellekt texnologiyalarining o'quv jarayoniga ta'siri, ta'lim sifatini oshirishdagi o'rni, talabalarining bilim olish faoliyatiga ko'rsatadigan ijobiy va salbiy jihatlarini o'rganiladi. Shuningdek, sun'iy intellektidan foydalanish bilan bog'liq axloqiy, pedagogik va texnologik muammolar tahlil qilinib, ularni bartaraf etish bo'yicha taklif va

tavsiyalar ishlab chiqiladi. Natijada, ta'lim tizimida sun'iy intellektdan oqilona va samarali foydalanishning ilmiy-amaliy asoslarini yoritish ko'zda tutiladi.

Raqamlashtirishning muhim afzalliklaridan biri – ta'lim resurslariga istalgan vaqtda va istalgan joydan kirish imkoniyatining mavjudligidir. Zamonaviy texnologiyalar, jumladan sun'iy intellekt asosidagi vositalar, ta'lim olishdagi ko'plab to'siqlarni bartaraf etishga yordam bermoqda. Ayniqsa, chekka hududlarda yashovchi talabalar, imkoniyati cheklangan shaxslar yoki ish bilan band insonlar uchun bu juda katta imkoniyat yaratadi.

Onlayn ta'lim shakli orqali har bir talaba o'ziga qulay tezlikda bilim olishi, o'qishni ish yoki oilaviy majburiyatlar bilan muvozanatlashtirishi mumkin. Bundan tashqari, zamonaviy o'quv vositalari o'qituvchilarga har bir talabaga individual yondashuvni qo'llash imkonini beradi. Bu esa talabalarining motivatsiyasi va darslarga bo'lgan qiziqishini oshiradi.

Sun'iy intellekt – bu tabiiy tilni qayta ishlash sohasida muhim bosqich hisoblanadi. OpenAI tomonidan yaratilgan ushbu model katta hajmdagi matnlar asosida o'qitilgan bo'lib, inson nutqiga yaqin matnlar yaratish imkoniyatiga ega. U Transformer arxitekturasida asosida ishlaydi va turli sohalarida – masalan, mijozlarga xizmat ko'rsatish, tarjima va kontent yaratishda qo'llaniladi. SI oddiy javoblardan tortib murakkab va mantiqan tuzilgan matnlargacha ishlab chiqara oladi [Mhlanga, D. 2023].

2022-yil sun'iy intellekt rivojida muhim davr bo'ldi. Aynan shu paytda SI texnologiyalari keng ommaga kirib kelib, katta e'tibor markaziga aylandi. Bu texnologiya jamiyatda sun'iy intellektning ijobiy va salbiy ta'siri haqida yangi muhokamalarni boshlab berdi. Ba'zilar uni katta imkoniyat sifatida qabul qilgan bo'lsa, boshqalar uni ehtiyotkorlik bilan baholadi. Ayniqsa, uning ta'lim sohasidagi ta'siri ko'pchilikni qiziqtirdi [UNESCO, 2022].

Bugungi kunda SI oddiy yangilikdan ko'ra kuchli o'zgarish keltiruvchi texnologiyaga aylanib bormoqda. Uni taqiqlash yoki inkor etish innovatsiya jarayonini to'xtata olmaydi. Shuning uchun bu kabi texnologiyalarning imkoniyatlari, afzalliklari va kamchiliklarini chuqur o'rganish muhimdir.

Sun'iy intellektning ta'limdagi qo'llanilishi tobora dolzarb mavzuga aylanmoqda. Shu bilan birga, ayrim muammolar ham mavjud. Masalan, noto'g'ri foydalanish, akademik halollik masalalari va ayrim kasblarning avtomatlashtirish tufayli kamayishi ehtimoli haqida xavotirlar bor. Shu sababli, bu texnologiyalar ta'lim tizimida yangi vazifalar va muammolarni yuzaga keltirmoqda.

Mutaxassislar fikricha, endilikda ta'lim jarayonida faqat yozish qoidalarini o'rgatish yetarli emas. Buning o'rniga tanqidiy fikrlash, mustaqil tahlil qilish va murakkab yozma ko'nikmalarni rivojlantirish muhim ahamiyat kasb etadi. SI tizimlari aynan shu yo'nalishda o'zgarishlarga sabab bo'lmoqda.

Tadqiqotlar shuni ko'rsatadiki, SI turli sohalarida, jumladan tibbiyot va jurnalistikada ham samarali qo'llanishi mumkin. U ayrim murakkab imtihonlarga yaqin natijalar ko'rsatgan va tushuntirishlari aniq hamda mantiqli bo'lgan. Shu bilan birga, u kontent yaratishda foydali vosita bo'lsa-da, ayrim cheklovlarga ham ega [OpenAI, 2023].

Umuman olganda, SI ta'lim tizimiga ijobiy ta'sir ko'rsatishi mumkin – masalan, talabalar faolligini oshirish, hamkorlikni rivojlantirish va ta'limga kirish imkoniyatini kengaytirish orqali. Biroq, uning kamchiliklarini ham unutmaslik kerak. U ba'zan noto'g'ri ma'lumot berishi yoki o'qitilgan ma'lumotlardagi tarafkashlikni aks ettirishi mumkin. Shuning uchun bu texnologiyadan foydalanishda ehtiyotkorlik va ongli yondashuv muhim hisoblanadi [García-Peñalvo, 2023].

Empatiyaning yetishmasligi sun'iy intellektdan foydalanishdagi asosiy muammolardan biridir. Sun'iy intellekt asosan ma'lumot berish va savollarga javob qaytarishga yo'naltirilgan bo'lib, insonlarga xos hissiy tushunish va hamdardlikni to'liq ifodalay olmaydi. Shu sababli, ma'lum bir fan bo'yicha qiynalayotgan yoki ruhiy qo'llab-quvvatlashga muhtoj bo'lgan talabalar uchun bu holat murakkablik tug'dirishi mumkin.

Ta'lim jarayonida samarali natijaga erishish uchun nafaqat bilim berish, balki boshqalarning his-tuyg'ularini tushunish va ularga mos munosabat bildirish ham muhim hisoblanadi. Sun'iy intellekt esa o'quvchilarga zarur bo'lgan psixologik yordam va ijtimoiy aloqani to'liq ta'minlay olmaydi. Bu esa talabalar bilan individual yaqinlikning yetishmasligiga olib keladi [Cotton, D. R. E., Cotton, P. A., & Shipway, J. R., 2023].

Empatiya o'quvchilar bilan mustahkam aloqa o'rnatishda muhim omil hisoblanadi. Uning yo'qligi talabalarni yetarlicha rag'batlantirmaslikka olib kelishi mumkin, bu esa ularning motivatsiyasi, darslarga qiziqishi va umumiy o'qish natijalariga salbiy ta'sir ko'rsatadi. Masalan, talaba biror mavzuni o'zlashtirishda qiynalayotgan bo'lsa, sun'iy intellekt to'g'ri ma'lumot berishi mumkin, lekin uni ruhlantirish yoki ilhomlantirish darajasida yordam bera olmaydi.

Shuningdek, har bir o'quvchining o'ziga xos ehtiyojlari va tajribalarini tushunish ham empatiyaning talab qiladi. Sun'iy intellekt esa bunday individual holatlarni chuqur anglab, mos ravishda yordam ko'rsatishda cheklangan bo'lishi mumkin. Masalan, o'quvchi o'rganishda muayyan qiyinchiliklarga ega bo'lsa, tizim buni to'liq anglamasligi va yetarli darajada qo'llab-quvvatlamasligi mumkin.

Bundan tashqari, sun'iy intellektdan ortiqcha foydalanish ayrim hollarda talabalarni mustaqil fikrlash va muammoni hal qilish ko'nikmalarini rivojlantirishdan chalg'itishi mumkin. Garchi u ko'plab mavzular bo'yicha ma'lumotlarga ega bo'lsada, barcha sohalarida chuqur bilimga ega bo'lmamasligi ehtimoli mavjud. Natijada ayrim hollarda noto'g'ri yoki to'liq bo'lmagan ma'lumotlar berilishi mumkin.

Yana bir muhim muammo – bilim doirasining cheklanganligidir. Bu holat noto'g'ri yoki yuzaki javoblar berilishiga olib kelib, talabalarining o'rganish jarayoniga salbiy ta'sir ko'rsatishi mumkin. Shuningdek, turli madaniy muhitlarni to'liq tushunmaslik natijasida ba'zan noo'rin yoki mos kelmaydigan javoblar ham yuzaga kelishi ehtimoli bor.

Umuman olganda, sun'iy intellekt foydali vosita bo'lsa-da, uning ayrim cheklovlari mavjud. Bu esa ta'lim jarayonida undan ongli va muvozanatli foydalanish zarurligini ko'rsatadi.

Xulosa. Tahlillar natijasida aniqlanishicha, sun'iy intellekt ta'lim jarayonini sezilarli darajada optimallashtirish imkoniyatiga ega. Biroq u o'qituvchi faoliyatini to'liq almashtira olmaydi, chunki pedagogik jarayonda insoniy muloqot, tarbiyaviy ta'sir va individual yondashuv muhim ahamiyatga ega. Shu sababli sun'iy intellektni ta'limda yordamchi vosita sifatida qo'llash maqsadga muvofiq hisoblanadi.

Xulosa qilib aytganda, sun'iy intellekt ta'lim tizimini rivojlantirish va bilim olish imkoniyatlarini kengaytirishda katta ahamiyatga ega. Biroq undan foydalanishda ehtiyotkorlik, axloqiy yondashuv va tenglikni ta'minlash muhimdir. Asosiy maqsad – ushbu texnologiyalar orqali barcha uchun samarali va adolatli ta'limni yo'lga qo'yishdir.

Sun'iy intellekt sohasidagi rivojlanishlar, ayniqsa rivojlanayotgan mamlakatlarda ta'lim tizimiga sezilarli ta'sir ko'rsatish salohiyatiga ega. Ushbu tadqiqotning asosiy maqsadi – sun'iy intellekt texnologiyalarining ta'lim sohasiga ta'sirini tahlil qilishdan iborat. Tadqiqotda turli manbalar, jumladan maqolalar, kitoblar, bloglar va boshqa yozma materiallar o'rganilib, tahlil qilingan. Natijalar shuni ko'rsatadiki, bu texnologiyalar talabalar bilimini oshirish va axborotga kirish imkoniyatlarini kengaytirishda muhim rol o'ynashi mumkin.

Shu bilan birga, texnologiyalardan foydalanishda ehtiyotkorlik zarur. Ularning afzalliklari bilan bir qatorda kamchiliklari va axloqiy jihatlari ham chuqur tahlil qilinishi kerak. Sun'iy intellekt ta'lim tizimini o'zgartirish imkoniyatiga ega bo'lsada, undan mas'uliyat bilan foydalanish muhim hisoblanadi.

Ijobiy jihatlarni maksimal darajada rivojlantirish bilan birga, salbiy ta'sirlarni kamaytirish zarur. Bunga ma'lumotlar maxfiyligi muammolari, texnologiyalarga teng kirish imkoniyatining yo'qligi va o'qituvchilarning yangi ko'nikmalarni o'zlashtirish zarurati kiradi.

Kelajakda bu yoʻnalishda yanada chuqurroq tadqiqotlar olib borish muhimdir. Bu orqali sunʼiy intellektning taʼlimga taʼsiri yanada aniqroq tushuniladi va undan samarali foydalanish yoʻllari ishlab chiqiladi.

Umuman olganda, asosiy maqsad – sunʼiy intellekt yordamida barcha uchun teng va samarali taʼlim imkoniyatlarini yaratishdir.

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