



Ilmiy-innovatsion metodik jurnal

METODIST

Scientific and Innovative Methodological Journal
Научно-инновационный методический журнал

2026-YIL 2(16)-SON



metodist.net

TAHRIRIYAT JAMOASI

Tahririyat kengashi raisi:

Abdusalom Umarov

Tahririyat kengashi raisining o‘rinbosari:

Elyor Saitov

Bosh muharrir:

Qunduzxon Husanboyeva

Bosh muharrir o‘rinbosari:

Namoz Rasulov

Mas‘ul kotib:

Nazokat Yusufjonova

Ilmiy muharrir:

Qozoqboy Yo‘ldoshev

Ilmiy muharrir o‘rinbosari:

G‘ofir Hamroyev

Tahririyat hay‘ati a‘zolari:

Valijon Qodirov
Dilshod Turdibayev
Saodat Qambarova
Mirzaaxmad Kurbanov
Jahongir Musayev
Konisbay Yusupov
Jumaboy Rahimov
Mutallib Hazratqulov
Mahfuza To‘ychiyeva
Jamoliddin Nurmuhhammadov

Texnik muharrirlar:

Bahrom O‘rolov
Temurxo‘ja Shodmanov

“**METODIST**” ilmiy-innovatsion metodik jurnali ta’limiy, ilmiy-innovatsion nashr bo‘lib, bir yilda 6 marta nashr etiladi. Tahririyatga kelgan maqolalar tahrir hay‘atining tavsiyasiga binoan jurnalda e’lon qilinadi. Nashr etilmagan maqolalar tahlil qilinmaydi. Tahririyat rozilgisiz chop etish taqiqlanadi.

EDITORIAL TEAM

Chair of the Editorial Board:

Abdusalom Umarov

Deputy Chair of the Editorial Board:

Elyor Saitov

Editor-in-Chief:

Qunduzkhon Husanboyeva

Deputy Editor-in-Chief:

Namoz Rasulov

Executive Secretary:

Nazokat Yusufjonova

Scientific Editor:

Qozoqboy Yoldoshev

Deputy Scientific Editor:

Gofir Hamroyev

Editorial Board Members:

Valijon Kodirov
Dilshod Turdibayev
Saodat Kambarova
Mirzaaxmad Kurbanov
Jahongir Musayev
Konisbay Yusupov
Jumaboy Rakhimov
Mutallib Hazratqulov
Mahfuza Toychiyeva
Jamoliddin Nurmuhhammadov

Technical Editors:

Bahrom Urolov
Temurkhoja Shodmanov

“**METODIST**” Scientific, Innovative and Methodological Journal is an educational, scientific and innovative periodical published six times a year. Manuscripts submitted to the Editorial Office are published in the Journal upon the recommendation of the Editorial Board. Unpublished manuscripts are not reviewed or returned. Reproduction or republication of materials from the Journal without the permission of the Editorial Office is prohibited.

РЕДАКЦИОННАЯ КОЛЛЕГИЯ

Председатель редакционного совета:

Абдусалом Умаров

Заместитель председателя редакционного совета:

Элёр Сaitов

Главный редактор:

Кундузхон Хусанбаева

Заместитель главного редактора:

Намоз Расулов

Ответственный секретарь:

Назokat Юсуфджонова

Научный редактор:

Казакбой Йулдашев

Заместитель научного редактора:

Гофир Хамраев

Члены редакционной коллегии:

Валижон Кадыров
Дилшод Турдыбаев
Саодат Камбарова
Мирзаахмад Курбанов
Жахонгир Мусаев
Конисбай Юсупов
Жумабой Рахимов
Муталлиб Хазраткулов
Махфуза Туйчиева
Жамолиддин Нурмухаммадов

Технические редакторы:

Бахром Уролов
Шодманов Темурхужа

Научно-инновационный методический журнал «**METODIST**» является образовательным, научно-инновационным периодическим изданием и выходит 6 раз в год. Статьи, поступившие в редакцию, публикуются в журнале по рекомендации редакционной коллегии. Неопубликованные статьи не рецензируются и не возвращаются. Перепечатка материалов журнала без разрешения редакции запрещается.

MUNDARIJA • TABLE OF CONTENTS • ОГЛАВЛЕНИЕ

BOSH MUHARRIR MINBARI

EDITORIAL BOARD

ТРИБУНА ГЛАВНОГО РЕДАКТОРА

<i>Qundukzxon Khusanboyeva</i> . Poetry: the sustenance of the human spirit	3
---	---

BOSHLANG'ICH TA'LIM – POYDEVOR

PRIMARY EDUCATION – THE FOUNDATION

НАЧАЛЬНОЕ ОБРАЗОВАНИЕ – ФУНДАМЕНТ

<i>Mutallib Hazratqulov</i> . Mariya Montessorining "Koinot ta'limi" asarida hayot va tabiatga oid muammolar yechimi	18
--	----

ADABIYOT O'QITISH METODIKASI

LITERATURE TEACHING METHODOLOGY

МЕТОДИКА ПРЕПОДАВАНИЯ ЛИТЕРАТУРЫ

<i>Исламбек Юсупов</i> . Развитие мыслительной компетенции учащихся на основе интерактивного подхода	22
<i>Xurshida Hazratqulova</i> . Raqamli ta'lim muhitida adabiy asarlarni o'qitish metodikasini takomillashtirish	29
<i>Nigoraxon Saydaxmedova</i> . Inklyuziv va integratsiyalashgan ta'limda Said Ahmad va Anton Chexov hikoyalari orqali tinglab tushunish ko'nikmasini rivojlantirish	37

PEDAGOGIKA ILMI TA'LIM AMALIYOTIGA

PEDAGOGICAL SCIENCE TO EDUCATIONAL PRACTICE

ОТ ПЕДАГОГИЧЕСКОЙ НАУКИ К ОБРАЗОВАТЕЛЬНОЙ ПРАКТИКЕ

<i>Zebo Usmanova</i> . Mediamahsulotlar yordamida o'smir yoshdagi o'quvchilarda faol fuqarolik kompetensiyasini shakllantirish – ijtimoiy-pedagogik zaruriyat	44
---	----

ADABIYOTSHUNOSLIK ILMI ADABIY TA'LIM AMALIYOTIGA

LITERARY STUDIES TO THE PRACTICE OF LITERARY EDUCATION

ЛИТЕРАТУРНЫЕ ИССЛЕДОВАНИЯ И ПРАКТИКА ЛИТЕРАТУРНОГО ОБРАЗОВАНИЯ

<i>Obidakhan Fayzullayeva</i> . Representation of allegorical images in lyric cycles	49
<i>Muzaffar Mamatqulov</i> . "Bahrom va Gulandom" dostonida mifologik obrazlarning talqini	60
<i>Surayyo Saatova, Oltinoy Tolipova</i> . O'zbek she'riyatida milliy urf-odat va marosimlarning lingvomadaniy talqini (S. Sayyid va M. Karimova ijodi misolida)	71
<i>Zulfizar Zohidova</i> . Abdulla Qodiriy romanlarida ijtimoiy-siyosiy g'oyalar tahlili	78

OLIY TA'LIM AMALIYOTI

HIGHER EDUCATION PRACTICE

ПРАКТИКА ВЫСШЕГО ОБРАЗОВАНИЯ

<i>Nargiza Musulmanova</i> . Talabalar nutqiy savodxonligini mavjud elektron ta'minotlar asosida o'quv jarayoniga integratsiya qilish	84
<i>Sharobidin Hasanov</i> . Badiiy asar tahliliga analitik yondashuvning nazariy va metodik asoslari	92
<i>Anvar Abduqayumov, Dilshod Turdibayev</i> . Raqamli ta'lim muhitida talabalarning mustaqil ta'lim faoliyatini tashkil qilish metodikasi	101

BOSH MUHARRIR MINBARI
EDITORIAL BOARD
ТРИБУНА ГЛАВНОГО РЕДАКТОРА

POETRY: THE SUSTENANCE OF THE HUMAN SPIRIT

Qunduzkhon Khusanboyeva.

ORCID: 0000-0002-4125-9049.

Doctor of Pedagogical Sciences, Professor.

Department of Uzbek Language and Literature, Faculty of History and Philology,

Tashkent University of Applied Sciences.

Tashkent, Uzbekistan.

Email: qunduz56@gmail.com

Abstract. This article is devoted to an analysis of the works of Sirajiddin Rauf¹, a prominent representative of contemporary Uzbek poetry. It discusses the human being and the emotions inherent in him; civic duty; the image of the homeland in the poet's works and the feeling of love for it; and the distinctive features of his imagery. S. Rauf is a poet writing in every direction of poetry. Alongside poems in syllabic metre, he has achieved notable success as a writer who has tested himself in creating narrative poems, sonnets, rubaiyat, and tuyuks. What follows considers an artistic analysis of the poet's works and their effect upon the reader's spirit and the cultivation of spiritual health.

Keywords: the humble heart; Lawh ul-Mahfuz; samum; Salsabil; sonnet; syllabic metre; rubai; tuyuk; quatrain; abandoned; heart; spiritual health; spiritual wholeness; critic; literary scholar; scholarly-philological analysis.

SHE'R INSON RUHINING OZUQASI

Qunduzxon Husanboyeva.

ORCID: 0000-0002-4125-9049.

Pedagogika fanlari doktori, professor.

O'zbek tili va adabiyoti kafedrasi, Tarix va filologiya fakulteti,

Toshkent Amaliy fanlar universiteti.

Toshkent, O'zbekiston.

Elektron pochta: qunduz56@gmail.com

Annotatsiya. O'zbek zamonaviy she'riyatining taniqli vakili Sirojiddin Rauf² bitiklari tahliliga bag'ishlangan ushbu maqolada ijodkorning inson va unga xos bo'lgan tuyg'ular, fuqarolik burchi, asarlaridagi vatan timsoli hamda unga bo'lgan muhabbat hissi, tasvirdagi o'ziga xosliklar borasida so'z yuritiladi.

¹ Sirojiddin Rauf (Sirojiddin Raupov) was born in Qarshi on 26 June 1967. In 1992 he graduated from the Faculty of Journalism at the National University of Uzbekistan and in 2002 from the Tashkent State University of Law. In 2002 he was awarded the "Shuhrat" Medal. He is the editor-in-chief of the journals "Sharq yulduzi" and "Zvezda vostoka".

² Sirojiddin Rauf (Sirojiddin Raupov) 1967 yil 26 iyunda Qarshi shahrida tug'ilgan. 1992 yilda O'zMU jurnalistika fakultetini, 2002 yilda ToshDYUUni tamomlagan. Sirojiddin Rauf 2002 yilda "Shuhrat" medali bilan taqdirlangan. Shoir "Sharq yulduzi" va "Zvezda Vostoka" jurnallarining bosh muharriri.

S. Rauf she'riyatning barcha yo'nalishlarida qalam tebratayotgan shoir. U barmoq vaznida she'rlar bilan bir qatorda dostonlar, sonetlar, ruboiy va tuyuqlar yaratish misolida ham o'zini sinab ko'rgan ijodkor sifatida ma'lum muvaffaqiyatlarga erishgan. Quyida shoir asarlarining badiiy tahlili, ularning kitobxon ruhiyatiga, ma'naviyatining sog'lomlashuviga ko'rsatgan ta'siri borasida so'z yuritiladi.

Kalit so'zlar: miskin ko'ngil, Lavhul-mahfuz, samum, salsabil, sonet, barmoq vazni, ruboiy, tuyuq, to'rtlik, sabil, ko'ngil, sog'lom ma'naviyat, ruhiy to'kislik, tanqidchi, adabiyotshunos, ilmiy-filologik tahlil.

СТИХОТВОРЕНИЕ — ПИЩА ДЛЯ ДУШИ ЧЕЛОВЕКА

Кундузхон Хусанбоева.

ORCID: 0000-0002-4125-9049

Доктор педагогических наук, профессор

Кафедра узбекского языка и литературы, факультет истории и филологии,

Ташкентский университет Прикладных наук

Ташкент, Узбекистан

E-mail: gunduz56@gmail.com

Аннотация. Данная статья посвящена анализу творчества Сироджиддина Рауфа³, известного представителя современной узбекской поэзии. В ней рассматриваются чувства творца, его гражданский долг, образ родины в его произведениях и чувство любви к ней, а также особенности этого образа.

С. Рауф – поэт, работавший во всех областях поэзии. Он достиг определённых успехов как творческая личность, которая на собственном примере создавала эпосы, сонеты, рубаи и туюки. Ниже представлен художественный анализ произведений поэта, их влияние на душевное состояние поэта и восстановление его духовности.

Ключевые слова: бедное сердце, Лавхуль-махфуз, самум, сальсабиль, сонет, рубаи, туюк, четверостишие, сабиль, сердце, здоровая духовность, духовное самосовершенствование, критик, литературный критик, научно-филологический анализ.

Introduction. Over the last thirty to thirty-five years, literary criticism has said a great deal about the distinctive features of Uzbek literature of the independence period and about its study. Specialists have expressed their views, and the process continues. Every time and place has its own social requirements and way of life. These features are clearly manifested in the poetry of a given period. That is, every writer works with the pen within the conditions of the environment and age in which he or she lives. Literary scholar U. Hamdam characterizes the attempt, in the poetry of the independence period, to observe and portray the human psyche from diverse perspectives as follows: "Over the past ten to fifteen years, the poet has withdrawn his gaze from without – from the world-changing events occurring around him – and turned it toward his humble heart, setting about 'translating' it" [1].

³ Сиражиддин Рауф (Сиражиддин Раупов) родился 26 июня 1967 года в городе Карши. В 1992 году окончил факультет журналистики Национального университета Узбекистана, а в 2002 году – Ташкентский государственный университет журналистики. В 2002 году Сироджиддин Рауф был награжден медалью "Шухрат". Поэт является главным редактором журналов "Шарк юлдузи" и "Звезда Востока".

Poets of the independence years differ from writers of other times through the distinctiveness of their portrayal of feeling. The work of Sirajiddin Rauf, a renowned poet and representative of this period's literature, is likewise poetry that calls for a distinctive kind of inquiry, analysis, and response. As the reader enters the substance of poems included in such collections as "The Weeping Moon", "The blue dom", "You are needed by me", "Suspended infinity", and "I am a citizen", he or she sees, beneath the works, an individual personality characteristic of their author, as well as scenes bound up with the depiction of inner life.

Analysis. Professor Q. Yuldoshev writes: "*To know a person, to discern the experiences of the heart, to comprehend the disturbances occurring in the psyche is an exceedingly difficult process. A genuine artist assumes the responsibility of drawing scenes of such extremely intricate and incomprehensible inner states in a manner capable of affecting the feelings of another person as well*" [Yuldoshev, 2024, p. 29]. Sirajiddin Rauf's poetry is precisely such a phenomenon: it can lead the reader after it, affect the reader's feelings and worldview, make every reader more alert, and serve the health of the spirit. To substantiate this idea, to discern the poet's inner experiences, and to understand the qualities characteristic of his personality, it is appropriate to analyze his poem "*Autobiography*" [S. Rauf, 2017, pp. 104–105]. This approach is a key to discovering the artist as a person and entering the essence of his poetry. At the same time, it encourages the reader to look at his or her own personality from outside, compare the self with the poem's protagonist, and nurture his or her own inner life.

The more fully and deeply a reader knows the poet as an individual, the better the reader begins to understand the poet's works. The reader feels his experiences, grasps his "I," and makes discoveries accordingly. Sometimes a poem is simply read through; often, reading brings a person a certain pleasure. Yet when the poem, its lines, and its words are subjected to analysis and their essence is entered, the pleasure to be felt increases twofold. From this analysis and these discoveries, a sense of wonder rises in the spirit. The pleasure and wonder thus felt have a positive effect on the reader's spiritual maturation. Indeed, perhaps one reads poetry precisely in pursuit of this pleasure. The comparatively long "Autobiography", with its portrayal of inward feelings, thoughts, and anguish; its expression of philosophical reflection; and its petitions to the Creator, is a distinctive writing that reveals the person who possesses it:

*In this abode, I too stand as a tree,
Where countless roads and footsteps intertwine.
Some bend my branches, smiling in delight,
While others hurry, palms brimmed full with water; toward mine!*

This poem, which begins with these lines, reflects the fact that human life consists of diverse passages and experiences. In likening himself to a tree, the protagonist sees, in the life of a tree amid nature, the course of a human life. Not only poets but all people differ from one another according to the sharpness of their gaze, the breadth and richness of their worldview, and the degree of health and purity of their spirituality. For this reason, every poet may see a single situation, event, or person from different perspectives and portray it differently; this is natural. It may be said that Sirajiddin's vision of human destiny in the symbol of a tree and his depiction of life by analogy with it are the product of the author's distinctive gaze. One of the poem's later stanzas reads:

*The tempests barred the breath of gentle breeze,
As season ceaseless hunted after season.
Within spring's warm embrace I grew with ease,
Yet winter's wrath kept breaking me, unceasing.*

These lines emphasize that the life of every person or creator always passes through struggles. Those who work with words, poets especially, possess exceptionally delicate and sensitive hearts. They place the feelings that pass through their hearts in the depths of their lines.

In this poem, as the poet reflects like any person who submits to destiny, he portrays a truth that a person of thought must acknowledge: "*The tempests barred the breath of gentle breeze*". In society as in nature, life always consists of struggle. From birth until death, a human being lives struggling with problems. Death alone can bring this struggle to its end. The state depicted in the example of a tree – the course of life – is a reflection of human destiny.

The breeze and the tempest in the first line are natural phenomena: one possesses delicacy, the other power, and both have been commanded to exist. They have been ordained to struggle with one another in their lives. In nature each has its place and task. So too do the seasons follow what has been ordained for them: they live in ceaseless pursuit of one another. The connection between these two lines is that, just as the succession of seasons in nature is true, so is the struggle of breeze and tempest. Each has its particular effect on the life of a tree. However strong one may be, it cannot destroy the other; nature contains no such command or law. At the same time, the tree may benefit from one and suffer from the other. Relations among people in society are similar to this to some degree.

The next two lines of the stanza are directly connected with human destiny – the fate of the poem's protagonist: "*As season ceaseless hunted after season. Within spring's warm embrace I grew with ease*". Human destiny, too, proceeds according to what has been written in one's fate. In human life there are things that must occur, things written in one's destiny. No one and nothing can alter them. This is an autobiography: a plain-language expression of a state and event, of human fate. The tree's growing slowly in the embrace of spring is related to human life in that among all created beings, the human child grows to maturity most slowly and is an extraordinarily delicate creature. The trials of life pursue it continually: someone rejoices in bending its branches; someone else hastens toward it with hands cupped with water. The human child, including the poem's protagonist, continually grows strong through the trials of life. This is at once a natural and a social condition. The next lines translating the inner state, the personal "I," are:

*No wonder if a puddle roars like a river,
If I turn pale in spring, yet bloom in autumn's glow.
Be it for good or ill – I must endure whatever
As written in al-Lawḥ al-Mahfūz long ago⁴.*

That a puddle does not roar like a river, and that a tree does not yellow in spring, are golden rules of nature. Likewise, a tree cannot bloom in autumn. Yet the words spoken directly in the tree's voice – "If I yellow in spring and bloom in autumn" – give the stanza a special meaning as a sentence reflecting the personal "I". The difference between the destiny of a tree and that of a human being appears in this line. Contrary to the laws of nature, the beginning – the spring. – of a human life may be yellow, that is, marked by loss and hardship. In autumn – the second half of life – life may, however, grant that person joy, abundance, and prosperity. It is also a fact of life that a servant may be rewarded "in autumn" for the good deeds performed over a lifetime. There are a number of truths every person, poets included, must acknowledge: "...we must behold / Whatever is inscribed upon the Preserved Tablet." The contrasting truths in this stanza portray what the author has discovered and understood in his own life. Only people of sharp vision and independent thought reflect upon their lives, experiences, and the causes of outcomes. They weigh their views and conclusions. As the poet renders his own condition, he invites the reader, too, to think about the truths of life.

⁴ Lawḥ al-Mahfūz (the Preserved Tablet) is the safeguarded record in which God has written the destinies of the universe and His servants and all events that will take place. In religious sources, it is one of the fundamentals of belief concerning the unseen world.

⁵ Salsabil (Arabic: Salsabil) is a spring in Paradise mentioned in the Qur'an (76:18).

One of the poem's later quatrains reads: "The samums of envy blew with malice; / My flourishing buds were left abandoned. / No, I do not envy the waves of the river; / One sip of your water is enough for me, O Salsabil!" In these lines, when hardship befalls any grown man – when he yellows in spring, as such things often occur in the merciless world of life – and his "flourishing buds" are left forsaken, unattended, the poet reflects, through the image of a tree, how important the feeling called patience is to human life⁶.

For a tree, not envying "the waves of the river" in the third line of the stanza is an ordinary and natural condition. At first sight this may appear to be the admission of one who has fallen into spiritual despondency. In truth, the line carries submission. Not envying "the waves of the river" and not asking the Creator for them is also a sign of a human being's obedience to destiny: to force oneself beyond one's strength and capacity is not the conduct of a person who knows himself. The tree's endurance is a lesson for humankind. In the next line, "One sip of your water is enough for me, O Salsabil!", one can perceive both a great wish and an expression of submission and patience, as well as the form of reward. Patience and steadfastness are among the highest virtues God grants to His servants, and a reward has been ordained for them. The reward is in Paradise: in partaking of the waters of the river of Salsabil. These wishes of the poet as a Muslim are a symbol of his spiritual elevation. For a puddle that does not envy the river's waves, the water of Salsabil is not all that important. Yet for the protagonist likened to a tree, a drop of the river of Paradise – a mere handful of water giving strength to overcome life's hardships—means that Someone who hurries toward him with love, attention, and faithfulness is profoundly important.

The sense of confidence contained in the meaning of the final lines of "Autobiography" reveals a lofty virtue characteristic of the poet's person and nature:

*I have tasted the hardship of blessed tidings;
Praise be, tremor and quivering are within my being:
With my roots and leaves, unceasingly,
Rustling,
I utter
Tasbih
Every moment!*

It is evident that "Autobiography," from the pen of S. Rauf, is a writing in which a person of strong will has "translated" his own heart and personality for the admirer. Let us attend to the first line of the quatrain: "I have tasted the hardship of blessed tidings." Entering into the substance of the words, one finds the meaning of having endured the difficulty, the pain, of pleasant and happy news. What hardship or difficulty can good tidings contain? On reflection, one sees that in life, even some good deeds performed for nature or for a human being may be followed by a world of problems. Beneath this line and its statement are certain truths known only to the author himself. Were this not so, these lines would not have been placed in the author's heart and he would not have written them.

The distinctiveness of the poem's form also draws attention. In it, the four words set on separate lines – "Rustling / I utter / Tasbih / Every moment" – continue the line spoken in the tree's voice: "With my roots and leaves, unceasingly." They have their own wisdom. Their placement on separate lines shows the significance each has not only for the tree but also for the servant of God. Roots and leaves are, after all, evidence of any tree's life. For these two sacred aspects, the tree's offering of tasbih – praise and glorification – to God at every moment is the basis of its existence. If the tasbih is carried into human life and received in the voice of the protagonist symbolized by

⁶ Samum (Arabic: a hot wind) is a powerful, dry, sandstorm-bearing hot wind of the deserts of the Arabian Peninsula and North Africa.

the tree, his intention becomes clear: to roam the gardens of Paradise and partake of the waters of the river of Salsabil. Living with such intentions is a truth that becomes the basis for enduring all the games of life. It is the portrayal of the essence and being of the poet's personality – the rendering of his inner state, a description of the qualities of his person.

In the work of S. Rauf, too, there are many poems reflecting the experiences of the heart, the greatness of the feeling called love that has taken up residence there, and the anguish of a lover's heart caught in the force of that feeling. D. Turaev and I. Ganiev advance the following view regarding Rauf's work: "Though the language, form, style, artistic-imagistic means, and expressive devices in his poems are complex, the harmony and philosophy of life in them are exceedingly deep, varied, and unique. They are easy to read, but only an intelligent reader can discern the essence in their layers of meaning. These poems demand from the reader extensive enlightenment and creative reflection" [6]. Every artist leads the reader upward to the artist's own level.

On reflection, one may understand that poets, with their refined sensibility and delicate hearts, are very close to lovers. Perhaps they themselves are lovers of God and all His creations. Thus they understand the condition of lovers from within and feel their emotions. Perhaps this is why writings connected with the figures of love, the lover, and the beloved, and with their emotions, are abundant in poetry. Perhaps they express their love in this way because they have been favored with God's special gaze... In any case, as in the poetry of all poets, this theme takes on particular significance in Sirajiddin's work. It draws every reader inclined toward the artistic word, for people always thirst for positive feeling and nourishment for the heart. The celebration of divine love and the expression of human feeling bring glad tidings to the mood, life, and activity of both poet and reader. In this ugly world, hearts thirsty for a flash of beauty and grace become helpers to one another: one writes, the other reads.

In this sense, it may be said that S. Rauf's poem beginning "*My heart, the jewel of my being, my heart*" has its own effect upon the reader's inner world [S. Rauf, 2024, p. 69]. Although the images of Heart and Spirit in the poem's first quatrain are synonymous as words, the poet assigns each a separate burden:

*My heart – the precious essence of my soul,
Were you there when I was shaped from clay?
Through you I came to know life's sacred whole;
Were you the song that drew my soul away?*

It is known that the human being consists of the unity of body, consciousness, and spirit (heart, soul). Body and consciousness are created; spirit is breathed into the person. Spirit – the heart – is God's breath within the human being. Therefore it is the jewel, the priceless possession, of the body. Even consciousness, the intellect, is obliged to reckon with it. When a person's clay was kneaded – that is, when the body of Adam was created – there was no spirit within it. The truth portrayed in the poem is that after the spirit entered the body, the human being began to see the beauties of the world, distinguish them, and taste the pleasures of life. If we understand the word "carried along" in the last line in its direct sense, the spirit was "made to follow." According to tradition, when the spirit obstinately refused to enter the human body, it was gently led in by melody. Following the melody, it entered the body of Adam. Perhaps this is also why the human spirit is drawn to another beauty – melody – and is a companion to art. The Heart (spirit) is therefore an inner world inclined to all the beauties of the world, to words, melody, and a whole universe of other graces and virtues. Only people of the heart discern the beauties of life and the miracles and mercies of the Creator; they partake of them. They are moved by words and take pleasure in them. Let us read the second stanza of this poem, itself a product of the power called the word:

My heart, a heart that Heaven might acclaim,

*Yet Eve sought Paradise on earthly ground.
My road has led where Love and destiny became;
In my own soul, I am Adam – exiled and bound.*

These lines portray the condition and situation of the lover's heart through the image of Adam, who was expelled from Paradise because of his love for Eve. Had our great forefather Adam not loved Mother Eve, he would not have followed her word, and neither of them would have been expelled from Paradise. The lover whose path "joins the abode of love" is also among the exiled. He is Adam's descendant. This analogy contains the truth that every loving heart entrusts its faith and will to the hand of the beloved. This is the culmination of the blessing called love, the rank of being a lover. If it is not so, it is not love, and the lover is not a lover.

*My heart, though wounded, yearns for love once more;
Heaven-born, yet destined for the earth below.
My tongue is torn your glory to explore;
Ten thousand voices sing the tales they know.*

In these lines, the epithets "wounded" (hurt, plunged into grief) and "yearning for love" are joined to the heart. Because of love and the beloved's indifference, the lover's heart has become acquainted with pain and anguish. Yet it still yearns for love. For every lover, love is beautiful in its pains, precious in its anguish, and separation sweeter than union. Once the heart was celestial, that is, it belonged to God. Its dwelling-place was Paradise together with Adam. As it lives in Adam's body and is overcome by love, it has "become a dweller of the earth" through love—it has descended to earth. From Adam until today, every lover sings in his or her own way of the heart and the feelings connected with it: love, union, and the pains of separation. Divine love is a feeling of such immeasurable depth that a servant cannot learn it to the end. The tongue is powerless and words are poor when it comes to describing it fittingly.

The more you discover and master this knowledge – God's knowledge, the content of the mysteries of the heart, His possession within a person – the less you are satisfied. The more you drink of this knowledge, the richer you become spiritually. The richer you become, the more you long for it. This is the truth discovered by the sages of eternity:

*My heart, eternal lamp through time untold,
Your radiance outshines the dawn's first light.
Love is the highest wisdom mortals hold;
I live in love – my life's supreme delight.*

With these lines the poet also invites his reader to think. A reader can merely read any poem and pass on. But if the reader enters the essence of the words and follows the poet's insight, he or she feels a universe of pleasure in the spirit and senses spiritual purification. A heart that has found pleasure in words and poetry wishes to feel that sensation again and again. In this way a person gradually becomes spiritually healthy and, accompanied by virtues, knowingly or unknowingly rises toward spiritual wholeness and perfection. For this, perhaps, is the task of the poet, poetry, and the word...

S. Rauf has a poem called "The Nightingale's Call" that fills anyone who reads it with wonder [S. Rauf, 2024, p. 6]. It resembles a tale of love. As in classical works, the Lover is the nightingale and the Beloved is the flower. The lover's anguish in hope of union and the beloved's coyness bring softness to the reader's heart and a sincere, warm smile to the lips. With such delicate words poets become the cause of readers' seeing beauty, taking delight in it, and rising spiritually:

*A lover, I dwell in the prayer of your soul;
Restless and yearning, by your side I remain.
Yet you are a bud that refuses to unfold,
Nor scatter your fragrance across the plain.*

A flower will surely open one day; this is natural. But the lover is impatient. To him it seems as if the flower will never open, and he continues to feel as though he is "burning in vain." He wants to know sooner the truth – the Flower's answer to his own love. He is a lover, and he is impatient. In hope of union, he repeatedly asks: "Why do you prolong coyness and separation, why do you not hasten? / Why do you not part your ruby lips?" Consider the delicacy of these lines. The portrayal, spoken from impatience, of a natural phenomenon not yet ripe for opening as "coyness and separation," and the comparison of the still-unopened red petals that have emerged from the bud to ruby lips, are products of the poet's talent. From this silence and these coquetties, the lover's heart is full of anxiety: "Tell me, will this garden not turn to autumn?" The flower's opening, its granting favor to the lover, and its spreading fragrance around it are its positive answer to the Nightingale's love. The nightingale is intoxicated by this fragrance; its life fills with joy and its tears are wiped away.

There is also a certain variation in this poem's form: its final two stanzas have three lines. Such changes of form occur frequently in Sirajiddin's poetry:

*Do streams forever murmur as they glide?
Can beauty such as yours outlive all time,
And must my yearning haunt me all my life?*

Of course, beauty is eternal for the beloved and longing for the lover. This is the basis of every love. If it were not so, the feeling would not be so sacred and everlasting; it would not be sung from work to work and from century to century. The celebration of love appears in every poet's work in its own way. To be a lover is pain and suffering. Perhaps those pains made them poets... In the view of S. Rauf, poets are in fact ordinary people. Only, when they come into the world, "my Creator has made the poet's heart a gift." With this gift the distinctiveness of poets is noted: their hearts have been commanded to praise love, see beauty, and guide others toward it as well. When readers read them, they too are affected no less than the poet and, knowingly or unknowingly, rise step by step toward the poet's level.

The following poem, dedicated to the praise of love and loving and beginning with the line "I wait in longing for your resolve," likewise gives delight to the reader's inner world through the force of its effect:

*I wait, devoted to your will alone,
And drive vain doubts that cloud my restless mind.
Perhaps, before your eyes this very hour,
I'm but a flute whose mournful voice you cannot find.*

*Do not let time be squandered into air;
Let not a single moment fade in vain.
Show mercy now, and reach your gentle hand,
My precious one, whose ruby lips remain.*

*The frost of absence chills me without grace;
I long to feel the warmth of every breath.
If questions rise and torment fills your soul,
I'll place my heart into your palm beneath.*

[S. Rauf, 2024, p. 54]

The true Beloved must be able to read the lover's heart. For this, she too must be acquainted with love of the lover's own degree. Only when the thoughts and views of the lover and beloved are proportionate do they become a pair—true lovers. One does not wish to break these lines into smaller parts. In their wholeness they fill the reader with wonder. That wonder raises the reader to

spiritual heights, increases the feeling of love for life, frees one from the cares of the world, and urges one not to leave the world of words or lose the pleasures received from words.

The poem's final line – "I cast my heart into your palm!..." – portrays both the victory and defeat of the lover's heart. In truth, there is neither victor nor vanquished in love. Yet through this conduct the protagonist of the poem becomes worthy of the beloved's favor and mercy. This is his victory. When the lover entrusts his heart to the beloved's will, he gives all his faith and will into the beloved's hands; this is his defeat. Both conditions serve union. It would not be fitting to call this state the beloved's victory either. This union is equally dear and precious to lover and beloved, and no more.

The poem "Questioning" [S. Rauf, 2024, p. 55], given below, is another writing that draws the attention of hearts familiar with poetry. On reading it, every reader is compelled to think. As the author himself answers the poem's rhetorical question – "Are you happy?" – both the question and the answers encourage the reader to observe the self. The poet appears to ask the question first of himself, as though scrutinizing his own life and destiny. This is a natural process for human beings. The answer may be different for everyone, and happiness itself is a relative concept. Each person answers it from the standpoint of the breadth or narrowness of his or her worldview, level of attainment, and degree of spiritual richness:

*Are you happy? Tell me, are you so?
Your presence fades like ripples on the stream.
You've built the gallows where you hang alone;
You cannot flee yourself, however you dream.*

Anyone who reads these lines falls into thought. From one perspective, birth and existence in the world itself seem to be a happiness; therefore a servant ought to offer thanks and praise to God. For a person of thought, however, this is not enough. If you have come into the world, make your existence known; leave something of yourself behind. Again, this comes down to personality. What does each person leave of himself or herself in this bright world: "...your existence is like a trace upon water," "You are a gallows erected for yourself; / You cannot live without loathing yourself"? On reflection, not only the lyrical protagonist but every person fears merely living, fears being average. The phrase "trace upon water" expresses a person's place in this life. Its logic frightens the reader and compels reflection. It urges constant supervision of oneself – of one's thoughts, actions, and conduct. These lines of the stanza contain the wisdom of a world of trial.

"If servitude is alien to your nature, / Your life in the impermanent world is ruin." In this transient world, "You sorrow, lonely and wandering, / Your broken rib aches and aches!..." The author is a person of thought. Everyone who thinks interrogates life and the environment in which he or she lives, takes account of each day and of one's conduct. Such a person knows that deeds will be called to account and therefore cannot help thinking. With the questions he poses, the problems he raises, and the answers he gives them, the author also compels the admirer to think. What does the brokenness in the line "Your broken rib aches and aches!..." express? Why does it ache so? O human being, created from the missing place of your rib, why do you sorrow lonely and wandering? What relation can this condition have to Adam, whose nature finds servitude alien? When a reader expands these questions and asks them of the self, he or she remains surrounded by life's problems and searches for its truths. Everyone answers these questions in his or her own way. Thus the reader also gradually becomes a person of thought.

Quatrains in the work of the poet Sirajiddin Rauf gain particular significance through the embodiment of a Rumi-like spirit and a Khayyam-like sensibility. A person without such feelings in the inner world cannot write in such a spirit. To me, only those poems in which poets celebrate divine and human love continue to seem sincere. Whether that love is directed toward God, the beloved, a mother, the homeland, or something else is unimportant. Love itself is important, and its celebration is valuable. For the dwelling place of love is the Heart. There is no falsehood in the

heart. If falsehood is mixed into it, the word cannot find a place in another heart; it cannot stir another heart. A word unable to arouse excitement and wonder remains unread, or, if read, has no effect. The confession and wonder in one of S. Rauf's quatrains deserve attention [S. Rauf, 2024, p. 124]:

*Is this love – to cherish but a spark of flame,
That burns in winter's fiercest frost the same?
At times it breathes new life into my lifeless frame;
At times it leaves me weary of life's game.*

The feeling called love has neither a definition nor a rule. No one can explain to anyone what it is. Each person feels and experiences it differently. The poet's depiction of love is as above: a glowing ember. On the surface, everything seems clear; every line is evident. Yet there is something mysterious in the lines, some magnetism. They draw the reader in and compel memorization. If cherishing an ember is called love, then its burning, its giving life, and its making one weary of life are natural. Loving fire is not for everyone. God deems it fitting only for His chosen servants. Let us read the next quatrain:

*A lover knows the torments Hell can send;
Like blazing fire, they haunt both dream and day.
By day, love without union burns the heart;
By night, the sun of hope still lights the way*

[S. Rauf, 2024, p. 115]

Yes, everyone defines the feeling of love in his or her own way. Is union important to the lover, or are the moments of separation bound up with the hope of tomorrow's union? For some lovers, separation is sweeter than union. For others, the dream of union gives delight. It is clear from these lines that for certain lovers, the path to union and its hope are sweeter. Lovers pass their nights until dawn with this hope.

*To meet becomes us – for the sake of love;
To smile becomes us – for the sake of love.
Though pale with longing, drinking clotted pain,
To die becomes us – for the sake of love.*

[S. Rauf, 2024, p. 109]

Many such fiery lines can be encountered in S. Rauf's poetry and enjoyed in the reading. To give pleasure to the reader's spirit, to draw the reader away from daily worries and urge a gaze into the heart, and to place in the spirit a feeling for life – this is the duty poets knowingly or unknowingly take upon themselves. Sirajiddin is among the writers who fulfill this duty with all their heart through a number of poetic collections.

A poet familiar with the feeling of love and affection also attempts to draw the picture of separation in words. In the poem beginning "You left" [S. Rauf, 2017, p. 29], he writes:

*You left –
No light could I discover, bright as the nightingale's eye,
To kindle the dark chamber of my heart*

The poem presents the lover's state when the beloved has left, amid the torment of parting and separation, in couplet-like units throughout. The truth behind this comparison is rarity. The portrayal of the lover left in separation requires even a hair's breadth of light for the darkness of the heart. A radiance like a nightingale's eye is rare – the nightingale itself is a rare bird. Can there even be speech of its eye? Has any servant truly seen it? The nightingale is also a lover. For another lover, its eye may become a source of light, and this can occur only in poetry. But it is absent.

Again:

*You left –
Loneliness did not swallow me whole;*

It hid itself within my breast

The basis of being without you is loneliness. The lover may be surrounded by people, yet lovers are always lonely. Loneliness never leaves the lover, because union is a moment and separation is eternal. It is a feeling condemned to live forever in the lover's heart.

You left –

Its arid tongues pierce me like needles;

At last, remorse drinks deep of my soul.

What is the source of regret in the lover's heart? Could he not have prevented the beloved from leaving, could he not have remained in the torment of separation? No. For in destiny, separation is more plentiful than union. However much he regrets it, in love it is not union but separation, thirst for union, and the longing to behold the beloved that prevail. Regret, too, is a feeling. Its portrayal in the poem is distinctive: "With parched tongues stabbing like awls," it "drinks the lover's life away." This is a depiction of the eternal condition of lovers.

The confession in the next stanza is connected with the beloved's return. The lover, sinking "to the depths of imagination," was saved from "certain death" and, in his excitement, did not have time to utter the word "thank goodness" a second time. As the reader encounters the depiction of the lover's condition, he or she marvels at the poet's mastery and the expression of feeling and state, and feels gratitude in the spirit for the pleasures received from words.

Creative people are always searching. Like everyone else, S. Rauf appears to have tested himself in various literary genres. His poems written in the ghazal form, his works composed as tuyuks through the device of antithesis in artistic depiction, his sonnets, and his narrative poems are the product of these searches. S. Rauf's narrative poem "*Vido*" ("Farewell") may in its content be called a philosophy of life [S. Rauf, 2024, pp. 130–148]. The author has taken as its epigraph the maxim, "Unless you lose something, you cannot find it!" The epigraph has both divine and worldly meaning. Its worldly truth is that if a person wishes to attain something greater in the course of life, or asks the Creator with particular intensity for something considered necessary, that person will surely sacrifice something to obtain it. Without this, life is impossible. At times people understand this; at times they let it pass without understanding.

If a servant remains content with what has been given, offers thanks, and continues to live and strive with good intentions and good deeds, he or she will not encounter unexpected or extraordinarily great losses or problems beyond the possibility of resolution. Yet human beings are such that, rather than contentment, the urge toward success, fame, and some material gain is strong within them; it is present in the nature of most people. Perhaps it is not natural, but a quality acquired in the world of life. Attaining what one wants and dreams of, or asking God insistently to grant it, necessarily comes at the price of losing something else. Asking for more than has been ordained demands sacrifice. In my view, the epigraph seems to emphasize precisely this truth. This is the worldly description of the idea.

The divine foundations of the truth embodied in the epigraph's meaning can be understood through an analysis of "*Vido*". The narrative poem begins with the following lines:

A single cry, a single tear,

Leaps upward to the open sky –

The wounded soul's unspoken pain,

Or its rebellion's anguished cry.

A great parting came to pass;

Some perceived it, some did not.

A heart cut off from the Eternal yearns;

Now this soul is but the sport of the mortal world.

*It passes through a hundred sieves untired;
No trial lets it leave untouched or whole.
At times, a lifetime is not long enough
To free life's hidden kernel from its stone.*

These lines express the depiction of the spirit's arrival in the world of life, parted from its own essence: a great separation has occurred. Yet almost no one notices it. Humanity rejoices in one aspect of the situation – the event of birth. Once born, the Heart (spirit) is condemned to endure the trials of the world of life; it becomes the plaything of the transient world. The wordplay used at the end of every stanza in the second part of the first chapter – "This is a human life; ah, the life of a moment!" – embodies a great truth. From these lines one can discern that the dispositions, conduct, diversions, and experiences enumerated in the quatrains of the bearer of a spirit torn from its essence form the very substance of human life; yet when viewed by the Creator's measure, that life is but a moment, a mere instant. The word "human" and the phrase "ah, a moment" bear distinctive qualities differing from one another in meaning, expression, and sound. Through a single comma, the author has managed to distinguish the mysteries of humanity and the universe. Entering the essence of the lines, the reader is compelled to believe the truth discovered by the author and offered to the reader: that this life, a moment and an instant, is a trust and a trial, and that the servant who forgets this deserves punishment. In this blessing called life, in which "at every moment separation may appear" from the spirit, a person comes to understand that a servant has sacrifices corresponding to his or her deeds.

*For the first time he scanned the skies,
Though wrapped in infancy so slight;
Thus, life's pure pilgrimage did rise,
With Seeing born, and Knowing's light.*

A child born with the creature called spirit within the body is the highest gift God has given to His servant. As the second stanza of the narrative poem celebrates the place and significance of this gift in the lives of parents, the poet raises another question: "Yet they do not know / What is in this little jar. / Perhaps dreams as wide as the world, / Perhaps sorrow is uppermost..." What does this blessing called life, between the servant's birth and death, give to a human being? Innocent, carefree childhood; prosperous and abundant life; knowing the mysteries of the world and humanity; and the desire to see the life-giving manifestation of the Creator – all are mercies granted to the person by this "moment." Yet is this "little jar" filled with joy, prosperity, and gratitude, or is it companion to lifelong worries? And what is it the product of? What are the causes of the outcome, why has it come to be so? Life will show this.

*As long as a person lives, he or she remains in search:
His heart was won by learning's noble light;
One day he set his course for distant skies.
That he might soar like an arrow from the bow,
His parents bent themselves like yielding bows.*

Conversely, the second chapter of the narrative poem depicts the place and significance of the child in the parents' lives. This, too, is a law of life. As one grows, one wishes to know the mysteries of the world and human beings; one struggles to understand and recognize oneself and find one's place in life. That is: "The one who has passed beyond himself will find himself." Thus, in order to know life's and divinity's truths and the world's mysteries, understand life, and recognize the power that created him or her, a person must give up comfort, taste life's bitter and sweet, pass along rough roads, and search. One must discover people and destinies for oneself: "Looking all about him, the young man / Bit his finger in astonishment. / Before his eyes appeared in one form / The illogical doings of life."

In the third chapter of the narrative poem, the truths the protagonist – a person of thought who seeks to know the mysteries of humanity and the universe – sees around him are these:

*Though sharing roads, they are not kindred souls
In secret, they behold each other as sworn foes.
The base-born schemes to bring his fellow down—
And surely earns the answer that he sows*

*Within the shell, the precious pearl lies veiled;
The truth of man resides within the heart.
Alas, the crowd can scarcely grasp this secret—
They judge by outward form, not inner worth.*

The truths portrayed in what the protagonist sees in life after growing up in the shelter of love and affection, lacking nothing in the parental home, and going out into the world to seek himself are painful and anguished but, alas, true. In several stanzas the author has drawn the portrayal of life's truth in the narrative poem exactly as it is. In the fourth stanza are these lines: "Like a bazaar: hurt, longing, and shame / Mingled together in the world..." This too is one of the qualities of the world of life discovered by the protagonist. The words bazaar, hurt, longing, and shame in the first line express the dispositions of the world and of the people who live in it. As the protagonist – the bearer of the spirit – travels through the universe, he understands that the world is a bazaar, and that its entire condition of living is hurt. In this bright world, some crave love and affection, some a morsel of bread, some gold and adornment. People of honor – "scholars who split a single hair into forty" – must helplessly listen to the word of the ignorant. This is shame: honor for humanity. Yes, a person cannot close his eyes to the truths of this base world. As the next chapter of the narrative poem depicts people's conduct for the sake of this transient world:

*All seem righteous at a passing glance;
"Allah" is ever on their lips.
Faith performed for human praise is vain –
Who are the false-hearted trying to eclipse?*

These are the truths the spirit discovers after parting from its origin, entering Adam's body, and coming into the world. Is this world worth the spirit's separation from its essence? Is this bright world worthy of a human being's birth? What has humanity found by coming into the world, and what does it attain when it leaves?

These questions, raised by the author in the voice of the narrative poem's protagonist, dwell in the heart of every person who has come to understand the self. Like the protagonist:

*At last, he tired of drifting with the tide,
Of living out a pale and colorless life.
Before a wise old sage he bowed his head:
"Master, grant my life a ray of light."*

Having lost his way along the paths of life, a person must think with the great sage – the venerable spiritual master, a knower of Allah's teaching; in one's own way, one must turn toward prayer and strive to understand God's truths. What he asked the great sage was this: "If I lose myself and become light, / Will the delight of union be granted to me?" The truth reflected in the sage's answer is:

*Open the inward eye of your heart wide;
Flee every shadow, every trace of gloom.
If you would find a miracle on earth,
Look to the depths where your own spirit blooms.*

A hundred blessings grace the face of earth;

*The seeing heart alone can find them there.
Each day the rainbow writes its song in light;
Each night the Milky Way makes heaven fair -
A hundred blessings grace the face of earth.*

Thus, if a human being can renounce the things bound to the body – the material things of the bright world, the body's needs and comforts – he or she attains the truth the heart desires: "...the delight of union?" As the heart leaves the body, it returns to its origin as the blessing and breath of the Creator. It attains union and tastes its delight. Only the person who, following the instruction of the perfected spiritual guide, can turn a gaze toward the possession called the heart and understand the truths there before this event occurs, can see the hundreds of blessings and beauties that have shown their faces in this bright world – the manifestations of Allah – and take delight in them. In the narrative poem's final stanzas, the author portrays the changes in the spiritual world of a person who turns toward the heart when the protagonist turns away from the desires of this worldly life and becomes light:

*A flower you'll be, a bird you'll be – perhaps a dream;
Each breath will blossom into peace and sweet repose.
To lose yourself becomes the truest state of grace;
The cage falls open, feather by feather, as it goes –
A flower you'll be, a bird you'll be – perhaps a dream.*

*The child of earth dissolves into the Whole.
O forest, river, boundless plain I greet you all!
No split remains between the inner and the outer self.
O One, the Only One, Eternal One – I bow in awe.
The child of earth dissolves into the Whole.*

The child of earth dissolves into the Whole.

To be blessed with the vision of Allah's beauty, one must renounce the self and turn away from this world's pleasures and comforts. The degrees attained by Islamic saints and those who understand this truth belong only to people who turn toward the heart—the possession of Allah. How delightful it is to renounce the self and one's materiality, and how the human being mingles and unites with Being—this portrayal encompasses the content and essence of the narrative poem.

There is also a distinctiveness in the repetition of the first lines of both stanzas as their final lines. What form and name the spirit – God's breath blown into the human being—takes when it leaves the body, God knows. The truth is that the spirit which turns away from all materiality attains ease and serenity and mingles with Being. In the second stanza are the lines "O forest, river, and desert, we salute you... / O Sole, Unique One, we salute You." All God's creations are symbols of His power and skill. A servant cannot help saluting their beauty and the fact that each was created for humanity. The title "Vido" ("Farewell") – inal leave-taking, separation, parting – also suggests, in my view, a parting from the materiality of the self, renouncing it, and bidding farewell to a human world not worth self-sacrifice, while following the promptings of one's inner being. Perhaps only special servants are capable of this⁷.

Conclusion. In short, through his works the poet Sirajiddin Rauf continues to write as one who strives to raise both himself and his admirers one step above their present spiritual condition. The personality absorbed into the essence of his works shows this clearly. The reader who

⁷ Sallamno: to greet or salute.

understands this personality also feels himself or herself rising, to some degree, up the steps of spiritual attainment.

References:

1. <https://adabiyot.islamonline.uz/adabiyotshunoslik/574-maqola.html>
2. Йўлдош Қ. Сўз ёлқини. – Т.: Ғафур Ғулом номидаги НМИУ, 2017. – 504 б.
3. Сирожиддин Рауф. Йиғлаётган ой. – Т.: Ўзбекистон – Ёзувчи, 1994. – 32 б.
4. Сирожиддин Рауф. Ташриф. – Т.: Янги аср авлоди, 2017. – 102 б.
5. Сирожиддин Рауф. Мен бир фуқаро. – Т.: Академнашр, 2024. – 152 б.
6. <https://uzhurriyat.uz/2025/03/26/ey-dard-yodga-solding-tirikligimni/>
7. Ўзбек тилининг изоҳли луғати – С. pdf – 216.
8. <https://islom.uz/maqola/21328>

**BOSHLANG'ICH TA'LIM – POYDEVOR
PRIMARY EDUCATION – THE FOUNDATION
НАЧАЛЬНОЕ ОБРАЗОВАНИЕ – ФУНДАМЕНТ**

**MARIYA MONTESSORINING "KOINOT TA'LIMI" ASARIDA HAYOT
VA TABIATGA OID MUAMMOLAR YECHIMI**

Mutallib HAZRATQULOV

ORCID: 0000-0003-4388-3627

TKXU Samarqand filiali dotsenti

Samarqand, O'zbekiston.

El.m: hazratqulovmutallib@gmail.com

***Annotatsiya.** Maqolada Mariya Montessorining "Koinot ta'limi" konsepsiyasida hayot, tabiat va inson munosabatlariga doir muammolarning pedagogik yechimlari tahlil qilinadi. Ko'pchilik uchun muammo hisoblanib kelinayotgan ekologik muammolarning sodda va oson yechimi ko'rsatib beriladi. Konsepsiyaning boshlang'ich ta'limda ekologik tafakkur, tizimli bilim va tinchlikparvar dunyoqarashni rivojlantirish imkoniyatlari asoslanadi.*

***Kalit so'zlar:** Montessori pedagogikasi, Koinot ta'limi, tabiat, hayot, koinot vazifasi, ekologik tafakkur, yaxlit ta'lim, mustaqil izlanish.*

**РЕШЕНИЕ ПРОБЛЕМ, СВЯЗАННЫХ С ЖИЗНЬЮ И ПРИРОДОЙ, В РАБОТЕ
МАРИИ МОНТЕССОРИ «КОСМИЧЕСКОЕ ВОСПИТАНИЕ»**

Муталлиб ХАЗРАТКУЛОВ

ORCID: 0000-0003-4388-3627

доцент Самаркандского филиала

Международного университета

химии в Ташкенте.

Самарканд, Узбекистан.

Эл. почта: hazratqulovmutallib@gmail.com

***Аннотация.** В статье анализируются педагогические способы решения проблем, связанных с взаимоотношениями жизни, природы и человека, в концепции «Космического воспитания» Марии Монтессори. Представлено простое и доступное решение экологических проблем, которые для многих остаются сложными и актуальными. Обосновываются возможности данной концепции для развития экологического мышления, системных знаний и миролюбивого мировоззрения в начальном образовании.*

***Ключевые слова:** педагогика Монтессори, космическое воспитание, природа, жизнь, космическая задача, экологическое мышление, целостное образование, самостоятельное исследование.*

**SOLUTIONS TO PROBLEMS CONCERNING LIFE AND NATURE IN MARIA
MONTESSORI'S WORK "COSMIC EDUCATION"**

Mutallib KHAZRATKULOV

ORCID: 0000-0003-4388-3627

Associate Professor of the Samarkand branch of KIUT

Samarkand, Uzbekistan.

Abstract. The article analyzes pedagogical solutions to problems concerning the relationships among life, nature, and human beings within Maria Montessori's concept of "Cosmic Education." It presents a simple and accessible solution to environmental problems that many people continue to regard as complex and challenging. The potential of this concept for developing ecological thinking, systematic knowledge, and a peace-oriented worldview in primary education is substantiated.

Keywords: Montessori pedagogy, Cosmic Education, nature, life, cosmic task, ecological thinking, holistic education, independent inquiry.

Kirish. XX asr pedagogikasida Mariya Montessori bolaning tabiiy rivojlanishini ta'lim mazmuni va metodikasining markaziga olib kirgan olim sifatida alohida o'rin egallaydi. Uning 1948-yilda nashr etilgan "To Educate the Human Potential" ("Inson salohiyatini tarbiyalash") asarida shakllantirilgan "Koinot ta'limi" konsepsiyasi 6–12 yoshli bolaga borliqni tarqoqlanmagan, o'zaro aloqador tizim sifatida anglatishni nazarda tutadi [1]. Mazkur yondashuvda Koinot astronomik obyekt emas, balki tabiat, hayot, insoniyat tarixi va madaniyatni birlashtiruvchi umumiy bilish modeli hisoblanadi. Tadqiqotning maqsadi Montessori qarashlarida tabiatdan begonalashuv, bilimlarning fanlar bo'yicha parchalanganligi, insonning ekologik mas'uliyatsizligi hamda ta'limdagi passivlik muammolariga taklif etilgan yechimlarni aniqlash va ilmiy-falsafiy jihatdan baholashdan iborat.

Tadqiqot metodologiyasi. Tadqiqotda Montessori asarining mazmuniy-konseptual tahlili, pedagogik germenetika, tizimli va qiyosiy tahlil metodlaridan foydalanildi. "Koinot rejasi", "koinot vazifasi", "tasavvur", "erkinlik" va "tayyorlangan muhit" tushunchalari o'zaro aloqada o'rganildi. Muallifning tabiiy-ilmiy tasvirlari ekologik ta'lim, shaxsga yo'naltirilgan yondashuv va fanlararo integratsiya mezonlari asosida talqin qilindi. Tahlil birligi sifatida bolaning bilish faolligi, tabiatdagi o'zaro bog'liqlik, insonning yaratuvchilik faoliyati va axloqiy javobgarligini ifodalovchi g'oyalar tanlandi.

Inson tabiatni o'rganadi, mehnat qurollarini yaratadi, til va yozuvni rivojlantiradi, jamiyat hamda madaniyatni barpo etadi. Biroq uning vazifasi tabiatni faqat o'z manfaatiga bo'ysundirish emas. Inson tabiatni asrashi, bilim va qobiliyatlarini umumiy farovonlik yo'lida ishlatishi kerak. Bola ham o'zidan: "Men bu olamda qanday foydali vazifani bajara olaman?" deb so'rashga o'rgatiladi.

Asarda ibtidoiy insonlarning hayoti, ko'chmanchi va o'troq jamoalar, dastlabki mehnat qurollari, dehqonchilik, hunarmandchilik, savdo, yozuv va davlatlarning paydo bo'lishi haqida hikoya qilinadi. Misr, Bobil, Finikiya va Yunoniston kabi qadimgi sivilizatsiyalarning insoniyat taraqqiyotiga qo'shgan hissasi yoritiladi.

Montessori tarixni urushlar va hukmdorlar ketma-ketligi sifatida emas, balki insonlarning bunyodkorlik faoliyati tarixi sifatida talqin qiladi. Har bir avlod o'zidan oldingi avlod yaratgan bilim va tajribadan foydalanadi hamda kelajak avlod uchun yangi imkoniyatlar qoldiradi. Bu bolada o'tmish insonlarining mehnatiga nisbatan hurmat va minnatdorlik tuyg'usini rivojlantiradi. Koinot ta'limida fanlar bir-biridan ajratib o'qitilmaydi. Koinot va Yer haqidagi bilimlar orqali astronomiya, geografiya, fizika, kimyo, biologiya, tarix, til va matematika o'zaro bog'lanadi. Montessori boshlang'ich ta'limdagi "Buyuk hikoyalar" odatda quyidagi yo'nalishlarni qamrab oladi:

- Koinot va Yerning paydo bo'lishi;
- hayotning vujudga kelishi;
- insonning paydo bo'lishi;
- yozuv va tilning rivojlanishi;

– sonlar va matematikaning yaratilishi.

Bu yondashuvlar bolaning tasavvurini uygʻotib, uni oʻzi qiziqqan mavzuni chuqurroq tadqiq etishga yoʻnaltiradi. Koinot taʼlimi bolaning hayratlanish, fikrlash va bogʻlanishlarni anglash qobiliyatiga tayanadi.

Montessori konsepsiyasida oʻqituvchi bilimning yagona manbai emas, balki bolaning mustaqil faoliyatini tashkil etuvchi yoʻlboshchidir. U:

- bolaning tabiiy qiziqishlarini kuzatadi;
- tasavvurni uygʻotadigan hikoyalar taqdim etadi;
- tadqiqot olib borish uchun zarur materiallarni tayyorlaydi;
- mustaqil tanlash va ishlash imkonini beradi;
- bolani ortiqcha nazorat qilmaydi;
- hamkorlik, masʼuliyat va oʻzini boshqarishni rivojlantiradi.

Taʼlim bolaning erkin tanlovi, mustaqil mehnati va ichki intizomiga asoslanadi. Erkinlik tartibsizlikni emas, balki masʼuliyat bilan qaror qabul qilish imkoniyatini anglatadi.

"Koinot taʼlimi"ning asosiy maqsadi bolaga juda koʻp maʼlumot yodlatish emas, balki unda olamning yaxlitligi haqidagi tasavvurni shakllantirishdir. Bola tabiatdagi va jamiyatdagi oʻzaro bogʻliqlikni anglagan sari oʻzining ham muayyan vazifasi borligini tushunadi. Unda tabiatga ehtiyotkorlik, insoniyat mehnatiga minnatdorlik, tinchliksevarlik, hamkorlik, masʼuliyat va kelajak uchun javobgarlik tuygʻulari rivojlanadi.

Montessori nazarida chinakam taʼlim insonni faqat bilimli qilish emas, balki oʻz salohiyatini anglaydigan, erkin fikrlaydigan, tabiat va jamiyat oldidagi masʼuliyatini his etadigan shaxs sifatida tarbiyalashdir. Shu jihatdan "Koinot taʼlimi" bolani Koinot haqida xabardor qilish bilan birga, uni tinchlikparvar, bunyodkor va umuminsoniy manfaatlarga xizmat qiladigan shaxs qilib voyaga yetkazishga yoʻnaltirilgan pedagogik taʼlimot hisoblanadi.

Natijalar. Tahlil Montessori konsepsiyasining birinchi ilmiy-pedagogik yechimi "butundan qismga" tamoyiliga asoslanishini koʻrsatdi. Anʼanaviy taʼlimda astronomiya, geografiya, biologiya, tarix, til va matematika alohida fanlar sifatida taqdim etilsa, Koinot taʼlimida ular Yer va hayot taraqqiyotining yagona markaziga birlashtiriladi. Bunday integratsiya sabab-oqibat aloqalarini koʻrish, bilimni yangi vaziyatga koʻchirish va tizimli fikrlashni rivojlantiradi. Demak, Montessori bilimlar tarqoqlanishi muammosini fanlararo mazmun va umumlashtiruvchi gʻoya orqali hal qiladi.

Ikkinchi yechim tabiatni inson ehtiyojiga xizmat qiluvchi sust resurs emas, oʻzaro bogʻlangan faol tizim sifatida talqin etishdir. Suvning togʻ jinslarini yemirishi, oʻsimliklarning atmosfera tarkibini muvozanatlashtirishi, mikroorganizmlarning tuproq hosildorligiga xizmat qilishi har bir mavjudotning umumiy hayot jarayonidagi funksiyasini koʻrsatadi. "Koinotiy vazifa" tushunchasi ilmiy jihatdan ekotizim komponentlarining funksional bogʻliqligini, falsafiy jihatdan esa mavjudlikning masʼuliyat bilan mazmun kasb etishini ifodalaydi. Shu asosda bola tabiat ustidan hukmron subyekt emas, balki ekologik munosabatlar ishtirokchisi ekanini anglaydi.

Uchinchi natija inson mohiyatining aql, mehnat qiluvchi qoʻl va mehrga qodir qalb birligida izohlanishidir. Ushbu antropologik model bilim, amaliy faoliyat va axloqni ajratmaydi. Insonning ijodkorligi tabiatni cheksiz oʻzlashtirish huquqi sifatida emas, uni asrash va umumiy farovonlikka xizmat qilish majburiyati sifatida baholanadi. Shuning uchun ekologik muammoning yechimi faqat tabiat haqidagi axborotni koʻpaytirishda emas, bolaning ichki masʼuliyati va foydali faoliyatini rivojlantirishda koʻriladi.

Toʻrtinchi yechim bolaning passiv tinglovchilik holatini mustaqil tadqiqotchilikka aylantirish bilan bogʻliq. Montessori oʻqituvchini tayyor hukmlarni yetkazuvchi shaxs emas, qiziqish uygʻotuvchi va "tayyorlangan muhit"ni tashkil qiluvchi yoʻlboshchi deb biladi. Buyuk hikoyalar, vaqt tasmalari, xaritalar, tajribalar va modellar tasavvurni ilmiy izlanish bilan bogʻlaydi.

Erkin tanlov esa tartibsizlik emas, maqsadli mehnat, ichki intizom va qaror oqibatini anglash vositasiga aylanadi.

Natijalar konsepsiyaning ijtimoiy mazmunini ham namoyon etdi. Montessori qadimgi sivilizatsiyalar, yozuv, son va mehnat qurollari tarixini avlodlararo hamkorlik mahsuli sifatida yoritadi. Bola kundalik hayotdagi ne'matlar ortida ko'plab insonlarning mehnati mavjudligini anglab, minnatdorlik va birdamlikni o'zlashtiradi. Demak, tabiatni asrash individual odob darajasida qolmaydi; u insoniyatning umumiy merosini saqlash, resurslardan adolatli foydalanish va kelajak avlodlar oldidagi mas'uliyat bilan bog'lanadi.

Muhokama. Montessorining falsafiy pozitsiyasi ontologik yaxlitlik, bilishdagi integrativlik va axloqiy mas'uliyat birligiga tayanadi [3]. Uning yondashuvi qat'iy antropotsentrizmni cheklaydi, biroq insonning ongli yaratuvchilik imkoniyatini inkor etmaydi. Shu jihatdan konsepsiya ekologik va gumanistik tafakkur o'rtasida muvozanat yaratadi. "Koinotiy reja"dagi maqsadlilik zamonaviy ilmda metaforik-pedagogik kategoriya sifatida talqin qilinishi maqsadga muvofiq: u tabiiy jarayonlarni soddalashtirib tushuntirish bilan birga, bolada hayrat, minnatdorlik va daxldorlik hissini uyg'otadi. Biroq metafora ilmiy sababiyatning o'rnini egallamasligi, hikoya kuzatish, tajriba va dalillar bilan mustahkamlanishi zarur. Montessori ta'limni tinchlikning ijtimoiy asosi deb tushunganligi sababli, ekologik mas'uliyat uning qarashlarida hamkorlik va zo'ravonliksiz yashash etikasi bilan tutashadi [2].

Xulosa. Montessorining Koinot ta'limi hayot va tabiatga oid muammolarni yaxlit bilim, ekologik o'zaro bog'liqlik, shaxsiy mas'uliyat va mustaqil faoliyat orqali hal etishga yo'naltirilgan konsepsiyadir. Uning pedagogik qiymati bolani ma'lumot iste'molchisidan savol beruvchi, tadqiq etuvchi va tabiatga mas'uliyatli munosabat bildiruvchi subyektga aylantirishidir. Konsepsiyani boshlang'ich ta'limda tabiiy fanlar, o'qish savodxonligi, tarix va tarbiyaviy faoliyatni integratsiyalash asosida qo'llash o'quvchilarda ilmiy dunyoqarash, ekologik madaniyat hamda tinchlikparvar fuqarolik pozitsiyasini shakllantirishga xizmat qiladi.

Foydalanilgan adabiyotlar:

1. Montessori M. To Educate the Human Potential. Madras: Kalakshetra Publications, 1948.
2. Montessori M. Education and Peace. Oxford: Clio Press, 1992.
3. Raimondo R. Cosmic Education in Maria Montessori: Arts and Sciences as Resources for Human Development // Studi sulla Formazione. 2018. Vol. 21. No. 2. P. 249–260.
4. Montessori, M. The Discovery of the Child / M. Montessori ; transl. by M. J. Costelloe. – Oxford: Clio Press, 1988. – 349 p.

ADABIYOT O'QITISH METODIKASI
LITERATURE TEACHING METHODOLOGY
МЕТОДИКА ПРЕПОДАВАНИЯ ЛИТЕРАТУРЫ

РАЗВИТИЕ МЫСЛИТЕЛЬНОЙ КОМПЕТЕНЦИИ УЧАЩИХСЯ НА
ОСНОВЕ ИНТЕРАКТИВНОГО ПОДХОДА

Исламбек Юсупов

ORCID: 0009-0002-3384-9767

Доктора философии (PhD) по педагогическим наукам.

Каракалпакский филиал

Национального института воспитания в Ташкенте,

Нукус, Узбекистан.

Электронная почта: 95islamyusupov@mail.ru

Аннотация. В 11 классах преподавание лирических, прозаических и драматических произведений являются важными проблемами в современной методике. Потому что, через чтение и изучение художественных произведений учащиеся получают литературные знания, этическое и эстетическое воспитание. В развитии мышления учащихся, их письменного и устного словарного запаса, грамотности большое значение предмета литературы. Поэтому от учителей каракалпакской литературы требуется, чтобы они своим ученикам преподавали высокие идеи, воспитывали эстетически развитых совершенных личностей.

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

INTERFAOL YONDASHUV ASOSIDA O'QUVCHILARNING TAFAKKURIY
KOMPETENSIYASINI RIVOJLANTIRISH

Islambek Yusupov

ORCID: 0009-0002-3384-9767

Pedagogika fanlari bo'yicha falsafa doktori (PhD)

Toshkentm milliy tarbiya institutining Qoraqalpog'iston filiali,

Nukus, O'zbekiston

Elektron pochta: 95islamyusupov@mail.ru

Annotatsiya. 11-sinflarda lirik, nasriy va dramatik asarlarni o'qitish zamonaviy metodikaning muhim muammolaridan biridir. Chunki badiiy asarlarni o'qish va o'rganish orqali o'quvchilar adabiy bilimlarni egallaydilar; axloqiy va estetik jihatdan tarbiyalanadilar. O'quvchilarning tafakkurini rivojlantirish, yozma va og'zaki nutq boyligini oshirish hamda savodxonligini shakllantirishda adabiyot fanining ahamiyati katta. Shu bois qoraqalpoq adabiyoti o'qituvchilaridan o'quvchilarga yuksak g'oyalarni singdirish, estetik jihatdan rivojlangan va barkamol shaxslarni tarbiyalash talab etiladi.

Kalit so'zlar: dars jarayoni, adabiyot, adabiyotshunos, she'riyat, poema, obraz, ijodkorlik, uslub, metod, janrlar, ta'lim, badiiy asarlarni tahlil qilish, didaktik tahlil.

DEVELOPING STUDENTS' THINKING COMPETENCE THROUGH AN
INTERACTIVE APPROACH

Islambek Yusupov

ORCID: 0009-0002-3384-9767

Doctor of Philosophy (PhD) in Pedagogical Sciences

The Karakalpakstan branch of the Tashkent National Upbringing Institute,

Nukus, Uzbekistan

Email: 95islamyusupov@mail.ru

Annotation. *In the 11th grade, teaching lyrical, prose, and dramatic works is an important problem in modern methodology. Because through the reading and study of literary works, students acquire literary knowledge, ethical, and aesthetic upbringing. In developing students' thinking, their written and oral vocabulary, and literacy, the subject of literature is of great importance. Therefore, teachers of Karakalpak literature are required to teach their students high ideas and to raise aesthetically developed, perfect individuals.*

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.*

В мире педагогическая наука идет по пути развития и изменений. Внедрение в практику международных программ дающих хороших результатов в развитии образования, в 10-11 классах на уроках литературы появилась необходимость повышения методических приемов коммуникативной компетенции учащихся на основе усовершенствования материалов аутентичного чтения, рассчитанных на интерактивные методы как кластер, инсерт, мозговой штурм, уголки и содержания преподавания литературы, эффективное использование национального и зарубежного опыта, усовершенствование научно-теоретических и методических основ, стратегии направленных на углубление знаний учащихся.

Формирование, развитие и изучение инновационно-педагогических технологии в образовании изучены история, формирование инновационно-педагогических технологии в мировой педагогической науке, специфические особенности когнитивных, эвристических, креативных технологии, их значение, принципы и виды используемых технологии в литературе.

В научных трудах ученого педагога Г.К.Селевко рассматриваются 12 видов педагогических технологии. Дается краткая информация о каждом виде. Н.Саидахмедов определил шесть элементов технологии в дидактическом процессе, доказал особенности их применения. Кроме этого, теоретические основы других инновационно-педагогических технологии и их внедрение в практику были опубликованы в методических трудах таких ученых как Ж.Г.Юлдашев, С.А.Усманова, У.К.Толипов, Т.Мадумаров, М.Камалатдинов, Б.Султанов.

С этой точки зрения учебники по каракалпакской литературе, особенности применения технологии, теоретические и практические основы инновационно-педагогических технологии в преподавании уроков литературы должны изучаться в рамках одной системы. Возникает необходимость создания методических пособий, разработок, методических указаний, необходимой методической литературы по каракалпакской литературе.

В преподавании каракалпакской литературы огромное практическое значение имеет технология интерактивного обучения. Нужно руководствоваться методическими требованиями в использовании этих технологии на уроках литературы. Во-первых, на уроках каракалпакской литературы все ученики должны полностью участвовать, в процессе

урока нужно применять технологии дающие возможность заменять друг друга, небольшое количество учеников при интерактивных технологиях, при организации урока обращать внимание на подготовленность учебной комнаты. Во-вторых, на уроках каракалпакской литературы расположение учащихся в больших и малых группах должно быть удобным для работы, в процессе интерактивных технологии нужно постоянно обращать внимание на вопросы дисциплины и регламента, на уроках литературы разделение класса на подгруппы сначала должны применять принципы добровольности, а затем случайного выбора. В третьих, результаты интерактивных технологии примененных на уроках по литературе должны обобщаться учителем, выставляться надлежащие оценки членам групп, повышаться результативность и качество урока, усиливаться их интерес к литературе.

Принципы применения инновационно-педагогических технологии в преподавании каракалпакской литературы в 10-11 классах высказаны методические взгляды о необходимости внедрения в практику преподавания каракалпакской литературы в старших классах инновационно-педагогические технологии, современные виды уроков в процессе преподавания литературы, методы и приемы использования инновационно-педагогических технологии на уроках литературы. В учебниках литературы для 10-11 классов за основу взяты основные принципы и положения по применению инновационно-педагогических технологии. Во-первых, уроки литературы должны обновляться и развивать духовный мир самостоятельно мыслящего молодого поколения. Во-вторых, на уроках литературы нужно применять новые методы, обратить внимание на создание новых уроков по литературе и его программ. В 2022 году для 10 класса был составлен учебник литературы на основе национальной программы. Видно, что авторы в выборе литературных материалов, вошедших в программу, учитывали возрастные особенности учащихся, их интерес к литературным материалам. В-третьих, для обновления содержания урока литературы нужно передавать литературную информацию учащимся, в процессе урока правильно пользоваться необходимыми учебными средствами.

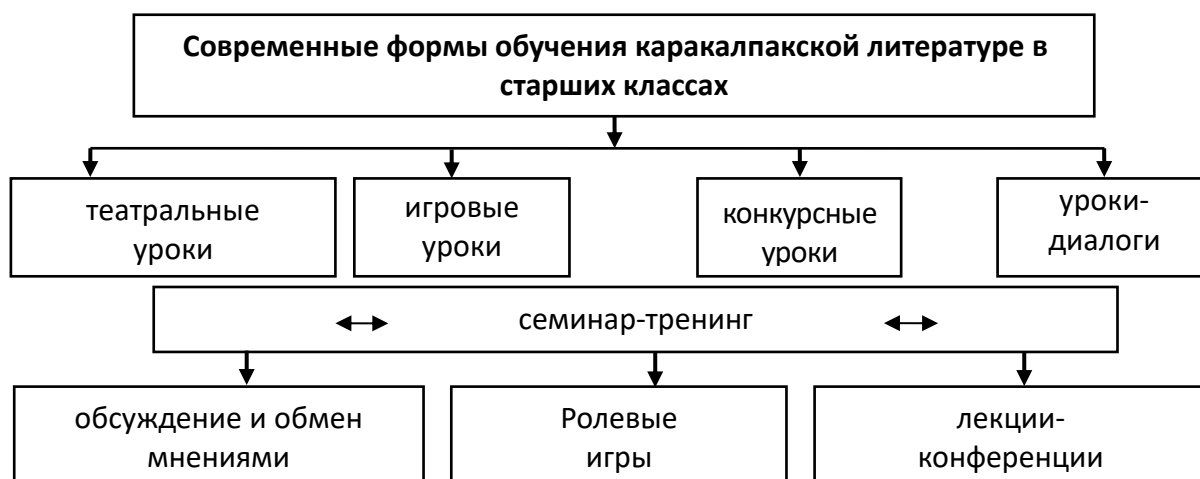
На уроках литературы широко применяются принцип планирования инновационных технологии, принцип надежности (гарантия), принцип обобщенности, принцип гибкости, принцип последовательности, принцип индивидуальности, принцип специальных технических средств, дидактические и мотивационные принципы.

В 10-11 классах на уроках литературы могут встречаться разновидности проблемных ситуации. 1) Возникновение проблемных ситуации связанных с литературной темой, использование сходными на это точными образцами, могут быть методы решения вариантов. 2) Нужно сравнивать проблемные ситуации по литературе со сходными другими проблемными ситуациями. Они могут быть и не сходными. Но приближается к общей основной изучаемой проблемной ситуации, находит основное решение. Например, в поэме Бердаха «Айдос баба» в раскрытии образа Айдос бия встречаются интересные и достоверные факты. А в истории Айдосбий виден в качестве исторической личности, который из-за власти убил своих двух младших братьев. А в поэме классика каракалпакской литературы XIX века Бердаха «Айдос баба» в таких строках как: «Айдос деген уллы киси, акыры кетти колдан күши» (Айдос великий человек, в конце он потерял силу своих рук») описывается народным героем, в качестве умного, мудрого человека. Такие проблемные ситуации встречаются в тематике программы литературы. Проблемные ситуации в практической деятельности в темах предмета литературы могут быть и неизвестными.

Педагоги при интерактивных приемах обучения должны пользоваться современными визуальными материалами обучения, мультимедиами, анимациями, слайдами, техническими средствами, современными техническими средствами: компьютеры, электронной доской.

Интерактивные приемы обучения – в первую очередь понимаются комплексы инновационно-педагогических технологии обращенные на активность учителя в учебном процессе и система технических средств. На уроке с применением интерактивных приемов ученик должен читать, слушать, видеть, писать по новой теме, задавать вопросы по теме и высказывать самостоятельное мнение. Выполнение практических заданий и его жизненный опыт формируют теоретические знания и практические навыки по теме. **Урок «обсуждения и обмена мнениями»** – один из широко распространенных интерактивных технологии в преподавании уроков литературы. Ученики 10-11 классов через эти технологии имеют в виду как подходить к изучаемому вопросу на основе различных уровней знания и навыков по предмету литература.

Вместе с учениками обсуждаем трилогию Т.Кайыпбергенова «Дастан о каракалпаках». По данному произведению учащимся задаются следующие проблемные вопросы. 1) В каком романе отражается образ Маман бия? Какова главная цель Маман бия? 2) Образ какого героя создается в романе Т.Кайыпбергенова «Тусиниксизлер» («Непонятные»)? В чем заключается цель героя? 3) Какие события изображаются в романе «Бахытсызлар» («Несчастные»)? Почему роман назван «Несчастные»? Ученики отвечают на эти вопросы и ответы учащихся оцениваются учителем.



Были изучены методические основы применения инновационно-педагогических технологии в преподавании каракалпакской литературы в старших классах, методические вопросы формирования, развития инновационно-педагогических технологии в образовании. Обращено большое внимание углублению термина педагогическая технология, специфическим особенностям и значению креативных, эвристических и когнитивных технологии.

При выборе материалов введенных в учебную программу по каракалпакской литературе для 10-11 классов были учтены возрастные особенности учащихся, их познавательные особенности, удобные для их усвоения материалы введены в программу, расширение основ их понятий получаемых по литературе, особое внимание обращалось на то, что введенные в программу произведения имели художественное и воспитательное значение и отмечены принципы составления программы по литературе.

Современные формы обучения каракалпакской литературе в старших классах и применение педагогических технологии исследуются такие методические вопросы как приемы использования современными видами уроков в преподавании каракалпакской литературы в старших классах, методические особенности применения интерактивных технологии в преподавании каракалпакской литературы.

Приемы использования современными видами уроков в преподавании каракалпакской литературы в старших классах рассматриваются обучение материалов данных по программе каракалпакской литературы для 10-11 классов современными видами уроков, правильность определения основных видов организации в процессе преподавания урока, качество и результативность урока в преподавании. Урок каракалпакской литературы для учащихся определяется государственными образовательными стандартами и в соответствии с учебной программой точно определяются цели и задачи урока, определяются главные и второстепенные вопросы, обеспечение учащихся системой навыков и умений, цели урока: образовательные, воспитательные и развивающие должны быть обращены на любовь учеников к родине, на глубокие знания истории народа, воспитанию общечеловеческих и национальных ценностей, впитывание в их сознании чувства гордости своей родиной и народом, национальной идеи и идеологии независимости.

Учитель в процессе организации урока на основе инновационных технологии использует различные технические средства (компьютер, проектор, электронная доска и т.д.). Насколько больше инновации в педагогической деятельности учителя, настолько будет насыщено содержание урока. На уроках литературы понятия об инновационных технологиях и интерактивных методах углубляются, приобретают крепкие формы. Каждый учитель в индивидуальной форме может ввести новшество. Инновационные технологии применяются исходя из личного опыта учителя.

Современный урок – развивает уровень знаний учащихся, направляет их на всестороннее развитие, отношения на данные задания, правильному пониманию темы, самостоятельному мышлению, развитию культуры речи. Цель современного урока должен быть точным и рассчитанным. Его цель определяется результатами урока. К новым целям урока литературы относятся вопросы, выполняемые учениками и значащие для самих учеников важными. На современных уроках используются обмен мнениями, видео, беседа, ролевые игры, мозговой штурм и другие виды.

Современные воспитательные требования, ставящиеся перед уроком литературы: самостоятельное мышление ученика, формирование хороших этических качеств, умение связать полученные знания с жизнью, историей родины, культурой, обычаями, уважение человека, формирование в себе научных светских взглядов, экологической культуры.

В 11 классе в преподавании литературы можно использовать такие виды уроков как соревнование, семинар, конференция, обмен мнениями. Среди них уместным считаем остановиться на методике урока конференции. Урок конференция один из видов урока, который проводится в классе. Урок конференция по творчеству Т.Кайыпбергенова усиливает интерес учащихся. Для проведения данного вида урока можно руководствоваться следующими методическими приемами: во-первых, по творчеству Т.Кайыпбергенова разделить темы докладов. Во-вторых, ученикам объясняются приемы подготовки докладов. К каждому докладу назначаются и прикрепляются рецензенты.

В 11 классах преподавание лирических, прозаических и драматических произведений являются важными проблемами в современной методике. Потому что, через чтение и изучение художественных произведений учащиеся получают литературные знания, этическое и эстетическое воспитание. В развитии мышления учащихся, их письменного и устного словарного запаса, грамотности большое значение предмета литературы. Поэтому от учителей каракалпакской литературы требуется, чтобы они своим ученикам преподавали высокие идеи, воспитывали эстетически развитых совершенных личностей.

Рассматриваются использование в процессе преподавание каракалпакской литературы таких технологии как «Скарабей», «Каскад», «Т-схема», «Почему», «Пинборд»,

«Мозговой штурм», «Кластер», «Синквейн», «Инсерт», «Бумеранг», «Знаю. Хочу узнать. Узнал» (ЗХУ), «6х6х6», обращается внимание на особенности их применения в практике.

При использовании технологии «Скарабей» в преподавании каракалпакской литературы на основе последовательности реализуются интерес учащихся и их навыки познания, рефлексивные наблюдения, усвоение литературного материала, их творческий поиск, навыки размышления. Технология «Каскад» в преподавании каракалпакской литературы помогает учащимся сосредоточить мысли в одно место. Основная цель технологии: усовершенствование навыков точного и свободного мышления учащихся. Эффективен при изучении сложных, проблемных тем во время уроков литературы. В применении данной технологии сначала по теме вкратце дается полная информация, после этого определяются и собираются основные проблемные вопросы по теме, а затем класс делится на подгруппы, создаются условия для критического анализа, усовершенствования точного и свободного мышления, для устной и письменной передачи своих мыслей, их защите.

В 10-11 классах через изучение стихов С.Мажитова «Инаят болысқа», «Қыз-келиншеклерге» методом «Мозгового штурма», в преподавании поэзии Кулмурат, Аннакул, Бегжан шайров методом «Кластер», лирики Кунхожи и Ажинияза стратегией «Инсерт», стих Кунхожи «Ел менен», поэму Ажинияза «Бозатау», произведении Бердаха «Шежире» и «Ерназарбий» одним из интерактивных методов «Уголки», при изучении поэзии Оташа, К.Ауезова, И.Юсупова использование приема «Двухчастный дневник», метод «SWOT-анализа» при изучении стихов С.Мажитова «Инаят болысқа», «Қыз-келиншеклерге», при изучении лирики Аннакула технологии «ПОПС-формула» углубленно исследованы такие методические вопросы как развитие компетенции учащихся, усовершенствование навыков работы с лирическими, прозаическими, драматическими произведениями на уроках литературы, развитие знаний и умений самостоятельного и творческого мышления, повышение интереса к художественному тексту и критерии их оценки.

Изучены приемы использования инновационно-педагогических технологии в преподавании каракалпакской литературы в старших классах, взаимоотношения между учителем и учеником в образовательно-воспитательном процессе, необходимость изменения их задач, особенности интерактивных технологии. Усовершенствованы методика преподавания литературы в 10-11 классах, усовершенствованы теоретические знания учащихся через применение инновационно-педагогических, когнитивных, эвристических, креативных и рефлексивных технологии на уроках литературы, развиты их творческая мотивация и навыки самостоятельного мышления.

Литература:

1. Селевко Г. К. Современные образовательные технологии. – Москва: 1998 г., – стр. 98-102.
2. Саидахмедов Н. Педагогик амалиётда янги технологияларни қўллаш намуналари. – Тошкент: 2000. – 196 б.
3. Йулдошев Ж. Ғ., Усманов С. А. Педагогик технология асослари. – Тошкент: Ўқитувчи, 2004. – 146 б.,
4. Толипов Ў. Қ., Усмонбоева М. Педагогик технологияларнинг татбикий асослари. – Тошкент: Фан, 2006. – 262 б.
5. Мадумаров Т., Камолдинов М. Инновацион педагогик технология асослари ва уни таълим-тарбия жараёнида қўллаш. – Тошкент: Талқын, 2012. – 143 б.
6. Султонов Б., Тилегенов А., Бойназаров Ф. Янги педагогик технология асослари. – Тошкент: Фалсафа ва ҳуқуқ институти, 2007. – 56 б.

7. Husanboyeva Q. Adabiyot o'qitish metodikasi va muammoli ta'lim. – Toshkent, Innovasiya-Ziyo, 2022, – 404 b.
8. Husanboyeva Q. Adabiy ta'lim metodikasi. – Toshkent, Innovasiya-Ziyo, 2024, –322 b.
9. Юсупов К. А. Методика преподавания каракалпакской литературы. – Ташкент: Сано-стандарт, 2018. Стр.48.

RAQAMLI TA'LIM MUHITIDA ADABIY ASARLARNI O'QITISH METODIKASINI TAKOMILLASHTIRISH

Xurshida Hazratqulova.

ORCID: 0009-0002-0404-6332.

O'zJOKU 1-bosqich magistranti.

Toshkent, O'zbekiston.

El.manzikl: xurshidahazratqulova@icloud.com

Annotatsiya. Mazkur maqolada raqamli ta'lim muhitida adabiy asarlarni o'qitish metodikasini takomillashtirish masalalari tahlil qilinadi. Shuningdek, o'quvchilarning badiiy asarni tushunish, tahlil qilish va ijodiy fikrlash kompetensiyalarini rivojlantirishda raqamli muhitning o'rni yoritiladi. Tadqiqotning maqsadi raqamli ta'lim muhitida badiiy asarlarni o'qitishning innovatsion metodikasini takomillashtirish va o'quvchilarning kitobxonlik madaniyatini zamonaviy texnologiyalar vositasida oshirish tamoyillarini ishlab chiqishdan iborat. Tadqiqotda multimedia resurslari, interaktiv platformalar va raqamli tahlil usullarning adabiyot darslaridagi samaradorligi tahlil qilinadi. Tadqiqotning ilmiy yangiligi shundaki, unda adabiy matn tahlilida vizuallashtirish texnologiyalari va kognitiv modellashtirishning didaktik imkoniyatlari ilmiy asoslab beriladi. Tadqiqot natijalari asosida adabiy ta'lim metodikasini takomillashtirish bo'yicha ilmiy xulosalar beriladi.

Kalit so'zlar: raqamli ta'lim, interaktiv o'qitish, multimedia, vizuallashtirish, ta'lim texnologiyalari, raqamli tahlil, innovatsiya

IMPROVING THE METHODOLOGY OF TEACHING LITERARY WORKS IN THE DIGITAL EDUCATIONAL ENVIRONMENT

Khurshida Hazratqulova.

ORCID: 0009-0002-0404-6332.

First-year Master's student, O'zJOKU.

Tashkent, Uzbekistan.

E.mail: xurshidahazratqulova@icloud.com

Annotation. This article analyzes the issues of improving the methodology of teaching literary works in a digital educational environment. It also highlights the role of the digital environment in developing students' competencies in understanding, analyzing, and creatively interpreting literary works. The purpose of the research is to improve innovative methods of teaching literary works in a digital educational environment and to develop principles for enhancing students' reading culture through modern technologies. The study examines the effectiveness of multimedia resources, interactive platforms, and digital analysis methods in literature classes. The scientific novelty of the research lies in the substantiation of the didactic possibilities of visualization technologies and cognitive modeling in the analysis of literary texts. Based on the research results, scientific conclusions are presented for improving the methodology of literary education.

Keywords: digital education, interactive teaching, multimedia, visualization, educational technologies, digital analysis, innovation

СОВЕРШЕНСТВОВАНИЕ МЕТОДИКИ ПРЕПОДАВАНИЯ ЛИТЕРАТУРНЫХ ПРОИЗВЕДЕНИЙ В ЦИФРОВОЙ ОБРАЗОВАТЕЛЬНОЙ СРЕДЕ

Хуришда Хазраткулова,

ORCID: 0009-0002-0404-6332

Магистрант 1-го курса, O'zJOKU.

Ташкент, Узбекистан.

Эл.почта: xurshidahazratkulova@icloud.com

Аннотация. В данной статье анализируются вопросы совершенствования методики преподавания художественных произведений в условиях цифровой образовательной среды. Также раскрывается роль цифровой среды в развитии у учащихся компетенций понимания художественного произведения, его анализа и творческого мышления. Цель исследования заключается в совершенствовании инновационной методики преподавания художественных произведений в цифровой образовательной среде и разработке принципов повышения читательской культуры учащихся с помощью современных технологий. В исследовании анализируется эффективность мультимедийных ресурсов, интерактивных платформ и цифровых методов анализа на уроках литературы. Научная новизна исследования заключается в научном обосновании дидактических возможностей технологий визуализации и когнитивного моделирования при анализе художественного текста. На основе результатов исследования представлены научные выводы по совершенствованию методики литературного образования.

Ключевые слова: цифровое образование, художественное произведение, интерактивное обучение, мультимедиа, визуализация, образовательные технологии, инновация

Kirish. Hozirgi globalashuv va umumiy raqamlashtirish jarayonlari insoniyat faoliyatining barcha jabhalariga, xususan, ta'lim tizimiga ham tub o'zgarishlar olib kirdi. XXI asr axborot texnologiyalari asri sifatida o'quv jarayonida an'anaviy metodlardan voz kechib, innovatsion, raqamli va interaktiv ta'lim muhitini yaratishni taqozo etmoqda. Ayniqsa, filologik ta'lim, xususan, adabiy asarlarni o'qitish metodikasi bu jarayonda markaziy o'rinni egallaydi. Raqamli media vositalari – multimedia resurslari, interaktiv platformalar va virtual kutubxonalar badiiy matnni nafaqat o'qish, balki uni chuqur tahlil qilish va idrok etishning yangi imkoniyatlarini ochib bermoqda. Sh.Rahmatullayev(2010) ta'kidlaganidek, ta'lim tizimi va undagi uslubiy yondashuvlar ijtimoiy hayotdagi evrilishlarni birinchi bo'lib o'zida aks ettiruvchi eng dinamik sohadir. Raqamli ta'lim muhitida badiiy asarlarni o'qitish an'anaviy darslardan o'zining tezkorligi, vizual boyligi va ommaviyligi bilan tubdan farq qiladi. Bugungi kun talabasi (Z-avlod) ma'lumotni, asosan, vizual va interaktiv shaklda qabul qilishga moyil. Shu sababli, adabiyot darslarida faqatgina matn bilan ishlash o'quvchining qiziqishini so'ndirishi mumkin. Raqamli vositalar orqali asar qahramonlarining 3D modellarini yaratish, syujet yo'nalishlarini kognitiv xaritalash va audiovizual tahlil usullarini qo'llash til va adabiyot boyligining yangicha talqin qilinishiga xizmat qiladi. Biroq bunday innovatsiyalarni qo'llashda adabiy matnning badiiy qimmati va emotsional yukini saqlab qolish bugungi kun metodikasining eng dolzarb muammolaridan biri hisoblanadi. Leksikografiya va metodika sohalari til va adabiyot birliklarini tizimlashtirish, ularni talqin qilish funksiyasini bajaradi. Raqamli davrda badiiy asarlarni ilmiy-pedagogik asosda tahlil qilish zamonaviy metodikaning strategik vazifalaridan biridir. Chunki har bir badiiy asar o'zining estetik yukiga va pragmatik xususiyatlariga ega bo'lib, raqamli vositalar bu xususiyatlarni yanada yorqinroq ochib berishga yordam berishi kerak. D.Kristalning fikricha (2006), raqamli muhit ("e-learning") o'zining tabiati bilan an'anaviy lisoniy va metodik qoliplardan farq qiluvchi alohida fenomenal hodisadir. Ularni to'g'ri tahlil qilish va dars jarayoniga tatbiq etish talabalarning intellektual salohiyatini oshirishga xizmat qiladi. Shuningdek, raqamli ta'lim muhiti o'qituvchi va talaba o'rtasidagi kommunikatsiya shaklini ham o'zgartirdi. Endilikda o'qituvchi faqat ma'lumot

yetkazuvchi emas, balki raqamli resurslar dengizida talabaga yo'l ko'rsatuvchi (fasilitator) vazifasini bajarmoqda. Adabiy asarlar tahlilida "storytelling", "mind mapping" va virtual sayohat metodlarining qo'llanilishi talabalarda badiiy asarga nisbatan shunchaki o'quv predmeti sifatida emas, balki hayotiy qadriyatlar manbai sifatida qarashni shakllantiradi. Y. N. Karaulov(1987) ta'kidlaganidek, raqamli muhitda shakllanayotgan shaxsning kognitiv imkoniyatlari uning axborot bilan ishlash madaniyatiga bog'liqdir.

Maqolaning asosiy maqsadi – raqamli ta'lim muhitida badiiy asarlarni o'qitishning zamonaviy metodikasini takomillashtirish, bu jarayonda qo'llaniladigan yangi pedagogik texnologiyalarning lingvo-didaktik tabiatini aniqlash va amaliy natijadorligini asoslab berishdan iborat.

Mazkur maqsaddan kelib chiqib, quyidagi vazifalar belgilandi:

1. raqamli ta'lim muhitining adabiyot o'qitish jarayoniga ta'sirini tahlil qilish;
2. badiiy asarlarni o'qitishda qo'llanilayotgan zamonaviy raqamli metod va texnologiyalarni tavsiflash;
3. interaktiv va multimedia vositalarining o'quvchilarning badiiy tafakkurini rivojlantirishdagi ahamiyatini aniqlash;
4. raqamli metodlarning amaliy samaradorligini ilmiy-pedagogik jihatdan asoslash.

Tadqiqot obyekti sifatida raqamli ta'lim muhitida badiiy asarlarni o'qitish jarayoni olindi. Tadqiqot predmeti esa badiiy asarlarni o'qitishda qo'llaniladigan zamonaviy pedagogik va raqamli texnologiyalarning metodik xususiyatlaridan iborat.

Maqolaning ilmiy yangiligi shundaki, unda badiiy asarlarni raqamli ta'lim muhiti asosida o'qitishning lingvodidaktik modeli taklif etilib, interaktiv metodlarning adabiy tahlildagi imkoniyatlari ilmiy jihatdan asoslab beriladi. Shuningdek, raqamli vositalarning o'quvchilarning estetik va analitik tafakkurini rivojlantirishdagi o'rni ochib beriladi.

Tadqiqot natijalari adabiyot o'qitish metodikasi sohasini yangi nazariy qarashlar va amaliy tavsiyalar bilan boyitishga xizmat qiladi. Mazkur natijalardan oliy ta'lim muassasalari, umumta'lim maktablari hamda filologik yo'nalishlarda dars jarayonini tashkil etishda foydalanish mumkin.

Adabiyotlar sharhi. Raqamli ta'lim muhitida adabiy asarlarni o'qitish va ularni metodik jihatdan takomillashtirish masalasi zamonaviy pedagogika va filologiya fanlarining chorrahasidagi dolzarb muammolardan biri hisoblanadi. So'nggi yillarda ushbu yo'nalishda olib borilgan ilmiy tadqiqotlar shuni ko'rsatadiki, raqamli texnologiyalar nafaqat ma'lumot yetkazish vositasi, balki badiiy matnni tahlil qilishning kognitiv asosi bo'lib xizmat qilmoqda. Xususan, xorijiy tilshunoslik va pedagogikada raqamli kommunikatsiya hamda ta'limiy o'zgarishlar o'rtasidagi bog'liqlik D. Kristal, L. Manovich, G. Siemens va P. Andersen kabi olimlar tomonidan fundamental tarzda o'rganilgan. D. Kristal (2006) o'zining tadqiqotlarida raqamli muhitning lisoniy va estetik qirralarini tahlil qilar ekan, internet tilini an'anaviy yozma va og'zaki nutq shakllari o'rtasidagi masofani qisqartiruvchi alohida fenomen sifatida baholaydi. Ilmiy manbalarda qayd etilishicha (L. Manovich, 2005), raqamli muhit badiiy asarni idrok etishning stilistik va funksional tizimiga ham sezilarli ta'sir ko'rsatadi. Zamonaviy metodikada "Raqamli gumanitar fanlar" (Digital Humanities) yo'nalishining rivojlanishi natijasida badiiy matnlarni kompyuter yordamida tahlil qilish, ularning chastotali lug'atlarini yaratish va syujet qurilishini vizuallashtirish bo'yicha yangi qarashlar yuzaga keldi. Yu. N. Karaulov (2012) raqamli muhitda shakllanayotgan til shaxsi va uning kognitiv imkoniyatlarini tahlil qilar ekan, bu jarayonni inson tafakkurining tashqi texnologik stimullarga nisbatan yuqori darajadagi moslashuvchanligi va yangi turdagi intellektual faoliyatning shakllanishi deb hisoblaydi. O'zbekiston pedagogika fanida ham raqamli ta'lim texnologiyalarini joriy etish bo'yicha salmoqli ishlar amalga oshirilmoqda. Alijon Turdaliyev (2024) kabi olimlar raqamli texnologiyalarning didaktik imkoniyatlarini o'rganishda virtual laboratoriyalar va interaktiv simulyatsiyalarning samaradorligini ilmiy asoslab

berganlar. Biroq adabiyot darslarida badiiy asarni o'qitishda raqamli vositalarning metodik algoritmik talqini, ayniqsa, matn tahlilida vizuallashtirish texnologiyalarini qo'llash masalasi hali ham kompleks o'rganishga muhtoj. Sh.Rahmatullayev (2010) ta'kidlaganidek, til va adabiyotning o'quv fanlari sifatida o'qitilishi doimiy ravishda metodik yangilanishni va davr talablariga moslashishni talab etadi.

Adabiyotlar tahlili shuni ko'rsatadiki, badiiy asarlarni raqamli muhitda o'qitishda o'quvchining kognitiv faolligi, matn bilan interaktiv muloqotga kirishishi va vizual obrazlarni mantiqiy bog'lay olishi muhim omillar hisoblanadi. Ayniqsa, global tarmoqlar orqali taqdim etilayotgan multimedia resurslarining milliy adabiy ta'lim tizimiga moslashuvi alohida e'tibor talab etadi. Bu jarayonda metodika fani asosiy bog'lovchi bo'lib, yangi o'qitish shakllarini tizimlashtirish va ularni ilmiy asosda joriy etish vazifasini bajaradi.

Tadqiqot metodologiyasi. Mazkur tadqiqotda qo'llanilgan metodologiya pedagogik va lingvistik tadqiqot usullarining majmuasiga asoslanadi. Sh.Safarov(2008) o'z asarlarida lingvistik va metodik tadqiqot metodologiyasi obyektni tizimli o'rganishda poydevor vazifasini o'tashini ko'rsatib o'tgan bo'lib, ushbu tadqiqotda ham aynan tizimli yondashuv asos qilib olindi (2008). Tadqiqot jarayonida quyidagi metodlardan foydalanildi:

1. Kuzatish va qiyosiy tahlil metodi: ijtimoiy tarmoqlar, ta'lim platformalari va raqamli kommunikatsiya vositalarida badiiy asarlarni o'qitishda foydalanilayotgan resurslar to'plandi va ularning an'anaviy metodlar bilan farqi qiyoslandi.

2. Tavsifiy-didaktik metod: aniqlangan raqamli vositalarning (masalan, kognitiv xaritalash, raqamli hikoya qilish) pedagogik xususiyatlari, metodik imkoniyatlari va funksional yuklamasi tavsiflandi.

3. Leksikografik va kognitiv tahlil metodi: badiiy asar tili va uning raqamli muhitdagi talqini, asar lug'atining elektron bazalarda aks etishi va bu orqali o'quvchilarning so'z boyligini oshirish mexanizmlari o'rganildi.

Tadqiqotning amaliy bosqichida Toshkent shahri Olmazor tumanidagi 111-maktabning 9-sinf o'quvchilari ishtirokida adabiyot darslarida raqamli vositalardan foydalanish tajribasi o'tkazildi. Tajriba jarayonida Alisher Navoiyning "Farhod va Shirin" dostoni material sifatida tanlandi. Tajriba-sinovda o'quvchilarning badiiy matn mazmunini anglash, obrazlar tizimini tahlil qilish, badiiy vositalarni aniqlash, o'z fikrini asoslash hamda raqamli vositalardan foydalanib ijodiy topshiriqlarni bajarish faoliyatiga e'tibor qaratildi.

Tajriba jarayonida Canva va Padlet kabi interaktiv platformalar, audiovizual materiallar, test topshiriqlari hamda raqamli vizuallashtirish vositalaridan foydalanildi. Raqamli vositalar matnning o'rnini bosuvchi material sifatida emas, balki o'quvchining badiiy matn bilan mustaqil ishlashini tashkil etuvchi metodik vosita sifatida qo'llanildi. Bu jihat tadqiqotning asosiy metodik tamoyili sifatida belgilandi.

Tadqiqotda qo'llanilgan sotsiolingvistik va kognitiv yondashuvlar adabiy asar tahlilining nafaqat lisoniy, balki ijtimoiy-psixologik jihatlarini ham yoritishga imkon berdi. Bu esa raqamli ta'lim muhitida shakllanayotgan yangi avlod o'quvchisining badiiy ehtiyojlarini to'g'ri baholashga yordam beradi.

Natija va muhokama. Tadqiqot doirasida olib borilgan tahlillar shuni ko'rsatadiki, zamonaviy adabiy ta'lim jarayoni shunchaki matnni o'qish va uni qayta so'zlab berish bosqichidan chiqib, raqamli tahlil va vizual modellashirish bosqichiga qadam qo'ymoqda. Raqamli ta'lim muhiti badiiy asarni o'qitishda o'quvchining passiv tinglovchidan aktiv tadqiqotchiga aylanishi uchun keng didaktik maydon yaratadi. Bu jarayonda ta'lim oluvchilarning badiiy matn bilan ishlash samaradorligini oshirishda raqamli vositalarning o'zni beqiyosdir. Tadqiqot natijasida aniqlanishicha, raqamli muhitda adabiy asarlarni o'qitish metodikasi bir necha asosiy yo'nalishda shakllanadi. Buni quyidagi jadval orqali vizual tarzda ifodalash mumkin:

1-jadval.

Raqamli ta’lim muhitida adabiy asarlarni o’qitishning shakllanish yo’nalishlari

T/r	Yo’nalish nomi	Metodik tavsifi	Amaliy misollar
1.	Vizual modellashtirish	Asar qahramonlari va syujet chiziqlarini grafik tasvirlash	Mind Mapping, Kognitiv xaritalar
2.	Multimedia integratsiyasi	Matnni audio, video va animatsiya bilan boyitish	Podcastlar, videodarslar, virtual turlar
3.	Interaktiv tahlil	Ijtimoiy tarmoqlar va forumlarda jamoaviy muhokama	Wiki-texnologiyalar, onlayn forumlar
4.	Raqamli storytelling	O’quvchilar tomonidan asarning raqamli talqinini yaratish	Digital Storytelling, mobil ilovalar

Ushbu tahlillarga ko’ra, birinchi yo’nalishda o’quvchilarning mantiqiy tafakkurini rivojlantirishga e’tibor qaratilsa, ikkinchi yo’nalishda badiiy asarning emotsional-ekspressiv ta’sirini kuchaytirish ustuvorlik qiladi. Uchinchi yo’nalish esa jamoaviy o’rganish va tanqidiy fikrlashni shakllantirishga xizmat qiladi. Shuni ta’kidlash joizki, raqamli vositalar darsda shunchaki ko’rgazma emas, balki tahlil quroli bo’lib xizmat qilishi lozim.

Tajriba sinfida “Farhod va Shirin” dostonini o’qitishda quyidagi raqamli vositalar qo’llanildi: interaktiv platformalar (Canva, Padlet), audiovizual materiallar (animatsiya, musiqa), Kahoot va Quiz testlari, sun’iy intellekt asosidagi qahramon suhbatlari (ChatGPT yordamida), shuningdek, 3D modellar. Natijalar an’anaviy usulda o’qigan nazorat sinfi bilan solishtirildi.

Ko’rsatkichlar (o’quvchilar kompetensiyasi)	An’anaviy o’qitish (nazorat sinfi: o’quvchilar soni – 21ta)	Raqamli texnologiyalar bilan o’qitish (tajriba sinfi: o’quvchilar soni – 21ta)	O’zgarish (farq)
Matnni to’liq tushunish (mazmun, voqealar ketma-ketligi)	50%	65%	+15%
Qahramonlar obrazini (Farhod, Shirin, Xusrav) tahlil qilish	58%	72%	+14%
Asardagi ramzlar va badiiy vositalarni aniqlash	40%	52%	+12%
Ijodiy fikrlash (o’z nuqtayi nazarini ifodalash, muqobil yakun yozish)	43%	62%	+19%
Raqamli vositalar yordamida taqdimot, video yoki interaktiv xarita yaratish	20% (faqat asosiy kompyuter savodxonligi)	55%	+35%
Guruhli loyihalarda faol ishtirok etish (onlayn doska, chat, viktorina)	50%	67%	+17%

Doston qahramonlarining his-tuyg'ularini empatik tushunish (rolli o'yinlar)	41%	64%	+23%
Raqamli platformalardan foydalanish (Kahoot, Padlet, Plickers, Canva)	35%	55%	+20%

Xulosa qilib aytganda, “Farhod va Shirin” dostonini o‘qitishda raqamli texnologiyalardan kompleks foydalanish o‘quvchilarning barcha asosiy kompetensiyalarini – tahliliy, ijodiy, kommunikativ va raqamli savodxonlikni – an’anaviy metodlarga nisbatan samarali rivojlantiradi. Ayniqsa, interaktiv va vizual vositalar epik asarni zamonaviy o‘quvchiga yaqinlashtirib, unga nisbatan qiziqish va chuqur anglash darajasini oshiradi.

O‘tkazilgan tajriba-sinov ishlari shuni ko‘rsatdiki, raqamli platformalar yordamida o‘qitilgan guruhlarda badiiy asarni o‘zlashtirish koeffitsienti an’anaviy guruhlariga nisbatan ancha yuqori bo‘ldi. Ayniqsa, Navoiyning “Farhod va Shirin” dostonini “Raqamli kognitiv tahlil” metodi qo‘llanilganda, o‘quvchilarning matndagi yashirin ma’nolarni (subtekstni) topish qobiliyati sezilarli darajada o‘tdi.

“Raqamli kognitiv tahlil” metodini qo‘llash jarayoni:

Alisher Navoiyning “Farhod va Shirin” dostonini o‘rganishda “Raqamli kognitiv tahlil” metodi o‘quvchilarning matnda bevosita ifodalanmagan ma’nolarni aniqlashi va ularni dalillar asosida izohlashiga yo‘naltirildi. Metod besh bosqichda tashkil etildi.

Birinch bosqichda o‘quvchilarga dostonning elektron matni taqdim etilib, mustaqil mutolaa tashkil qilindi. O‘quvchilar qahramonlarning muhim harakatlari, badiiy detallar va mazmuniy jihatdan muhim o‘rinlarni belgilab bordilar. Asosiy e’tibor voqealar ketma-ketligi bilan birga, qahramonlar xatti-harakatlarining sabablarini anglashga qaratildi.

Ikkinchi bosqichda matndan asosiy tushunchalar ajratildi. Jumladan, Farhod obrazi bilan bog‘liq mehnat, muhabbat, fidoyilik va ma’naviy komillik kabi tushunchalar belgilandi hamda ularning asar voqealari bilan aloqasi aniqlandi. Shirin va Xusrav obrazlari ham shu asosda tahlil qilindi.

Uchinchi bosqichda ajratilgan tushunchalar o‘rtasidagi munosabatlar raqamli kognitiv xarita orqali ifodalandi. O‘quvchilar qahramonning xatti-harakati, uning sababi va natijasini o‘zaro bog‘lab, matndagi alohida detallar o‘rtasidagi mazmuniy aloqalarni aniqladilar.

To‘rtinchi bosqichda javobi matnda tayyor holda berilmagan savollar asosida tahlil olib borildi. Masalan, “Nima uchun Farhod qiyinchiliklardan qo‘rqmaydi?” va “Shirinning ayrim xatti-harakatlari orqali muallif uning qanday fazilatlarini ko‘rsatgan?” kabi savollar berildi. O‘quvchilar o‘z fikrlarini asardagi voqealar va dalillar bilan asosladilar.

Beshinchi bosqichda o‘quvchilar tuzgan kognitiv xaritalari va javoblari asosida asardagi yashirin ma’nolar yuzasidan o‘z talqinlarini bayon qildilar. Javoblar yashirin mazmunni aniqlash, fikrni matn dalillari bilan asoslash va badiiy detallar o‘rtasidagi aloqani ko‘rsatish mezonlari asosida baholandi.

Shunday qilib, “Raqamli kognitiv tahlil” metodi o‘quvchilarni asarni shunchaki qayta hikoya qilishdan qahramonlarning xatti-harakatlari, motivlari va badiiy detallar ortidagi ma’nolarni mustaqil aniqlashga yo‘naltirdi. Metodning asosiy samarasi “nima bo‘ldi?” savolidan “nima uchun bunday bo‘ldi?” va “muallif bu orqali nimani anglatgan?” kabi tahliliy savollarga o‘tishda namoyon bo‘ldi.

Muhokama jarayonida mazkur metodlarning asosiy xususiyatlari sifatida ularning o‘quvchilarda “mustaqil kashfiyotchi” instinktini uyg‘otishi alohida ajralib turadi. Biroq hamma raqamli vositalar ham adabiy ta’lim uchun birdek samarali emas. Ayrim hollarda haddan tashqari vizuallashtirish o‘quvchining xayolot olamini cheklab qo‘yishi mumkin. Shu nuqtayi nazardan,

raqamli ta'lim muhitida o'qituvchining roli – texnologiya va badiiy matn o'rtasidagi oltin muvozanatni topishdan iborat. D.Kristal (2006) ta'kidlaganidek, raqamli muhit til va adabiyotni tushunishning yangi kommunikativ platformasini vujudga keltirdi, ammo bu platforma insoniy muloqotni inkor etmasligi lozim.

Olib borilgan metodik tahlil asosida dars jarayonida foydalanish uchun "Raqamli adabiy tahlil algoritmi" ishlab chiqildi. Bu algoritm quyidagi bosqichlarni o'z ichiga oladi:

1. Matnni raqamli formatda qabul qilish (Elektron mutolaa);
2. Kalit tushunchalar bazasini yaratish (Leksik tahlil);
3. Vizuallashtirish (Qahramonlar va voqealar bog'liqligi xaritasini chizish);
4. Refleksiya (Onlayn platformalarda o'z munosabatini bildirish).

Tadqiqot natijalari shuni ko'rsatadiki, yangi metodlarni darsga kiritishda o'quvchilarning raqamli savodxonligi va badiiy didi o'rtasidagi mutanosiblikka amal qilish lozim.

Xulosa o'rnida aytish mumkinki, raqamli ta'lim muhiti adabiy asarlarni o'qitishda shunchaki yangi qobiq emas, balki ta'lim sifatini tubdan yaxshilovchi strategik vositadir. Bu yo'nalishdagi metodik izlanishlar til va adabiyotning globallashtirish sharoitida yashovchanligini ta'minlashga xizmat qiladi.

Xulosa. Xulosa qilib aytish mumkinki, raqamli ta'lim muhitida adabiy asarlarni o'qitish metodikasini lingvistik, pedagogik va kognitiv jihatdan tadqiq etish natijasida quyidagi fundamental xulosalarga kelindi: birinchidan, raqamli ta'lim muhiti innovatsion didaktik platforma sifatida zamonaviy o'zbek tili va adabiyoti ta'limida eng dinamik evrilishlar maydoniga aylandi. Tadqiqotlar shuni ko'rsatadiki, an'anaviy dars berish usullari bugungi kun o'quvchisining axborotni qabul qilish ehtiyojlarini to'liq qondira olmaydi. Raqamli media (internet, ijtimoiy tarmoqlar, multimedia ilovalari) nafaqat yangi tushunchalarni taqdim etmoqda, balki badiiy matnni idrok etishning semantik va estetik doirasini kengaytirmoqda. D. Kristal (2006) ta'kidlaganidek, raqamli muloqot an'anaviy yozma va og'zaki nutq shakllari o'rtasidagi masofani qisqartirib, adabiy asar bilan muloqot qilishning yangi platformasini vujudga keltirdi. Ikkinchidan, metodik takomillashuv va shakllanish mexanizmlari bevosita raqamli vositalarning funksional imkoniyatlariga bog'liqdir. Tadqiqot davomida aniqlangan yangi o'qitish metodlari – vizuallashtirish (Mind Mapping), multimedia integratsiyasi (Digital Storytelling) va interaktiv muloqot (LMS platformalari) – o'quvchining kognitiv faolligini oshirishda yetakchi o'rin tutadi. Bu jarayonda lisoniy iqtisodiylik tamoyili ustuvor bo'lib, o'quvchilar badiiy asar mazmunini minimal vaqt ichida maksimal darajada aniq va obrazli tasavvur qilishga intiladilar. Bu esa o'z navbatida, talabalarning darsga bo'lgan motivatsiyasini va matn tahlili sifatini tubdan yaxshilaydi (Kristal, 2006, 115-bet). Uchinchidan, tizimli metodik tartibga solish va standartlashtirish zarurati bugungi kun metodikasi oldidagi strategik vazifadir. Tadqiqot natijalari shuni ko'rsatadiki, amaldagi an'anaviy darsliklar va raqamli ta'lim resurslari o'rtasida ma'lum darajada uslubiy uzilish mavjud. Raqamli muhitda qo'llanilayotgan yangi metodik terminlar va texnologik usullar hali metodik manbalarda to'liq o'z aksini topmagan. Bu esa zamonaviy o'zbek metodikasi va leksikografiyasi oldiga raqamli ta'lim terminologiyasini me'yorlashtirish va ularni tizimli ravishda o'quv-uslubiy majmualarga kiritish vazifasini qo'yadi. To'rtinchidan, mazkur tadqiqotning amaliy ahamiyati va istiqbollari nafaqat nazariy filologiya, balki amaliy sohalar – pedagogika, jurnalistika va zamonaviy IT-texnologiyalari uchun ham dolzarbdir. Ishlab chiqilgan namunaviy tahlil algoritmlari va interaktiv dars ishlanmalari kelgusida sohaga oid maxsus o'quv qo'llanmalar va metodik lug'atlarni yaratish uchun ilmiy poydevor bo'lib xizmat qiladi.

Umumiy xulosalar shuni ko'rsatmoqdaki, raqamli ta'lim muhitida shakllangan yangi metodik yondashuvlar zamonaviy o'zbek adabiyoti ta'limining boyishiga va sifat jihatdan yangi bosqichga ko'tarilishiga xizmat qiluvchi asosiy omildir. Ushbu jarayonni muntazam ravishda ilmiy tahlil qilish va metodik jihatdan tartibga solish, tilimiz va adabiyotimizning globallashtirish sharoitida o'z milliy nufuzi hamda sofliqini saqlab qolishini ta'minlaydi.

Foydalanilgan adabiyotlar:

1. O'zbekiston Respublikasi Prezidentining 2020-yil 29-oktabrdagi "Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida"gi PF-6097-son Farmoni.
2. Rahmatullayev Sh. Hozirgi o'zbek adabiy tili. – Toshkent: Mumtoz so'z, 2010. – 420 b.
3. Safarov Sh. Lingvistik tadqiqot metodologiyasi. – T.: Akademnashr, 2008. – 160 b.
4. Turdaliyev A. Raqamli pedagogika va ta'lim texnologiyalari. – T.: Fan, 2024. – 190 b.
5. Crystal D. Language and the Internet (2nd ed.). – Cambridge University Press, 2006. – 316 p.
6. Караулов Ю.Н. Русский язык и языковая личность. – Москва: Наука, 1987. – 264 с.
7. Zokirova S. Badiiy asarlar tahlilida innovatsion texnologiyalar. –T.:Noshir, 2021.–145 b.
8. Solijonova N. Raqamli media ta'sirida shakllangan leksemalarning lisoniy xususiyatlari // O'zMU xabarlari. – Toshkent, 2024. – №3. – B. 112–115.
9. UNESCO. Education in a digital world: Challenges and opportunities. – Paris: UNESCO Publishing, 2022. – 156 p.

INKLYUZIV VA INTEGRATSIYALASHGAN TA'LIMDA SAID AHMAD VA ANTON CHEXOV HIKOYALARI ORQALI TINGLAB TUSHUNISH KO'NIKMASINI RIVOJLANTIRISH

Nigoraxon Saydaxmedova
ORCID:0009-0005-2555-4768

Namangan davlat universiteti O'zbek adabiyotshunosligi kafedrası v.b. dotsent.
Pedagogika fanlari bo'yicha falsafa doktori (PhD)
Namangan, O'zbekiston.
Email:nigoraxonsaydaxmedova@gmail.com

Annotatsiya: Ushbu maqolada bugungi kunda dolzarb bo'lgan inklyuziv va integratsiyalashgan ta'limga qaratilayotgan e'tibor, alohida ta'lim ehtiyojlariga bo'lgan bolalarga ta'lim berishga oid normativ-huquqiy hujjatlarning qabul qilinishi va ularning amalyotda qo'llanishi masalalari yoritilgan. Shuningdek, inklyuziv ta'limga ehtiyojmand o'quvchilar bilan adabiyot darslarini samarali tashkil etishning metodik jihatlari tahlil qilingan, dars jarayonida foydalanish uchun savol va topshiriqlar ishlab chiqilgan. Mazkur metodik yondashuvlarning amaliy natijalari tahlil qilinib, ularning ta'lim samaradorligiga ta'siri haqida fikr -mulohazalar bildirilgan hamda tegishli xulosalar chiqarilgan.

Kalit so'zlar: Inklyuziv, integratsiya, ta'lim-tarbiya, audiokitob, strategiya, temperament, miopiya, separatizm, mobil qurilma, vokalizatsiya, vizual element, leksik, fonetik, grammatik va fonologik, kontekst.

DEVELOPING LISTENING COMPREHENSION SKILLS THROUGH THE STORIES OF SAID AHMAD AND ANTON CHEKHOV IN INCLUSIVE AND INTEGRATED EDUCATION

Saydaxmedova Nigoraxon
ORCID: 0009-0005-2555-4768

Acting Associate Professor, Department of Uzbek Literary Studies,
Namangan State University; Doctor of Philosophy (PhD)
in Pedagogical Sciences
Namangan, Uzbekistan.
Email:nigoraxonsaydaxmedova@gmail.com

Abstract. This article examines the growing attention being paid to inclusive and integrated education, which is currently one of the pressing issues in the field of education. It highlights the adoption and practical implementation of regulatory and legal documents concerning the education of children with special educational needs. The article also analyzes methodological approaches to effectively organizing literature lessons with students requiring inclusive education and presents a set of questions and tasks designed for use in the educational process. The practical outcomes of these methodological approaches are analyzed, their impact on the effectiveness of education is discussed, and relevant conclusions are presented.

Keywords: Inclusive, integration, education, audiobook, strategy, temperament, myopia, separatism, mobile device, vocalization, visual element, lexical, phonetic, grammatical and phonological, context.

РАЗВИТИЕ НАВЫКОВ СЛУШАНИЯ НА ПРИМЕРЕ РАССКАЗОВ САИДА АХМАДА И АНТОНА ЧЕХОВА В РАМКАХ ИНКЛЮЗИВНОГО И ИНТЕГРИРОВАННОГО ОБРАЗОВАНИЯ

Сайдахмедова Нигорахан
ORCID:0009-0005-2555-4768

Наманганский государственный университет,
кафедра узбекской литературы,
исполняющий обязанности доцента.

Доктор философии (PhD) в области педагогических наук
Наманган, Узбекистан.

Email:nigoraxonsaydaxmedova@gmail.com

Аннотация: В данной статье рассматривается современное внимание к инклюзивному и интегрированному образованию, принятие нормативно-правовых актов об образовании детей с особыми образовательными потребностями и их применение на практике. Также анализируются методические аспекты эффективной организации уроков литературы для учащихся с особыми образовательными потребностями, разрабатываются вопросы и задания для использования в процессе обучения. Анализируются практические результаты этих методических подходов, даются комментарии об их влиянии на эффективность обучения и делаются соответствующие выводы.

Ключевые слова: Инклюзивное, интеграция, образование, аудиокнига, стратегия, темперамент, близорукость, сепаратизм, мобильное устройство, вокализация, визуальный элемент, лексический, фонетический, грамматически-фонологический, контекст.

Kirish. Inklyuziv ta'lim tizimiga umumiy o'rta va o'rta maxsus, professional ta'limi muassasalari kiradi. Uning maqsadi alohida ta'lim ehtiyojlari va individual imkoniyatlarning xilma-xilligini inobatga olgan holda bolalarni o'qitish va o'qitishda to'siqsiz muhit yaratishdir. Ushbu chora-tadbirlar majmui ta'lim muassasalarining texnik jihozlanishi hamda o'qituvchilar va boshqa o'quvchilar uchun ularning nogironligi bo'lgan shaxslar bilan o'zaro munosabatlarini rivojlantirishga qaratilgan maxsus o'quv kurslarini ishlab chiqishni nazarda tutadi. O'zbekiston Respublikasi Vazirlar Mahkamasi tomonidan 2021-yil 12-oktabrdagi "Alohida ta'lim ehtiyojlari bo'lgan bolalarga ta'lim berishga oid normativ-huquqiy hujjatlarni tasdiqlash to'g'risida"gi 638-son Qaror qabul qilindi. Mazkur hujjat 2020-yil 13-oktabrdagi "Alohida ta'lim ehtiyojlari bo'lgan bolalarga ta'lim-tarbiya berish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida"gi PQ-4860-son Qarorga muvofiq ishlab chiqilgan.

2020-yil 23-sentabr kuni qabul qilingan O'zbekiston Respublikasining "Ta'lim to'g'risida" Qonunida ta'lim olish shakllarida inklyuziv ta'lim kiritildi [1].

Tahlil. Dunyo ta'limida inklyuzivlashish, shart-sharoitlarni imkoniyati cheklanganlar uchun moslashtirish jihatdan ancha-muncha oldinda ekanidan anglash mumkinki, ulardan bu borada o'rgangulik ilg'or tajribalar bisyor. Holbuki, aholining bilim darajasi, ma'naviy didi, saviyasini yuksaltirishda ta'lim maskanlari, kutubxonalar, maxsus kurslar, uy muzeylari ham alohida o'ringa ega. Umumjamiyatning yana shunday qatlamlari borki, ularni mazkur maskanlarga borishdan to'sayotgan omil rag'batsizlik emas, balki bunda yetakchilikni o'z qo'liga olgan imkonsizlikdir.

Shu sababli yurtimizda yashovchi ko'rish imkoniyati cheklangan insonlarni ijtimoiy reabilitatsiya qilish, ularning umumjamiyatga integratsiyasini ta'minlash yo'lida azm-u shijoat ko'rsatib, davlat, nodavlat va xalqaro tuzilmalarning ishonchli hamkoriga aylangan, faoliyatida

ulkan tajriba orttirgan O'zbekiston hukumati tomonidan ko'plab chora-tadbirlar ishlab chiqilmoqda. Ushbu maqolada ham inklyuziv ta'limga muhtoj o'quvchilarning adabiyot darslarida metodik tavsiya orqali ko'maklashish maqsad qilindi.

Ma'lumki, inklyuziv ta'limning asosiy tamoyillari quyidagilardan iboratdir:

1. Barcha o'quvchilarni qamrab olish. Inklyuziv ta'limda har bir o'quvchiga individual ehtiyojlariga mos ta'lim sharoitlari taqdim etiladi, shuningdek, ular birgalikda ta'lim olish imkoniyatiga ega bo'lishadi.

2. Teng imkoniyatlar yaratish. Ta'lim jarayonida har bir o'quvchiga, uning ehtiyojlariga qarab, sharoitlar yaratish va har biriga muvaffaqiyatga erishish imkoniyatlari taqdim etiladi.

3. Ijtimoiy integratsiya. Inklyuziv ta'lim o'quvchilarni nafaqat akademik, balki ijtimoiy va emotsional jihatdan ham integratsiyalashga yordam beradi. Bu ta'limning asosiy vazifalaridan biri bo'lib, o'quvchilarni bir-birini tushunishga, hurmat qilishga va o'zaro yordam ko'rsatishga o'rgatadi.

4. Differensial yondashuv. O'quvchilarning turli ehtiyojlarini inobatga olgan holda ta'lim jarayonini moslashtiradi. Masalan, maxsus vositalar (audiokitoblar, qo'llab-quvvatlash texnologiyalari) yoki individual yordamchilarni jalb qiladi. [Isakulova, 2025, 11-b.]

Ma'lumki, o'quvchilarning tinglab tushunishida o'qituvchining roli ham muhimdir. Pedagog, avvalo, matn tanlashda bolaning yoshini, qiziqishlarini va imkoniyatlarini ham hisobga olgan holda, o'quvchilarda shakllantirmoqchi/rivojlantirmoqchi bo'lgan ko'nikma haqida aniq tasavvurga ega bo'lmog'i lozim. Ya'ni o'qituvchi tinglab tushunish ko'nikmasini o'quvchilarda rivojlantirishda pedagogik talablarni bilishi va o'zi uchun aniq strategiyalar tuzib chiqishi kerak bo'ladi. Quyida o'qituvchi amal qilishi kerak bo'lgan pedagogik talablar berilgan:

- tinglash jarayonini bosqichma-bosqich amalga oshirish;
- vaqt me'yori sinflar kesimida to'g'ri belgilash;
- matnni tinglash jarayonida texnik xatolarga yo'l qo'ymaslik;
- auditoriyaning mosligini tekshirish;
- tinglovchilarning yoshi va qiziqishlari, jismoniy kamchiliklarini inobatga olgan holda matnlar tanlash;
- tanlangan matnning informativlik xususiyatiga e'tibor berish;
- audiomatnning ovoz temperamentlarini talablarga moslash;
- matn tanlashda uning leksik-grammatik, fonetik xususiyatlarini inobatga olish;
- muvaffaqiyatli tinglashning usullaridan biri tinglash faoliyatini bosqichma bosqich amalga oshirishdir.

Demak, miopiya kasalligi, ya'ni ko'rish o'tkirligi to'liq yoki zaif ko'ruvchi talabalar va o'quvchilar jamiyatda integratsiyalashishi uchun tinglab tushunish asosiy vositadir. Olib borilgan kuzatuvimizda aniqlanishicha yurtimizda inklyuziv ta'lim olishga muhtoj ya'ni ko'zi ojiz va zaif ko'ruvchi o'quvchilar ham sog'lom o'quvchilar bilan bir qatorda, bir sinfda va bir xil nashrdagi kitoblardan foydalanishmoqda. Yangilangan darsliklarimizning ayrimlari inklyuziv ta'lim talablarga javob beradi [Mavlonova, 2025, 220-b] (100 foiz darsliklar emas). Bu o'rinda L.S.Vigotskiyning fikricha: "Maxsus maktablarimiz afzallik jihatlari bilan bir qatorda ayrim kamchiliklari bilan ham ajralib turadi, u o'z tarbiyachisini tor doiradagi maktab jamoasi bilan chegaralab: kar, ko'r yoki aqli zaif bolaning asosiy e'tiborini o'zida mavjud bo'lgan kamchiligiga qaratib barcha sharoitni shu nuqsoniga moslashtirib qo'yadi. Bularning barchasi bolaning haqiqiy hayotga kirib kelishiga to'sqinlik qiladi. Maxsus maktab bolani chegaralangan dunyodan chiqarish o'rniga odatda shunday ko'nikmalarni rivojlantiradiki, oqibatda uning separatizmligi kuchayib u o'z dunyosiga yanada chuqurroq sho'ng'ib ketadi". Sog'lom bolani alohida ta'limga ehtiyoji bo'lgan bola bilan uyg'unlashtirilishi maxsus ta'limni keng doirada qayta ko'rishning boshlang'ich nuqtasi bo'lib xizmat qilishi kerak [2022, 29-b].

Ko'zi ojizlar uchun maxsus adabiyot darsligi yo'q, biror hikoyani tinglash asnosida bunda (tasavvur orqali) namoyish etilgan u yoki bu ko'rinishdagi rangli rasmlar, tasvirlar, rang va shakl o'lchamlari, qanday ma'no-mohiyatni ifodalashi va boshqa tegishli axborotlar ovozlashtirilgan Mp3, QR kodlardan foydalanadilar. Ya'ni ular maxsus uskunalar yoki o'z mobil qurilmasi orqali tegishli sayt yoxud ilovaga kirgan holda ovozli ma'lumotlardan bahramand bo'ladilar.

Tinglab tushunish jarayoni, odatda uch bosqichdan iborat bo'ladi:

- tinglashdan oldingi bosqich;
- tinglash bosqichi;
- tinglashdan keyingi bosqich

Adabiyot ta'limida tinglab tushunish ko'nikmasini rivojlantirishning samarasini oshirish uchun ushbu bosqichlarning xususiyatlari va vazifalarini bilib olish zarur.

Tinglashdan oldingi bosqich: yo'llanma berishga vaqt ajratish, tinglovchilarga tinglash uchun sharoit yaratish, o'quvchilarning lug'at boyligini hisobga olish, motivatsiya berish, vizual elementlardan foydalanish, matnni tinglashga hozirlikni aniqlash, tinglash uslubini ma'lum qilish, tinglashlar sonini belgilash, o'lchash va baholash [Asilova, 2014, 12-b.].

Bevosita tinglash bosqichi: tinglashlar soni va uslubi, vizual elementlar, materiallardan foydalanish, vokalizatsiya xususiyati, o'lchash va baholash. Tinglashdan keyingi bosqich: mahsulot yaratish, o'lchov va baholash, sahnalashtirish, yangi so'zlarni o'rgatish, maqsadli tinglash.

O'quvchilarning tinglash ko'nikmalarini samarali rivojlantirish uchun tinglashga ajratiladigan vaqt me'yori sinflar kesimida quyidagicha belgilash tavsiya qilinadi:

1-sinfda – 3–5 daqiqa

2-sinfda – 5–8 daqiqa

3-sinfda – 8–10 daqiqa

4-sinfda – 10–15 daqiqa

5-sinfda – 15–20 daqiqa [Asilova, 2014, 18-b.].

Ushbu vaqt me'yori audiomatn/videomatnning davomiyligini va topshiriqni bajarish uchun berilgan muddat, topshiriq ko'lamini o'z ichiga oladi. Tavsiya etilgan vaqt me'yori, Demirelning o'quvchilarning diqqatni jamlash salohiyatiga doir ilmiy farazlari bilan uzviy bog'liq holda izohlash mumkin. Unga ko'ra, kichik yoshdagi o'quvchilarda diqqat barqarorligi qisqa muddatli bo'lib, bu davomiylik sinf yoshi ortgani sari asta-sekin uzayib boradi. Bundan bilish mumkinki, sinf darajasidan kelib chiqqan holda umumiy dars soatlarining ma'lum qismini tinglab tushunish ko'nikmasini shakllantirishga ajratish va ushbu topshiriqlarni dars mazmuniga integratsiya qilish orqali berib borish ta'lim samaradorligini oshiradi.

Audiomatn yoki videoroliklarni tanlashda pedagog matnning leksik, fonetik, grammatik va fonologik xususiyatlarini inobatga olishi, shuningdek, uning o'quvchilar yoshiga mosligini aniqlashi muhim talab hisoblanadi. Mazkur mezonlar asosida, pedagog foydalanadigan asosiy matnlar uch turga bo'linadi, ular oddiy, murakkab va badiiy matnlar. Oddiy matn – o'zgarmas va foydalanuvchi harakatlari yoki boshqa omillarga bog'liq holda yangilanmaydigan matn. Bunday matnlar ko'pincha ma'lumotlarni taqdim etish uchun ishlatiladi, masalan, maqolalar, kitoblar, jurnallar yoki veb-saytlarning statik sahifalaridagi matnlar. Murakkab matn – vaqt o'tishi bilan yoki foydalanuvchi interaktsiyalari natijasida o'zgarishi yoki yangilanishi mumkin bo'lgan matn. Ular ko'pincha veb-saytlar, ilovalar yoki boshqa interaktiv muhitlarda uchraydi. Bundan farqli ravishda, badiiy matnlar bu aniq ma'lumot yoki mazmunni ifodalamaydigan, tushunish uchun ko'proq kontekst yoki izoh talab qiladigan matnlardir. Misol uchun adabiy asarlardagi she'rlar yoki hikoyalar. Shu sababli, pedagog bu turdagi matnlarni tanlaganda vizual materiallardan foydalanishga e'tibor berishi lozim. Tadqiqotda bu xususiyatlarni inobatga olgan holda matn tanlandi va o'quvchilarda yuqoridagi 3 xil matnni eshitib tushunish ko'nikmasi qanday darajada

ekani tekshirildi. Sinov va tajrib jarayonida turli xil, yoshlariga va imkoniyatiga mos audiomatnlarni berib borildi.

Masalan, S. Ahmadning "Sobiq" va A. Chexovning "Xameleon" hikoyalari o'quvchilarga ehtiyojga qarab eshittiriladi. Quyida A. Chexovning "Xameleon" hikoyasi QR kodini joyladik.



Hikoya tinglashdan oldingi, fikrlashga undovchi, o'ylantiruvchi savollar (o'quvchilarni hikoya tinglashga tayyorlash):

1. "Sobiq" so'zi sizda qanday tasavvur uyg'otadi? Sizningcha, hikoya qanday inson yoki vaziyat haqida bo'lishi mumkin?
2. "Xameleon" so'zi qanday ma'noni anglatadi? Bu nom hikoya mazmuniga qanday ishora qilishi mumkin?
3. Mansab yoki lavozim insonning boshqalarga munosabatini o'zgartirishi mumkinmi? Nima uchun?
4. Inson o'z fikrini vaziyatga qarab tez tez o'zgartirsa, bunday xatti-harakatni qanday baholaysiz?
5. S. Ahmad va A. Chexov kabi turli davr ijodkorlarining asarlarida jamiyatdagi illatlar o'xshash tarzda tasvirlanishi mumkinmi?

Hikoyalar taqqoslanadi:

	S. Ahmad "Sobiq"	O'xshash tomonlari	A. Chexov "Xameleon"
1.	"Sobiq" hikoyasida Said Ahmad oddiy hayotdagi insonlarning ayrim xatti-harakatlarini kulgili tarzda tasvirlab, dabdababozlik, ortiqcha rasmiyatchilik va keraksiz ishlarga berilish kabi illatlarni tanqid qiladi.	Said Ahmadning "Sobiq" va Chexovning "Xameleon" hikoyalari turli davr va milliy adabiyotlarga mansub bo'lsa-da, ularni inson xarakteridagi salbiy illatlarni hajv orqali fosh etish birlashtiradi. Said Ahmad o'zbek jamiyatidagi dabdababozlik va rasmiyatchilikni yumor vositasida tanqid qilsa, Chexov Ochumelov obrazi orqali mansabparastlik va laganbardorlikni keskin satirik ruhda ochib beradi. Har ikki asarning umumiy badiiy maqsadi – o'quvchini	"Xameleon"da esa Chexov kichik bir voqea — itning Xryukin ismli kishini tishlab olishi — orqali katta ijtimoiy muammoni ochadi. Politsiya nazoratchisi Ochumelov itning egasi kim ekaniga qarab o'z qarorini bir necha marta o'zgartiradi.
2.	Said Ahmad kundalik hayotdagi kulgili illatni markazga qo'yadi.		Chexov ijtimoiy mavqe va hokimiyat oldidagi insoniy ojizlikni markazga qo'yadi.
3.	"Sobiq"dagi qahramonning xatti-harakatlarida ortiqcha dabdaba va rasmiyatchilikka berilish kulgi uyg'otadi.		"Xameleon"ning bosh qahramoni Ochumelov juda o'zgaruvchan obraz. U dastlab itni jazolamoqchi bo'ladi. Ammo it generalniki bo'lishi mumkinligini eshitgach,

		kuldirish orqali o'ylantirish va jamiyatdagi nuqsonlarni anglatish	munosabati keskin o'zgaradi.
	Said Ahmad kulgi orqali: dabdababozlikni; ortiqcha rasmiyatchilikni; insonning keraksiz ishlarga berilib ketishini tanqid qiladi.		Chexov kulgi orqali: mansabparastlikni, laganbardorlikni, qo'rqqilikni, adolatsizlikni, shaxsiy fikrning mavqega qarab o'zgarishini fosh etadi.
Asosiy farq – ijtimoiy qamrov			
5.	“Sobiq” ko‘proq maishiy- ijtimoiy hayotdagi insoniy kamchilikni kulgi ostiga oladi.		“Xameleon” esa bitta kichik voqeadan foydalanib, butun bir ijtimoiy muhitdagi mansabga sajda qilish, kuchli odam oldida o‘z fikridan voz kechish kabi muammolarni umumlashtiradi.

Hikoya taqqoslangandan keyin yuqori darajadagi fikrlashni talab qiladigan savollar:

1. “Sobiq” hikoyasining bosh qahramoni qanday vaziyatga tushadi?
2. “Xameleon” hikoyasida Ochumelovning fikri nima sababdan bir necha bor o‘zgardi?
3. “Sobiq” hikoyasida mansab va insoniylik o‘rtasidagi munosabat qanday tasvirlangan?
4. Ochumelov obrazida qanday insoniy illatlar mujassamlashgan?
5. Har ikkala hikoyada qahramonning vaziyatga qarab munasabatini o‘zgartirishi qanday namoyon bo‘ladi?
6. Hikoyada itning egasi kim ekanligi nima uchun muhim ahamiyat kasb etadi?
7. Mualliflar qahramonlarning xarakterini ochishda dialog, vaziyat va detallardan qanday foydalangan?
8. “Sobiq” hikoyasidagi “Ha, men bu itni taniyman” jumlasiga qo‘shilasizmi? Fikrlaringizni isbotlang.
9. Ikki asarning qay birida jamiyatdagi muammo kuchliroq satirik usulda ifodalangan? Fikringizni dalillar bilan isbotlang.
10. Sizningcha, bu hikoyalar bugungi jamiyat uchun ham dolzarbmi? Nima uchun?

Oksford universiteti professorlari Anderson va Lynchning tadqiqotlari shuni ko‘rsatadiki, tinglab tushunish faqat eshitish orqali axborotni qabul qilish emas, balki uni qayta ishlash, sabab haqida ma’lumot to‘plash, muammo va uning yechimi haqida farazlarni ilgari surish, belgilangan yechimlarni saralash, muammoni yechish va natijaga erishish, asosiy ma’lumotni ajratib olish, tahlil qilish va interpretatsiya qilish kabi murakkab kognitiv jarayonlardan iborat [Andersn, 1988]. Muammoli ta’lim yondashuvi esa aynan ushbu kognitiv faoliyatlarni rivojlantiradi va bu muammoli ta’limning tinglab tushunish bosqichlariga ta’siri orqali ko‘rib chiqildi.

I. Azimova tadqiqot ishida ularning o‘zaro farqini quyidagicha izohlaydi. O‘qib tushunish va tinglab tushunish miyaga ta’sir qilayotgan ikki xil signalning turli yozuvchi kanallar orqali ishlanishi bilan farqlanadi. O‘z o‘rnida ularning har biri o‘zining afzal tomonlariga ega. Xususan, o‘qib qabul qilishda qabul qilinayotgan ma’lumot miqdorini nazorat qilib turish mumkin, shuningdek, signalni segmentatsiyalash o‘qib qabul qilishda osonroq kechadi. Eshitib qabul qilish esa oxangning mavjudligi bilan nisbatan boyroq. [Azimova, 2020, 160-b.].

Turkiyalik olim Mehmet Nurining fikricha, tinglash va gapirish bevosita nutq orqali o‘zlashtirish natijasida shakllanadi va shu bois tabiiy til kompetensiyalari sifatida qaraladi. Chunki

tinglab tushunish yozish va o'qish ko'nikmalari kabi o'qitish orqali emas, balki til muhitida faol ishtirok etish orqali rivojlanadi. Ayniqsa, ona tilida bu ko'nikmalar inson tomonidan tabiiy ravishda egallanadi hamda maktab va turli kurslarda ta'lim olish orqali yanada takomillashadi [Kardaş, 2023, – 22-b.].

Xulosa. Yuqoridagi ilmiy izlanishlar asosida shuni ta'kidlash joizki, boshqa nutqiy kopmitensiyalariga nisbatan tinglab tushunish ko'nikmasini jonli til muhitida o'zlashtiriladi va rivojlantiriladi. Buni Milliy o'quv dasturi va darsliklar tarkibida tinglab tushunishga oid topshiriqlarning mavjudligi tasdiqlaydi.

Tinglab tushunish inson psixik faoliyatining asosiy jarayonlari – eshitish, diqqat, xotira va tushunish bilan chambarchas bog'liq bo'lib, u murakkab kognitiv jarayon sifatida kechadi. Tinglab tushunish samaradorligiga o'quvchining motivatsiyasi, hozirgi holati (ruhiy tayyorgarlik), shaxsiy ehtiyojlari, va eng muhimi – diqqatni jamlay olish qobiliyati bevosita ta'sir ko'rsatadi. Shu sababli, o'qituvchi tinglash topshiriqlarini ishlab chiqishda faqat matn tanlash yoki texnik omillargagina emas, balki o'quvchilarning psixologik holatiga ham alohida e'tibor qaratish tingash jarayoni samarali bo'lishini ta'minlaydi. Tinglab tushunish ko'nikmasini rivojlantirish uchun berilgan audiomatnlar mazmunan aniq, davomiyligi, til uslubi, lingvistik va texnik jihatlari o'quvchi bilim darajasiga mos holda bo'lishi maqsadga muvofiq. Bundan tashqari, guruhlarda muhokama qilish, qiziqarli va hayotiy kontekstga ega interaktiv topshiriqlar bilan ishlash o'quvchilar motivatsiyasini oshirib, ularning diqqat va xotira faoliyatini faollashtiradi.

Foydalanilgan adabiyotlar:

1. Alohida ta'lim ehtiyojlari bo'lgan bolalarga ta'lim-tarbiya berish tizimini yanada takomillashtirish chora-tadbirlari to'g'risida. O'zbekiston Respublikasi Prezidentining PQ-4860-son Qarori. 2020-yil 13-oktabr.
2. Isakulova N.I., Djurayev D.U. Inklyuziv ta'lim. Gospital pedagogika. – Toshkent. 2025. – 11-b.
3. Mavlonova K va boshqalar. Ona tili 8-sinf. Yangi nashr. G'. G'ulom nomidagi nashriyot-matbaa uyi, - Toshkent, 2025. – 220 b.
4. Alohida ehtiyojlari bo'lgan o'quvchilarni psixologik qo'llab-quvvatlash usullari. Metodik tavsiya. – Toshkent, 2022. – 29-b.
5. Asilova G, Fatma Açık. Nutqiy ko'nikmalarni rivojlantirish asoslari. [Matn]: uslubiy qo'llanma. – Toshkent: PUBLISHING HIGH FUTURE OK, 2014. – 12-b.
6. Uzoqova L. Kasb-hunar kollejlari maxsus fanlarni muammoli o'qitish texnologiyasi. Ped. fan.nom...diss. – Toshkent: 2009. – 154-b.
7. Anderson A, & Lynch T. Listening. Oxford University Press. 1988.

**PEDAGOGIKA ILMIDAN TA'LIM AMALIYOTIGA
FROM PEDAGOGICAL SCIENCE TO EDUCATIONAL PRACTICE
ОТ ПЕДАГОГИЧЕСКОЙ НАУКИ К ОБРАЗОВАТЕЛЬНОЙ ПРАКТИКЕ**

**MEDIAMAHSULOTLAR YORDAMIDA O'SMIR YOSHDAGI
O'QUVCHILARDA FAOL FUQAROLIK KOMPETENSIYASINI
SHAKLLANTIRISH – IJTIMOY-PEDAGOGIK ZARURIYAT**

Zebo Usmanova,

ORCID: 0009-0004-3215-2671

Tarbiya pedagogikasi milliy instituti,

mustaqil izlanuvchisi.

Toshkent, O'zbekiston.

El.manzil: zebohonus@gmail.com

Annotatsiya. Mazkur maqolada mediamahsulotlardan foydalanish orqali o'smir yoshdagi o'quvchilarda faol fuqarolik kompetensiyasini shakllantirishning ijtimoiy-pedagogik zaruriyati yoritilgan. Raqamlashuv va axborot muhiti jadal rivojlanayotgan bugungi sharoitda media vositalari o'smirlarning dunyoqarashi, ijtimoiy faolligi va fuqarolik pozitsiyasiga sezilarli ta'sir ko'rsatmoqda. Shu bois ta'lim jarayonida videoroliklar, ijtimoiy reklamalar, podkastlar, infografikalar va raqamli kontentlardan maqsadli foydalanish o'quvchilarda tanqidiy fikrlash, ijtimoiy mas'uliyat, mustaqil fikr bildirish va jamiyat hayotida faol ishtirok etish ko'nikmalarini rivojlantirishga xizmat qiladi. Maqolada mediamahsulotlarni ta'lim-tarbiya jarayoniga integratsiya qilishning pedagogik imkoniyatlari va uning faol fuqarolik kompetensiyasini shakllantirishdagi ahamiyati asoslangan.

Kalit so'zlar: mediamahsulot, faol fuqarolik kompetensiyasi, media savodxonlik, o'smir yoshi, ijtimoiy-pedagogik faoliyat, raqamli ta'lim.

**DEVELOPING ACTIVE CITIZENSHIP COMPETENCE IN ADOLESCENT
STUDENTS THROUGH MEDIA PRODUCTS: A SOCIO-PEDAGOGICAL NECESSITY**

Zebo Usmanova.

ORCID: 0009-0004-3215-2671

National Institute of Educational Pedagogy,

independent researcher.

Tashkent, Uzbekistan.

E.mail: zebohonus@gmail.com

Abstract. The article examines the socio-pedagogical necessity of developing active civic competence among adolescents through the use of media products in the educational process. In the context of digitalization and the rapid development of the information environment, media products have a significant impact on adolescents' worldview, social activity and civic position. The purposeful use of videos, social advertisements, podcasts, infographics and digital content contributes to the development of critical thinking, social responsibility, independent expression of opinions and readiness to participate in public life. The article highlights the pedagogical potential of integrating media products into the educational process and their importance in developing students' active civic competence.

Keywords: media products, active citizenship competence, media literacy, adolescents, socio-pedagogical activity, digital education.

ФОРМИРОВАНИЕ КОМПЕТЕНЦИИ АКТИВНОЙ ГРАЖДАНСТВЕННОСТИ У УЧАЩИХСЯ ПОДРОСТКОВОГО ВОЗРАСТА СРЕДСТВАМИ МЕДИАПРОДУКТОВ КАК СОЦИАЛЬНО-ПЕДАГОГИЧЕСКАЯ НЕОБХОДИМОСТЬ

Зебо Усманова.

ORCID: 0009-0004-3215-2671

**Национальный институт воспитания,
независимый исследователь.
Ташкент, Узбекистан.**

Электронная почта: zebohonus@gmail.com

Аннотация. В статье рассматривается социально-педагогическая необходимость формирования активной гражданской компетентности у подростков посредством использования медиапродуктов в образовательном процессе. В условиях цифровизации и активного развития информационной среды медиапродукты оказывают значительное влияние на мировоззрение, социальную активность и гражданскую позицию подростков. Селективное использование видеоматериалов, социальных роликов, подкастов, инфографики и цифрового контента способствует развитию критического мышления, социальной ответственности, самостоятельности и готовности подростков участвовать в общественной жизни. В статье раскрываются педагогические возможности интеграции медиапродуктов в образовательный процесс и их значение в формировании активной гражданской позиции учащихся.

Ключевые слова: медиапродукты, компетенция активной гражданской ответственности, медиаграмотность, подростковый возраст, социально-педагогическая деятельность, цифровое образование.

Axborot-kommunikatsiya texnologiyalari jadal rivojlanayotgan bugungi kunda o'smirlarning ijtimoiy ongi, dunyoqarashi va qadriyatlar tizimiga media muhitning ta'siri tobora kuchaymoqda. Internet, ijtimoiy tarmoqlar, elektron ta'lim platformalari, multimediali darslar va boshqa mediamahsulotlar yoshlarning axborot qabul qilish, muloqot qilish hamda fuqarolik pozitsiyasini shakllantirishda muhim vositaga aylandi.

Shu nuqtai nazardan, ta'lim jarayonida mediamahsulotlardan maqsadli va pedagogik jihatdan asoslangan holda foydalanish orqali o'smirlarda faol fuqarolik kompetensiyasini rivojlantirish dolzarb ijtimoiy-pedagogik vazifalardan biri hisoblanadi.

Zamonaviy globallashuv, raqamli transformatsiya va axborotlashgan jamiyat sharoitida yosh avlodning fuqarolik ongi, ijtimoiy faolligi hamda demokratik qadriyatlarga munosabatini shakllantirish davlat va jamiyat oldida turgan muhim strategik vazifalardan biri hisoblanadi. Jamiyatning barqaror taraqqiyoti, demokratik institutlarning samarali faoliyat yuritishi va fuqarolik jamiyatini rivojlantirish bevosita shaxsda faol fuqarolik kompetensiyasining qay darajada shakllanganligiga bog'liq.

Pedagogika fanining kompetensiyaviy yondashuviga ko'ra, faol fuqarolik kompetensiyasi nafaqat huquq va majburiyatlarni bilish, balki ijtimoiy jarayonlarda ongli ishtirok etish, jamoatchilik fikrini hurmat qilish, qonun ustuvorligiga amal qilish, ijtimoiy mas'uliyatni anglash hamda jamiyat rivojiga daxldorlik hissini namoyon etish qobiliyatini ham o'z ichiga oladi. Ushbu kompetensiya kognitiv (bilim), aksiologik (qadriyatli munosabat), kommunikativ va faoliyat komponentlarining o'zaro integratsiyasi asosida shakllanadi.

Faol fuqarolik kompetensiyasini shakllantirish masalasi pedagogika, psixologiya, sotsiologiya hamda media ta'lim sohalarida keng tadqiq etilgan. Zamonaviy ilmiy yondashuvlarga

ko'ra, mazkur kompetensiya shaxsning bilim, ko'nikma, qadriyat, ijtimoiy mas'uliyat va faol fuqarolik pozitsiyasining integratsiyasi sifatida talqin etiladi. Masalan:

Xorijiy olim Devid Bakingem (David Buckingham) media ta'limning asosiy vazifasi shaxsni axborotni passiv qabul qiluvchi emas, balki uni tahlil qiluvchi, tanqidiy baholovchi va mustaqil xulosa chiqaruvchi subyekt sifatida shakllantirishdan iborat ekanligini ta'kidlaydi. Olimning fikricha, media savodxonlik insonning demokratik jamiyatdagi faol ishtiroki uchun zarur bo'lgan eng muhim kompetensiyalardan biri hisoblanadi. Shu nuqtayi nazardan, ta'lim jarayonida mediamahsulotlardan foydalanish o'quvchilarning tanqidiy fikrlashi va fuqarolik pozitsiyasini rivojlantirishga xizmat qiladi.

Genri Jenkins (Henry Jenkins) esa raqamli madaniyat konsepsiyasi doirasida ishtirokchilik madaniyati (participatory culture) nazariyasini ilgari surib, raqamli muhitda o'sib kelayotgan yoshlar axborotni nafaqat iste'mol qilishi, balki uni yaratishi, tarqatishi va muhokama qilishi orqali fuqarolik faolligini namoyon etishini asoslab beradi. Bu yondashuv o'quvchilarning mediamahsulotlar yaratishga jalb etilishi ularda ijtimoiy mas'uliyat, hamkorlik va fuqarolik tashabbuskorligini rivojlantirishini ko'rsatadi.

YUNESKO tomonidan ishlab chiqilgan Media and Information Literacy (MIL) konsepsiyasida media va axborot savodxonligi insonning demokratik jamiyatdagi samarali ishtiroki uchun zarur bo'lgan asosiy hayotiy kompetensiyalardan biri sifatida baholanadi. Konsepsiyaga muvofiq, ta'lim tizimi o'quvchilarda axborotni izlash, tahlil qilish, baholash, tanqidiy qabul qilish va undan mas'uliyat bilan foydalanish ko'nikmalarini rivojlantirishi lozim. Bu vazifalarni amalga oshirishda mediamahsulotlar muhim didaktik vosita vazifasini bajaradi.

Kompetensiyaviy yondashuv nazariyasining asoschilaridan biri *A.V. Xutorskoy* kompetensiyani shaxsning muayyan faoliyat sohasida muvaffaqiyatli harakat qilish imkonini beruvchi bilim, amaliy ko'nikma, tajriba va shaxsiy munosabatlar majmuasi sifatida tavsiflaydi. Olimning mazkur yondashuvi faol fuqarolik kompetensiyasini shakllantirishda o'quvchining amaliy ijtimoiy faoliyatini tashkil etish zarurligini ko'rsatadi.

I.A. Zimnyaya kompetensiyalarni shaxsning ijtimoiylashuvi va kasbiy kamolotining muhim natijasi sifatida baholab, ularning mazmuni bilimlarni amaliy vaziyatlarda qo'llay olish qobiliyati bilan belgilanishini ta'kidlaydi. Uning fikricha, kompetensiyaviy yondashuv ta'lim natijalarini real hayotiy vaziyatlarda namoyon bo'ladigan faoliyat bilan baholashni nazarda tutadi.

Mahalliy olimlar ham mazkur masalaning nazariy va amaliy jihatlarini keng o'rganganlar. Jumladan, R. H. Jo'rayev ta'lim tizimini modernizatsiya qilish jarayonida kompetensiyaviy yondashuvning ahamiyatini asoslab, o'quvchilarda mustaqil fikrlash, ijtimoiy faollik va mas'uliyatni shakllantirishni ta'limning ustuvor vazifasi sifatida belgilaydi.

N. N. Azizxo'jayeva ta'lim jarayonida innovatsion pedagogik texnologiyalarni qo'llash o'quvchilarning mustaqil bilish faoliyatini rivojlantirishga xizmat qilishini ta'kidlaydi. Olimaning qarashlariga ko'ra, multimedia vositalari va interaktiv ta'lim texnologiyalari o'quvchilarning kommunikativ, ijtimoiy va axborot kompetensiyalarini kompleks rivojlantirish imkoniyatini yaratadi.

R. H. Ishmuxamedovning tadqiqotlarida interfaol ta'lim texnologiyalari o'quvchilarni ijtimoiy faollikka, hamkorlikka va mustaqil qaror qabul qilishga yo'naltiruvchi muhim pedagogik omil sifatida baholanadi. Bu jarayonda mediamahsulotlar interfaol metodlarning samaradorligini oshiruvchi vosita vazifasini bajaradi.

Shuningdek, U.N. Nishonaliyev, S.T. Turg'unov kabi olimlarning tarbiya, ma'naviyat va shaxs kamolotiga oid ilmiy qarashlari ham fuqarolik kompetensiyasini shakllantirishning milliy pedagogik asoslarini belgilab beradi. Xususan, Abdulla Avloniy tarbiyani millat taraqqiyotining hal qiluvchi omili sifatida baholab, yoshlarda Vatanga sadoqat, ma'naviy barkamollik va jamoatchilik oldidagi mas'uliyat tuyg'usini rivojlantirish zarurligini ta'kidlagan.

Yuqoridagi nazariy yondashuvlar tahlili shuni ko'rsatadiki, mediamahsulotlardan maqsadli va pedagogik jihatdan asoslangan holda foydalanish o'quvchilarda faol fuqarolik kompetensiyasini shakllantirishning muhim vositasi hisoblanadi. Ular orqali o'quvchilarda media savodxonlik, tanqidiy fikrlash, huquqiy ong, ijtimoiy mas'uliyat va demokratik qadriyatlarga sodiqlik kabi muhim kompetensiyalar kompleks tarzda rivojlanadi.

Shu o'rinda o'smirlik davri shaxs ijtimoiylashuvining eng muhim bosqichlaridan biri bo'lib, mazkur davrda mustaqil fikrlash, ijtimoiy identifikatsiya, shaxsiy pozitsiya va qadriyatlar tizimi jadal rivojlanadi. Shu sababli aynan ushbu yosh bosqichida tashkil etilgan maqsadli pedagogik ta'sirlar kelgusida fuqarolik madaniyatining barqaror shakllanishiga xizmat qiladi. Psixologik tadqiqotlarda ham o'smirlar axborotni vizual va interaktiv shaklda qabul qilishga moyil ekanligi ta'kidlanadi. Bu esa ta'lim jarayonida mediamahsulotlardan foydalanishning samaradorligini yanada oshiradi.

Mediamahsulotlar bugungi kunda faqat axborot uzatish vositasi emas, balki shaxsning ijtimoiy tajribasini boyituvchi, ma'naviy-axloqiy qarashlarini shakllantiruvchi va ijtimoiy munosabatlarni anglashga xizmat qiluvchi pedagogik resurs sifatida namoyon bo'lmoqda. Mediavositalari o'quvchilarning huquqiy va ijtimoiy bilimlarini oshirishga, hamdorlik va voluntyorlik harakatlariga motivatsiya berishga xizmat qiladi. Vizual va audio axborotlarni qabul qilish o'smir yoshdagi o'quvchilar psixologiyasiga juda mos keladi. Ammo buning qarama-qarshi tomoni shundaki, bugungi raqamli makon manipulyativ texnologiyalar, yolg'on xabarlar hamda iste'molchilik madaniyatini singdirishga qaratilgan kontentlar bilan to'lib-toshgan. Agar o'quvchida tanqidiy tahlil ko'nikmasi bo'lmasa, u mediadan olgan har qanday axborotni to'g'ri deb qabul qiladi va noto'g'ri fuqarolik pozitsiyasini egallab qo'yishi mumkin. Shu sababli, ta'lim jarayonida mediamahsulotlardan foydalanishda ularni tanqidiy dekonstruksiya qilish (kim yaratgan?, nima maqsadda?, qaysi manbaga asoslangan?) ko'nikmasini o'rgatish zarur. O'quvchilarni mediamahsulotlarning shunchaki passiv tomoshabini yoki iste'molchisi sifatida qoldirish fuqarolik faolligini to'liq rivojlantirmaydi. H. Jenkins ilgari surgan; ishtirokchilik madaniyati nazariyasiga ko'ra, o'quvchilarning o'zlari ijtimoiy muammolarga bag'ishlangan qisqa videoroliklar, infografikalar, podkastlar yoki loyiha taqdimotlarini yaratishga jalb etilishi kerak. O'quvchi kontent yaratuvchi va tarqatuvchi sub'ektga aylanganda unda mas'uliyat, ijodkorlik hamda fuqarolik tashabbuskorligi keskin ortadi.

Shu o'rinda mediamahsulotlarni ta'limga joriy etishda, faqatgina darsda videodars ko'rsatish bilan cheklanmasligi kerak. Ular debatlar, keys-stadi, muammoli vaziyatlar muhokamasi va ijtimoiy aksiyalar bilan birgalikda qo'llanilgandagina o'zining haqiqiy pedagogik samarasini beradi. Bunda tanlangan media kontent o'quvchilarning yosh va psixologik xususiyatlariga, milliy hamda umuminsoniy qadriyatlarga mos kelishi shart. Videodarslar, hujjatli filmlar, ijtimoiy roliklar, podkastlar, interaktiv platformalar, raqamli simulyatsiyalar va multimedia resurslari ta'limning mazmunini boyitish bilan birga, o'quvchilarni voqelikni tahlil qilish, dalillarga asoslangan xulosa chiqarish va mustaqil qaror qabul qilishga yo'naltiradi.

Ilmiy adabiyotlarda media ta'limning asosiy vazifasi shaxsda axborotni tanqidiy qabul qilish, uning ishonchliligini baholash, turli axborot manbalarini taqqoslash hamda manipulyativ ta'sirlarni anglash qobiliyatini shakllantirish ekanligi qayd etiladi. Bu kompetensiyalar esa fuqarolik jamiyatida mas'uliyatli shaxsni tarbiyalashning muhim sharti hisoblanadi.

Ta'lim amaliyoti tahlili shuni ko'rsatadiki, mediamahsulotlardan tizimli va maqsadli foydalanish quyidagi pedagogik natijalarni ta'minlaydi:

- o'quvchilarning huquqiy ongi va huquqiy madaniyatini rivojlantiradi;
- ijtimoiy voqelikka nisbatan tahliliy va tanqidiy munosabatni shakllantiradi;
- milliy va umuminsoniy qadriyatlarni anglash darajasini oshiradi;
- jamoada ishlash, muloqot qilish va ijtimoiy hamkorlik kompetensiyalarini rivojlantiradi;

• ijtimoiy tashabbuskorlik, volontyorlik va jamoat ishlarida ishtirok etishga bo'lgan motivatsiyani kuchaytiradi;

• axborot xavfsizligi madaniyati va raqamli etika ko'nikmalarini shakllantiradi.

Ayniqsa, fuqarolik jamiyati, inson huquqlari, Konstitutsiya, ekologik madaniyat, volontyorlik harakati, korrupsiyaga qarshi kurash, mediaxavfsizlik va kibermadaniyatga bag'ishlangan mediamahsulotlar o'quvchilarning ijtimoiy faolligini rivojlantirishda yuqori pedagogik samara beradi. Bunday materiallar dars, tarbiyaviy soat, munozara, keys-tahlil, loyiha faoliyati va debat texnologiyalari bilan integratsiya qilinganda ta'limning kompetensiyaviy natijalari yanada yuqori bo'ladi.

Shu bilan birga, mediamahsulotlardan samarali foydalanish muayyan pedagogik shart-sharoitlarni talab etadi. Birinchidan, tanlangan media kontent o'quvchilarning yosh va psixologik xususiyatlariga mos bo'lishi lozim. Ikkinchidan, uning mazmuni milliy manfaatlar, ma'naviy qadriyatlar va umuminsoniy tamoyillar bilan uyg'un bo'lishi zarur. Uchinchidan, mediamahsulotlardan foydalanish faqat namoyish etish bilan cheklanmasdan, ularni tahlil qilish, bahs-munozara uyushtirish, muammoli vaziyatlarni muhokama qilish va refleksiv faoliyat bilan davom ettirilishi maqsadga muvofiq.

Bundan tashqari, o'quvchilarning o'zlari tomonidan ijtimoiy mavzularga bag'ishlangan videoroliklar, infografikalar, podkastlar yoki ijtimoiy aksiyalar uchun media kontent yaratilishi ularning fuqarolik pozitsiyasini mustahkamlashga xizmat qiladi. Bu jarayonda o'quvchi axborot iste'molchisidan uni yaratuvchi va tarqatuvchi sub'ektga aylanadi, natijada ijtimoiy mas'uliyat, ijodkorlik va raqamli kompetensiyalar kompleks ravishda rivojlanadi.

Demak, mediamahsulotlarning ta'lim jarayoniga ilmiy asoslangan holda integratsiya qilinishi o'smir yoshdagi o'quvchilarda faol fuqarolik kompetensiyasini shakllantirishning muhim ijtimoiy-pedagogik mexanizmi sifatida namoyon bo'ladi. Ushbu jarayon media savodxonlik, tanqidiy fikrlash, huquqiy madaniyat, ijtimoiy mas'uliyat va demokratik qadriyatlarning uyg'un rivojlanishini ta'minlaydi hamda raqamli jamiyat uchun raqobatbardosh, faol va mas'uliyatli fuqaroni tarbiyalashga xizmat qiladi.

Xulosa tariqasida aytadigan bo'lsak, bugungi raqamli jamiyat sharoitida mediamahsulotlar ta'lim va tarbiyaning muhim vositasi sifatida o'smir yoshdagi o'quvchilarda faol fuqarolik kompetensiyasini shakllantirishda katta imkoniyatlarga ega. Ularning ta'lim jarayoniga maqsadli va tizimli joriy qilinishi o'quvchilarning media savodxonligini, tanqidiy fikrlashini, huquqiy madaniyatini va ijtimoiy faolligini rivojlantirishga xizmat qiladi.

Shu bois ta'lim muassasalarida mediata'lim elementlarini kengaytirish, o'qituvchilarning media kompetentligini oshirish, milliy mazmundagi sifatli mediamahsulotlarni yaratish va ulardan samarali foydalanish bugungi kunning muhim ijtimoiy-pedagogik vazifalaridan biri hisoblanadi.

Foydalanilgan adabiyotlar:

1. O'zbekiston Respublikasining "Ta'lim to'g'risida"gi Qonuni.
2. O'zbekiston Respublikasi Konstitutsiyasi. yangi tahrir.
[file:///Users/kunduzakusanboeva/Downloads/uploads_constitution_oz%20\(1\).pdf](file:///Users/kunduzakusanboeva/Downloads/uploads_constitution_oz%20(1).pdf)
3. UNESCO. Media and Information Literacy Curriculum for Teachers. Paris.
4. Maxmudov. Y. L., Xudoykulov. X. J. Pedagogika va psixologiya asoslari. – Toshkent: Dizayn-Press, 2011. – 164 b.
5. Raximov O.D. Innovatsion pedagogik texnologiyalar. (Pedagoglar uchun uslubiy qo'llanma) – Qarshi, 2011. – 64 b.

ADABIYOTSHUNOSLIK ILMIDAN ADABIY TA'LIM AMALIYOTIGA
FROM LITERARY STUDIES TO THE PRACTICE OF LITERARY EDUCATION
ЛИТЕРАТУРНЫЕ ИССЛЕДОВАНИЯ И ПРАКТИКА ЛИТЕРАТУРНОГО
ОБРАЗОВАНИЯ

REPRESENTATION OF ALLEGORICAL IMAGES IN LYRIC CYCLES

Obidakhon Fayzullayeva

<https://orcid.org/0009-0001-8233-9870>

doctor of philology, professor

Gulistan State University,

Gulistan, Uzbekistan.

Email: obida_fayzullayeva@mail.ru

Abstract. This article focuses on aspects such as the issue of cyclicity in Uzbek poetry, artistic and aesthetic features of cycles, and in general, the representation of imagery in lyrical cycles through symbols and metaphors. The issue of artistic-aesthetic characteristics of cycles is studied on the example of the poems of artists such as Rauf Parfi, Eshqabil Shukur, Bahrom Rozimuhammad, Tursun Ali. Emphasis is placed on aspects such as the unique aspects of the cycle poems, the features of their formation, and the manner of expression of the lyrical hero in the poems included in the lyric cycle.

Keywords: Cycle poems, Poetic symbols, Allegorical image, Cyclicity, integrity, Author's concept, Generality, Harmony in artistic expression.

ALLEGORIK OBRAZLARNING LIRIK TURKUMLARDA IFODALANISHI

Obidaxon Fayzullayeva

ORCID: <https://orcid.org/0009-0001-8233-9870>

filologiya fanlari doktori, professor

Guliston davlat universiteti,

Guliston, O'zbekiston.

E-mail: obida_fayzullayeva@mail.ru

Annotatsiya. Ushbu maqolada o'zbek she'riyatida turkumlilik masalasi, turkumlarning badiiy-estetik xususiyatlari, shuningdek, lirik turkumlarda obrazlarning ramz va metaforalar vositasida ifodalanishi kabi masalalar tadqiq etilgan. Turkumlarning badiiy-estetik xususiyatlari Rauf Parfi, Eshqobil Shukur, Bahrom Ro'zimuhammad, Tursun Ali kabi ijodkorlarning she'rlari misolida o'rganilgan. Turkum tarkibiga kiruvchi she'rlarning o'ziga xos jihatlari, ularning shakllanish xususiyatlari hamda lirik qahramonning turkumga kiruvchi she'rlarda ifodalanish usullariga alohida e'tibor qaratilgan.

Kalit so'zlar: turkum she'rlar, poetik ramzlar, allegorik obraz, turkumlilik, yaxlitlik, muallif konsepsiyasi, umumiylik, badiiy ifodadagi uyg'unlik.

РЕПРЕЗЕНТАЦИЯ АЛЛЕГОРИЧЕСКИХ ОБРАЗОВ В ЛИРИЧЕСКИХ ЦИКЛАХ

Обидахан Файзуллаева

ORCID: <https://orcid.org/0009-0001-8233-9870>

доктор филологических наук, профессор

Гулистанский государственный университет,

Аннотация. В статье исследуются такие вопросы, как проблема цикличности в узбекской поэзии, художественно-эстетические особенности лирических циклов, а также репрезентация образов в лирических циклах посредством символов и метафор. Художественно-эстетические особенности циклов рассматриваются на примере стихотворений таких поэтов, как Рауф Парфи, Эшқобил Шукур, Баҳром Розимуҳаммад и Турсун Али. Особое внимание уделяется своеобразию стихотворений, входящих в лирический цикл, особенностям их формирования, а также способам выражения лирического героя в произведениях, объединённых в цикл.

Ключевые слова: циклические стихотворения, поэтические символы, аллегорический образ, цикличность, целостность, авторская концепция, обобщённость, гармония художественного выражения.

Introduction. Imagery is one of the most important features in poetic cycles, as in all artistic ages. It is known that imagery in poetry is realized through poetic symbols, symbols and metaphors. There was no art, literature, or creativity without symbols. Today, folklore is considered and studied as an art of symbols. "An icon is a reflection of the elements of the external world in the inner world, heart and mind of a person. So, in the inner world of a person, there is a characteristic of perceiving the external world in its own way. He is adapted to perceive the outside world through symbols, symbols, i.e., "reworked" in his own way. A person comes into the world with such a spiritual ability at birth. It is not for nothing that the first people accepted the secrets of nature and the universe through symbols" [6, 34]. It seems that the symbol is the form of the elements of the external world accepted by man according to their specific characteristics. From this point of view, symbols create the impression that a flower is a lover, a nightingale is a lover, in the way something appears in the human mind.

Literature analysis: The question of the role of the terms used by literary criticism, such as symbolic image, symbol - image, which are small different forms of the same content, in the art of cycle poems, is one of the characteristic features of Uzbek poetry. A symbolic image (N. Rahimjanov. Uzbek poetry of the period of independence. – T.: Fan, 2007. – P.112), a symbol - an image (B. Akramov. The whole of the world. – T.: G'G' Ulom Publishing House of Literature and Art, 1989. – B.21) terms are used in the creation of philosophical generalizations in the culture of artistic perception and expression, and the fact that they are decorating the history of human culture due to their wise, wise, instructive meaning it's not a secret. Linguist scientist M. Yoldashev puts forward the idea: "Symbol is the use of words in a certain figurative sense for the expression of life events, concepts and objects in artistic speech." (Yoldoshev M. Linguistic analysis of artistic text. - T., National Library of Uzbekistan named after Alisher Navoi, 2010. - 130 p.) The image enters the language through metaphor, and the metaphor in its further semantic development becomes either a symbol or a sign falls to the level Metaphor is one of the tools that serve to increase the artistic-aesthetic value of the work and its impact.

Materials and methods. Genres and forms chosen for poetic cycles, their specific characteristics, are studied mainly on the example of the works of artists of the 20th century, because the best examples of lyric cycles were created in the literature of this period. Examples of Eastern folklore and literature, in particular, in the works of Jalaluddin Rumi, Farididdin Attar, Jami, Alisher Navoi, Bedil, there are extremely conditional figurative and symbolic images, the large-scale content of which does not fit into the subject image. In Uzbek literature, there are various examples of metaphor in the works of Hamza, Gafur Ghulam, Hamid Olimjon, Ghairatiy, and later Erkin Vahidov, Abdulla Oripov. This is especially evident in the analysis of lyrical cycles

created by artists such as Rauf Parfi, Eshqabil Shukur, Bahrom Rozimuhammad, Tursun Ali. Comparative-typological, artistic analysis and cross-sectional methods were effectively used in the article.

Analysis and results. Imagery is one of the most important features in poetic cycles, as in all artistic ages. It is known that imagery in poetry is realized through poetic symbols, symbols and metaphors. There was no art, literature, or creativity without symbols. Today, folklore is considered and studied as an art of symbols. "A symbolic image is a reflection of elements of the external world in the inner world, heart and mind of a person. So, in the inner world of a person, there is a characteristic of perceiving the external world in its own way. He is adapted to perceive the outside world through symbols, symbols, i.e., "reworked" in his own way. A person comes into the world with such a spiritual ability at birth. It is not for nothing that the first people accepted the secrets of nature and the universe through symbols. It seems that the symbol is the form of the elements of the external world accepted by man according to their specific characteristics. From this point of view, symbols create the impression that a flower is a lover, a nightingale is a lover, in the way something appears in the human mind.

"Symbol is one of the types of transfer of symbols, a word or a combination of words that acquires transferable meaning only conditionally and within the framework of this text; type of imagery. A symbol is essentially close to an allegory, except that the symbol is used both literally and figuratively within the context. The meaning of the symbol is realized within the framework of the context and when there is awareness of the condition" [7, 244]. That is, the symbol is quite different from the metaphor and is distinguished by its multiple meanings. It has existed in Uzbek folk folklore and written literature since ancient times. Symbolic images constitute a specific system and in some cases represent a common content in the literature and art of many nations.

"The image plan and the content plan of an allegorical image do not correspond to each other. That is, what is depicted in an allegorical image does not represent itself, but the meaning intended by the author" [7, 26]. It is understood that allegory is an artistic image, a type of imagery, which expresses abstract concepts or ideas through a specific thing, event, and event.

The connection between a word and an image is based on similarity or harmony (for example, heart - love). This concept is further clarified in another theoretical information. That is, the allegory is figurative, it is a form of symbol, the use of a symbolic word (image) that represents a concrete image instead of an abstract concept of an event or object, that is, in a literary work it is informed that it is a way of expressing a concept that is unclear to the reader with symbols specific to things known to many people [15, 1]. In this definition, the ideas about its figurativeness and understanding as a form of a symbol correspond to the essence of figurative images and images in the field of lyrics.

Even in poetic cycles, symbols or metaphors serve to convey a specific meaning and purpose. Symbols in cycle poems, especially in sonnet cycles, are more prominent.

"Philosophical-symbolic imagery is a unique independent form of artistic thinking. He did not appear yesterday or today. "Philosophical generalizations in the culture of artistic perception and expression based on symbols and symbols decorate the history of human culture according to their wise, wise, instructive meaning" [4, 21]. It is this decorative form that has not escaped Uzbek sonnet cycles. The issue of the role of terms in the art of cycle poems, such as symbolic image [9, 112], symbol-image [4, 21], which are used by literary criticism, are small different forms of the same content, which is one of the characteristic features of Uzbek sonnets. Because there are many such images in the works of sonnet poets such as Rauf Parfi and Fakhriyor.

Rauf Parfi's sonnet cycles contain original forms of symbols. Symbols such as "word", "death", "black wall" have a special place in this symbolic lyric.

What a secret, what a dream,

What kind of sleep is this, waking sleep.
Black ravens flew from my eyes
Behind the terrible black wall, or [8, 86].

Almost all poetic images in the poem are symbols. The complex mental state reflected in it was manifested through its various twists and turns. In the above verses, it seems that the walls of the heart act as a barrier for the heart, which is becoming a void without love. The lyrical hero begs the Creator for help to destroy this wall and return his love - his identity. Through the oxymoron "awakened sleep", the lyrical hero asks for a word that will bring both calmness and excitement to his heart, and a feeling that will bring him back to life. The word is also a symbol here, that is, it is a key symbol of hope, desire, and divine love. The arrival of that word prompts the awakening of tender feelings in the lover's heart.

My words are filled with longing, and my words are lonely.
The beauty of God alone filled my eyes.
The sky gave a sign. An unknown trace.
The wind of death broke my body.
You hugged my coffin and cried,
Why, the most beautiful woman in the world?! [8, 87]

At this moment, the appearance of the feelings necessary for the lyrical hero in the heart, that is, the achievement of the goal, creates a situation similar to the end of life. This situation occurs after the body (black wall) that is an obstacle to the soul is broken by the wind of death (symbol of death). From this, it becomes clear that the love shining in the heart of the lyrical hero is mystical and divine, and this ending corresponds to the idea of "analhaq". The union of the soul with the Creator is the essence of this sect. It is understood that Rauf Parfi's lyrical hero shows spiritual monotheism by speaking in the name of Allah, sometimes as a person in love, sometimes as a lover: My night light burned, my world laughed,

I put on wings and flew to the sky.
Hello, my beloved person, my blood [8, 87]

The evolution of this mystical interpretation is seen in the use of the element of blood - gene (blood) in the unity of the psyche. Because according to the concept of the soul, blood has no place. But in this case, the use of the words "my beloved person, my blood" in the sense of love for a person who first strives towards a pure soul, for the creation he created, can be evaluated as a response of God to the devotion of a lover. In this place, blood acts as a special means of unity. In addition to the mystical interpretation, some unique symbols are also visible in the poems that reflect the philosophical content related to the poet's work. In particular, in the sonnet beginning with "Before you were a dream...", Rauf Parfi refers to the concept of dreams and hopes through the word dream. Because a person strives forward and overcomes obstacles in the wake of dreams. That's why imagination can become the path of a person:

First you were a dream, just a dream
First you were a dream. You are my way now.
You are my boundless path, fearsome, incomparable,
The noise of foreign worlds was silenced [8, 97].

Symbols - images are often found in the sonnets of the current Uzbek cycle, especially in the poetry of Fakhriyor. For example, the traditional image of a flower - a lover is also present in poet's cycles:

There are no flowers, singing the name
There is no ash to sprinkle on your head,
There is no way to take the head [12, 121].

In this place, the function of the flower is slightly changed, i.e. it is not the desire of a lover in the form of a butterfly or a nightingale that becomes a butterfly, but also that beautiful feeling of love in the heart, which is difficult to leave. A lyrical hero is depicted as a hijran who does not feel the pleasures of pain. In the cycle of sonnets "Namozshomgul" in Fakhriyor's poetry, it can be seen that the symbol of the flower performed a special task. Here, too, the image of a flower is a symbol of a lover, as in Rauf Parfi's sonnets, but she is depicted as a victim of dreamy love. Based on the condition of the flower, the lyrical hero feels its suffering. He sees the flower (beloved) as his sister and wants to wipe her tears and share her sorrow. He considers her pains as his own.

My soul bathed in your flowing youth,
Your eyebrows did not sink into my bosom.
Do you have stones in your head?
My girl, what fate has defeated you?
What is not lying in the heart?
What love is equal to love? [12, 115]

The use of symbolic images in sonnet cycles is one of the important factors that show the level of development of the "Uzbek sonnet". Philosophical generalizations in the culture of artistic perception and expression based on symbols and symbols are also expressed in the sonnet, which is considered a separate genre. The ability to use original allusions and oxymorons in the interpretation of symbols and images is also important in the creation of high-level artistic examples. In some cycles, the interpretation of the lyrical hero as a symbol of "lover of God" or "lover" can be attributed to the poet's state of being in the midst of complex emotions. The fact that the image of "flower" in Fakhriyor's sonnets is not a constant lover, but a symbol of a lover in hijran, shows a new interpretation of "flower". Such symbols can be found in many sonnet cycles of the poet.

In general, poetic images are interpreted in a unique way in sonnet cycles. Although this is not found in the same form in the work of all sonnet writers, it is one of the features characteristic of the work of Rauf Parfi and Fakhriyor. The use of symbols in the system of poetic images indicates the predominance of the mental-psychological image of the complex fantasy world in the creative process and the originality of the artistic-aesthetic nature of the sonnet, the vividness of the imagery. According to these aspects, the Uzbek sonnet deserves recognition as a mature example of art.

The cycle "Moments of Imagination" by the well-known poet Abduvali Qutbiddin consists of thirty-seven parts, separated by numbers. The poems in the cycle are small in size and are mainly created in free weight. The first poem in the cycle:

Quail in a cage...
Sparrows go from branch to branch...
The worm that pierces the apple... (The sky is wide) [3, 5],

begins in the style and represents the world of imagination of the poet. In the poet, this world is full of vague images of abstractions, like a dream, and it shows that the ephemerality in it is a product of a wide fantasy world. It contains images of mysterious destinations such as Ghayb,

Kohi Qaf, Borsa kelmas, snow bonfire, iron cow, steel shirt, spring with water bubbles, fish without defects, plane of time, cracked stones, primordial cage. , nightingale of the end, gilded river, colorful happiness, etc., give these concepts a new meaning. And most of them also serve as new poetic images. It turns out that all the visions presented in the poems of the cycle are observations about the aspects necessary for the perfection of a person.

Poet Eshqabil Shukur's series of poems "A walk to Nasoyim ul Muhabbat" began with the poem "Munojat". It shows hope from the creator. The next poem called "Together Address" describes the situation of a poet who is ready to write a poem. In the remaining poems of the cycle, images of mystics such as "Sheikh Uwais Qarani", "Sheikh Bayazid Bistomi", "Sheikh Zunnun Misri", "Yassavi" are created. Each poem is woven into symbolic and metaphorical images of the specific characteristics or qualities of these mystics. In particular, it is said about Uwais Qarani:

Shaykh Uwais gnashed his teeth quickly,
Every tooth turns blue like a wing in the air.
Then, looking for Simurg in the seven valleys,
Thirty-two birds in flight [13, 207].

It is known from history that Uwais Qarani broke thirty-two of his own teeth when he heard that the blessed teeth of our Prophet were broken in the battle of Uhud. The poet reflects this event in the poem and compares the thirty-two teeth to the thirty-two birds flying towards the Simurgh bird. That is, the teeth and birds are symbols that serve as means of bringing the sheikh to the dargah of Allah.

The poem dedicated to "Sheikh Bayazid Bistomi" includes such poems as "Prayer", "The state of mind", "Me'raj", "Ashiq", in which the image of the sheikh is reflected in his prayer. Status at the time of reading:

The voice when saying "Allahu Akbar"
The heart stirred at the bottom of every hair [13, 208],

If Bistomi's state of becoming God's with his heart, mind, and body is reflected through his description in the style, then the lyrical hero in the poem "The state of soul" is the sheikh himself, who says that he is the property of God, that he is only a pilgrim of this property. By saying, he shows his state of mind.

The poem "Me'raj" is about Bayazid Bistami seeing God in a dream, i.e., he performed mi'raj, and the images in it are unique:

It is possible to catch lightning with one's teeth,
Biting the tongue and swallowing the world with the eyes,
The process is kelmak, the essence is to leave,
To go beyond yourself is to reach God. [13, 208]

Feeling like a particle of Allah and being His and being able to feel His power after forgetting one's identity, in particular, such images as the ability to "catch lightning with the teeth" and "swallow the world with the eyes" to the beauty of the Creator. was a convincing expression of the state of the approaching breed. When a true lover forgets his identity, he unites with Allah, and this is the essence of this poem. Since this is the essence of the philosophy of life practiced by the Sheikh, the poet shows it as one of the main aspects in revealing this image.

The poem "Ashiq" is dedicated to the expression of the dervish state of the Sheikh, and is dedicated to the image of the fact that he will remain as a lover of God, even if he disappears physically.

The poem "Sheikh Zunnun Misri" also includes three small poems such as "The wisdom of three sciences", "Surat wa siirat", "Green death", in which the Shaykh's knowledge of repentance, risk, and dealing It is described that he took care of it carefully, that the face of one of his relatives shone like moonlight during prayer, and that the path and the coffin were green when the shaykh died, and it is described as "green death was lying on the ground."

The next poem in the cycle is called "Sadness of Love and Demand", in which the state of love and the demand of love are described as "this heart that is hanged like Mansur" rather than reaching the truth as soon as possible. In other words, in order to reach the truth faster, it is understood that the lover hangs his tongue, that is, gives up his soul and body.

The lyrical hero of the poem "Yokhlov" destroys great mystics by describing and describing them. The definitions of "He who found Semurg in himself", "He gave birth to thirty hurs on the night of Qadr", "He burned flesh and bone in the heart" were also used to make their identity clearer.

In the poem "Yassavi" at the end of the cycle, mystical images and details are used to show the identity of this image:

If I cry now -
Towards the qibla like Noah's ark
He begins to swim sadly
A glistening wet old prayer [13, 210].

The old prayer, wet from the tears shed by Hazrat Yassawi while praying, is likened to Noah's ark, saving humanity and sailing towards the Qibla.

Eshqabil Shukur's series "Walking to Nasoyim ul Muhabbat" is a collection of poems that reflect mystical content in modern poetry, and due to the poet's skills and accurate descriptions and images given to the images created, this essence is clearly and figuratively illuminated. given

Poet Eshqabil Shukur wrote "Inscriptions on an ancient inscription", "Exile", "War after war". There are also several other cycles, such as "Ancient Notebook". His cycles "Exile" and "War after the War" are small in size. In the cycle "Exile" the plight of our mothers who were exiled due to unjust accusations is depicted, and in the cycle "War after the War" the terrible traces of the war are expressed in people's lives. will be done.

The poet added the title "Dialogues with Mother Red and Mother Kurban" to the cycle "Exile". In the poems of this cycle, the poet used prose as well. It reminds us of the style of our folk tales. Since the experiences of the two mothers mentioned in the title served as the basis for the cycle, the poems in it were adapted to the situation they were talking about.

The first work in the series is called "Haydov". It depicts the expulsion of people from their country. The next parts in the cycle were called "Bits", "Palakhman", "Chorlov".

The poetic images of Armenian and Palakhmon are created in the following verses of the poem "Palakhman":

The ovens were carved. The stoves went out.
Armon cried in the cradle.
What bloody hands did you fall into?
A warrior who fell from the hand of God [13, 211].

These verses symbolically express the unfulfilled dreams of Armenian characters, their unborn children, and the fact that the stone-throwing weapon is in the hands of the Yogis, who serve to punish the innocent.

In the poem "Hunger" from the cycle, specific images are used in the words addressed to the child who bit a piece of bread because of hunger:

A wheat husk with an ash core is the world,
The ground is a cup of patience that has not been spilled.
Eat your tandoor cut, my child.
Eat someone's bone – coal [13, 211].

The epithet "a husk of wheat with gray kernels" used in this place is like the kernel of wheat with ashes. is shown. The Earth, which has not yet been overturned by such injustices, is described as a cup of patience that is full but not overflowing, and the cutlet that a hungry child puts in his mouth is described as a bone of saltiness, charred by suffering.

The last poem in the cycle is called "Dreams of Naqshigul". This poem depicts the sufferings of a Khorezm girl in exile and captivity, homesickness. In describing this image, the poet used adjectives such as "flower of the earth", "fallen deer", "gloomy happiness".

"Complexity", "War", "Return", "Cries of the Uzbek father in the forty-third year", "Songs of the forty-third year", "Tolganoy", "Memories" from Eshkabil Shukur's series "The war after the war" Poems such as "World War II" talk about the sufferings of the Uzbek people and the complications left from them.

The first poem in the cycle is written in the language of a child who did not return from the war. In the poem "War", metaphors such as "a soldier is leaning on an armrest", "his right hand is far from the body", and "crushed fears" are used to clearly show the image of this destructive process.

In the poem "Return", the image of war is defined in a different way: "war crawls, war crawls..." refers to the painful complications it left behind, while "lice asks for my diluted blood..." refers to people's escape from war. the next plight, when it is said that "dogs curse the sky", that animals also suffered such a calamity, and when it is said that "men who died in the war were born", the children born instead of those who died in the war and expressed a strong hatred of war in their hearts.

The poem "The cries of an Uzbek father in the forty-third year" can be called the lamentation of a father whose child did not return from the war. In order to express the experiences of the father, who is the lyrical hero in the poem, the poet used many image tools.

The bloody shroud flutters,
A burning wind in my throat.
Night... The stars are twinkling,
I have ice in my bosom.
Howls like a dog in the evening
At the strange window,
The evening is full of blood in my eyes,
The streets are buzzing [13, 197].

Such adjectives as "bloody shroud", "burnt wind", "frozen stars", "evening howls like a dog", "strange window", "bloody evening", "roaring streets" are used in the poem. It was very important to show the spirit of the father who was burned on the spot of his dead child.

Azador at my door

My heart hangs like a bird,
No coffin, in your cradle
Shaking death [13, 197].

In this passage, the human heart hangs like a sick bird and the image of a child sentenced to death while still in the cradle causes a strong hatred of war to awaken in the poem. In the poet's next poem, the image of "death" appears again. In the previous poem, death lying in a cradle instead of a baby is described this time as a power beyond the reach of the lyrical hero:

The night is restless, the roads cry,
I stab my hand to the heart.
What can I do, I can't do it
I cannot kill death [13, 198].

The lyrical hero suffers from not being able to return the people he killed or to kill himself. In the last poem of the cycle "Memories", the poet revives an abstract concept like "memory" and raises it to the level of an image:

I am tormented by memories,
Memories of a childless woman...
The traces of orphans are a hot bosom
Memories with eyes like the wind.
I am tormented by memories [13, 202]..

By using metaphors such as "like a childless woman" and "her eyes like the wind" to the concept of "memory", the poet describes the memory of painful moments in the form of the sufferings of a childless woman and how painful it is like an unpleasant wind in the eyes. The poem shows that memories of the wartime cannot be good, it is always associated with death and loss. It is shown that the consequences of the war and the pain left in the hearts are irreparable.

In the cycle of poems written by Eshkabil Shukur, abstract concepts were raised to the level of images, and the poet was able to use new allusions and adjectives appropriately and productively to describe them.

Poet Bahram Rozimuhammad's poetry also has its own cycles, one of which is called "One Color Melodies". The poems in this cycle are numbered only, without separate titles, and the first poem begins as follows:

A scorched desert
wide enough to absorb the sound
the clouds are in the ranks of the camels
sand sky sand sky
oh sarbon bon bon bon [5, 115].

From the allegory of the poem "a melody is a burnt desert like a melody", it seems natural that the melody in the desert is appropriate for this place, that is, the melody coming out of the throat gurgling in the desert where waterlessness prevails. . Even when a voice comes out of a hoarse throat, it is usual for it to be swallowed up by the vastness of the desert. The representation of the sky in the form of sand may be the result of storms in the desert or the fact that there is only sand around, the lyrical hero can see only sand in his eyes or the result of not being able to look at the sun due to the heat. In the next poem, the lyrical hero thinks that "dreams prick his perception

like thorns and follow him like a shadow." The dreams of the lyrical hero do not give him peace of mind, they depress him and make him agree to his death. That is why the horizon dawned by the setting sun seems like a shroud for him.

Your dreams are like thorns
sinks into your perception
follows like a shadow
in the form of a shroud of dawn
From the room where you are staring
out into the open air. [4, 115]

Under the influence of steaming air in the room, the lyrical hero imagines the painful lack of water in the endless desert and the red rays of the setting sun in the form of a shroud.

The experiences of the hero in the midst of pessimistic thoughts are described in connection with the environment in which he moves.

Conclusion. There are different situations in the depiction of images in cycle poems, in some cycles different images within the same content are embodied, in some it is clear that different aspects of one image are revealed.

In poetic cycles, from the images of historical figures, sheikh-pirs, representatives of the common people, abstract concepts such as dreams, dreams, death, sorrow, love are also depicted at the image level. In the cycles, images of experiences are also used a lot, which seems to be a convenient tool for the continuous expression of the author's experiences.

In Uzbek poetic cycles, symbolic images are often used to express the experiences of the lyrical hero or the poet's artistic goal. Allegorical images were used for the ideological purpose envisaged in the cycle and served to show the poets' skill of imagery.

REFERENCES:

1. Abduvali Qutbiddin (2011) There is. – T.: Publishing house named after Gafur Ghulam. – P. 5.
2. Akramov, B. (1989) The entirety of the universe. – T.: Literature and art publishing house named after G'. G'ulam, – P. 21.
3. Bahram Rozimuhammed (1999) Day limits. – T.: Labor. – P. 115.
4. Eshkabil Shukur (1999) Hamal porch. – T.: Sharq. – P. 207.
5. Fayzullayeva, O. H. (2022). Artistic Conditionality and Poetic Function of Signs in Lyrical Series. *Eurasian Journal of Humanities and Social Sciences*, 14, 20-29.
6. Fakhriyar (2004) Geometric spring. – T.: And the publishing house "Ma'naviyat". 2004.
7. Fayzullayeva Obidakhon Kholbekovna (2021). THE ISSUE OF ARTISTIC IDEA IN POETRY. *European Scholar Journal*, 2(4), 233-236. Retrieved from <https://scholarzest.com/index.php/esj/article/view/523>
8. Fayzullayeva, O. (2022). General Typological Characteristics Of Lyric Cycles. *Science and innovation*, 1(B5), 231-236.
9. Fayzullayeva, O. (2023). LYRIC IMAGE OF" I" IN CYCLES. *Евразийский журнал технологий и инноваций*, 1(6 Part 3), 118-125.
10. Jabbar Eshanqul.(2011) Dream semantics and artistic functions/ book "Dream and its artistic interpretation in Uzbek folklore". – Tashkent: Science. – P. 34.
11. Kholbekovna, F. O. (2021). The issue of artistic idea in poetry. *European Scholar Journal*, 2(4), 233-236.
12. Kholbekovna, F. O. (2022). The artistic-aesthetic nature of rauf parfi's poetry. *Asian Journal of Research in Social Sciences and Humanities*, 12(5), 332-340.

13. Kholbekovna, F. O., & Dehqonovna, D. G. (2020). The Hero Issue In The Lyrics. *International Journal of Advanced Science and Technology*, 29(8), 3409-3413.
14. Kholbekovna, F. O., & Oglu, E. B. J. (2021). Development and Improvement of Cyclicity. *Annals of the Romanian Society for Cell Biology*, 12049-12054.
15. Kuronov D., Mamajonov Z., Sheralieva M. (2010) Dictionary of literary studies. – T.: Akademnashr. – P. 244.
16. Mamatkulov, M., & Fayzullayeva, O. (2024). Expression Of Symbols And Allegorical Images In Lyric Cycles. *Modern Science and Research*, 3(1), 1-7.
17. Rahimjonov N. (2007) Uzbek poetry of the period of independence. – T.: Science. – P. 112
18. Rauf Parfi.(2006) Last farewell. – T.: Publishing house of the National Library of Uzbekistan named after Alisher Navoi. – P. 86.
19. Timofeev L.N.(1966) Fundamental theory of literature. – M.: Prosveshenie. – S. 198.
20. Toychiyev U. (1992) Literary types and genres. 3-story, 2nd floor. – Tashkent: Science. – 297 p.
21. Tursun Ali.(2008) Moon leaf. – T.: Sharq. – P. 11.
22. Xolbekovna, F. O. (2021). POETICS OF UZBEK CYCLE SONNETS. *Galaxy International Interdisciplinary Research Journal*, 9(6), 394-402.
23. Epic, M. M. S. S. (2020). Bakhrom and Gulandom” and the Folk Tales. *Scientific Reports of Bukhara State University*, 5(81), 34-38.
24. Rakhmonkulovich, M. M. (2022). Folklore Traditions In The Epos Of Sayyadi “Tohir And Zuhro”. *Eurasian Journal of Humanities and Social Sciences*, 14, 4-10.
25. Mamatkulov, M. R. (2020). THE ART OF HYPERBOLE IN THE EPIC NISHATI" HUSN AND DIL". *Scientific Bulletin of Namangan State University*, 2(9), 246-252.
26. Rakhmonkulovich, M. M. (2021). Folklore traditions in the epos of sayyadi “Tohir and Zuhra”. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(10), 548-556.

INTERPRETATION OF MYTHOLOGICAL IMAGES IN THE EPISTLE OF "BAHROM AND GULANDOM"

Muzaffar Mamatkulov

ORCID: [0009-0008-4347-3496](https://orcid.org/0009-0008-4347-3496)

doctor of philology, professor

Gulistan State University,

Gulistan, Uzbekistan

Email: mamatkulov1973@mail.ru

Abstract. This article is about the poem "Bahrom and Gulandom" by the Uzbek poet Saykaliy, who lived and worked in the 18th century. The article is devoted to the study of the epic poem and the interpretation of mythological images in it. It is noted that the traditions of folk oral art, in particular myths, played an important role in the creation of the epic poem "Bahrom and Gulandom", and that the work reflects Saykali's poetic skills, the features inherent in classical literature, and the influence of written literary traditions.

Saikali's epic poem "Bahrom and Gulandom" is written in verse. The main form of the masnavi is emphasized, the poet widely used other genres in the composition of the epic, and the presence of mythological images in "Bahrom and Gulandom" is considered to be a unique evidence that the traditions inherent in oral literature continued in Saikali's work.

Key words: epic, myths, imagery, masnavi, poetics, mythological image, idea, tradition, folklore, fairy, giant, dragon, Khizr, Boghi Eram, Kohi Qaf.

"BAHROM VA GULANDOM" DOSTONIDA MIFOLOGIK OBRAZLARINING TALQINI

Muzaffar Mamatqulov

ORCID: [0009-0008-4347-3496](https://orcid.org/0009-0008-4347-3496)

filologiya fanlari doktori, professor

Guliston davlat universiteti

Guliston, O'zbekiston

E-mail: mamatqulov1973@mail.ru

Annotatsiya. Ushbu maqola XVIII asrda yashab, ijod qilgan o'zbek shoiri Sayqaliyning "Bahrom va Gulandom" dostoni haqida. Maqolada doston tadqiq etilib, undagi mifologik obrazlarning talqini o'rganilgan. "Bahrom va Gulandom" dostonining yaratilishida xalq og'zaki ijodi an'analari, xususan, miflarning muhim o'rin tutgani qayd etilgan. Shuningdek, asarda Sayqaliyning poetik mahorati, mumtoz adabiyotga xos xususiyatlar va yozma adabiy an'alar ta'siri o'z aksini topgani ta'kidlangan.

Sayqaliyning "Bahrom va Gulandom" dostoni nazmda yozilgan bo'lib, unda masnaviy asosiy shakl sifatida namoyon bo'ladi. Shoir doston tarkibida boshqa janrlardan ham keng foydalangan. "Bahrom va Gulandom"da mifologik obrazlarning mavjudligi og'zaki adabiyotga xos an'analarning Sayqaliy ijodida davom etganini ko'rsatuvchi o'ziga xos dalil sifatida baholanadi.

Kalit so'zlar: doston, miflar, obrazlilik, masnaviy, poetika, mifologik obraz, g'oya, an'ana, folklor, pari, dev, ajdar, Xizr, Bog'i Eram, Qof tog'i.

ИНТЕРПРЕТАЦИЯ МИФОЛОГИЧЕСКИХ ОБРАЗОВ В ДАСТАНЕ «БАХРОМ И ГУЛАНДОМ»

Музаффар Маматкулов.

ORCID: 0009-0008-4347-3496

доктор филологических наук, профессор

Гулистанский государственный университет,

Гулистан, Узбекистан.

E-mail: mamatqulov1973@mail.ru

Аннотация. Статья посвящена дастану «Бахром и Гуламдом» узбекского поэта Сайкалия, жившего и творившего в XVIII веке. В работе исследуется эпическое произведение и рассматривается интерпретация представленных в нём мифологических образов. Отмечается, что традиции устного народного творчества, в частности мифы, сыграли важную роль в создании дастана «Бахром и Гуламдом». Подчёркивается, что в произведении нашли отражение поэтическое мастерство Сайкалия, особенности, характерные для классической литературы, а также влияние письменных литературных традиций.

Дастан Сайкалия «Бахром и Гуламдом» написан в стихотворной форме. Отмечается, что основной формой произведения является маснави, при этом поэт широко использовал в структуре дастана и другие жанры. Наличие мифологических образов в «Бахром и Гуламдом» рассматривается как своеобразное свидетельство продолжения в творчестве Сайкалия традиций, присущих устной литературе.

Ключевые слова: дастан, мифы, образность, маснави, поэтика, мифологический образ, идея, традиция, фольклор, пери, див, дракон, Хызр, Баги Эрам, гора Каф.

Introduction. The mythological images found in the epic "Bahrom and Gulandom", in particular the fairy, the giant, the dragon, Khizr, Boghi Eram, and Kohi Qaf, arose in connection with the plot of this work and the adventures and heroism of its characters.

Fact that mythological images in Sabir Saykali's epic poem "Bahrom and Gulandom" were formed on the basis of folklore works and are one of the main means of realizing the author's poetic intention demonstrates the relevance of the topic.

The aim is to reveal the influence of folk oral traditions on Saykali's works, the development of mythology and written epic poetry, the author's epic writing skills, the development of genres, and the mastery of the use of artistic arts in epics, and sets the following tasks:

written literature created in the 17th-18th centuries;

demonstrate the poet's unique experience and skill in using folklore traditions;

justify that the use of subgenres in the composition of an epic is a phenomenon that occurs in connection with the creative style;

To assess the fact that the mythological images in the epic were formed on the basis of folklore works and are one of the main means of realizing the creator's poetic intention.

Literature analysis: Thoughts about Saykali are also found in P. Qayyumov's work "Tazkirayi Qayyumiy". The author tries to provide quite detailed information about the poet in the tazkiray. (Qayyumov P. Tazkirayi Qayyumiy. – Tashkent, 1998. – P. 73-77.). Saykaliy's epic poem "Bahrom and Gulandom" was also first published in 1960 (Saykaliy. Bahrom and Gulandom. – Tashkent: Fan, 1960). It was prepared for publication by R. Ali yev. R. Ali yev completed his candidate's dissertation on Saykaliy's work "Bahrom and Gulandom" (Aliev R. Sobir Saykali and his epic poem "Bahrom and Gulandom". Phil. science. nom. dis. auto. – Tashkent, 1964). R. Orzibekov and Q. Tokhirov's observations about Saykali and his epic poem "Bahrom and Gulandom" are also presented in the 3rd volume of the 5-volume book "History of Uzbek

literature" (History of Uzbek literature. 5 volumes, 3-volume. – Tashkent: Science, 1978. – P.178-186). M. Muhiddinov has conducted a comparative study of the sources of the plot of "Bahrom and Gulandom" and its Uzbek versions, as well as Saykali's epic poem "Bahrom and Gulandom" (Muhiddinov M. Barhayot an'analar. – Tashkent: Science, 1987). S. Soyipov studied Saykali's "The Story of Saykali" from a textual point of view (Soyipov S. Sobir Saykali's "The Story of Saykali").

Materials and methods: Object of research as Saykali's "Bahram and Gulandam" The research used historical-comparative, semantic-structural, comparative-typological, ethno-folkloristic, and contextual analysis methods.

In Saykali's epic poem "Bahrom and Gulandom", the process of the introduction of mythological images such as fairies, giants, and dragons that appeared in pre-Islamic times into written literature is studied, and the issue of their role in epics created in the 17th-18th centuries is highlighted. The role of images such as Khizr, Qaqnus, Anqo, Bogi Eram, and Kohi Qaf, which were formed on the basis of Islamic imagination and concepts, in epics belonging to written literature is determined, and their mythological content is substantiated through the analysis of examples.

Analysis and results. Myth is distinguished by the fact that it is the oldest example of oral literature formed in the development of human artistic thought. Myth arose as a result of mankind's desire to understand the world, and its basis is the interest in knowledge. In the distant past, various natural phenomena, how man was created, and the structure of the universe have always made people think. Most myths arose in response to such problems at one time. Myths also allow us to imagine the unique worldview, philosophy, and way of thinking of ancient people. They also served as a "scientific truth" for ancient people in a certain sense before the development of science. Because myths, which arose as a solution to the problems that interested them, satisfied the spiritual needs of people as the first scientific, religious, and artistic vision [18, 102]. "Although myths arose as a result of the limitations and simplicity of the ancient worldview, this system of images played an important role in the formation and development of artistic thinking. The idea of faith in noble forces expressed in myths encouraged people to love beauty, preserve the immortality of nature, and support any creative activity" [4, 125].

The years, myths have also formed their own images. These images were embodied in the imagination of people as doers of good and evil. The style of artistic thinking also played an important role in the development of mythological images. With the advent of writing, images in oral literature gradually began to actively participate in written literature. Written literature also played a significant role in the development of mythological images. Because over the centuries, the poetic functions of these images have expanded, and at times they have changed and improved. The phenomenon of traditionalism also operated within the framework of mythological images, revealing their new facets. This indicates that mythological images have taken a more permanent place in written literature. It is difficult to imagine mythology and written literature separately from each other. That is why their strong influence is felt in the samples of our past literature. One of the mythological images formed in the imagination of our ancient ancestors is the fairy. The fairy appears in the folk imagination in various guises [14, 9]. In particular, there are many folk tales and epics featuring this image, which have become beautiful and unique examples of our oral literature. The fairy is widespread in both oral and written literature of the peoples of the East. According to legends, they lived in Koh-i-Qaf or the nearby Bog-i-Eram [2, 173]. The occurrence of images related to the fairy in written literature, regardless of whether they were created on a large or small scale, indicates that this image has become an integral part of the world of artistic creativity over the centuries.

The image of a fairy also appears in Saykali's work "Bahrom and Gulandom". Through this image, the poet achieves greater expressiveness in the images related to the beauty of his mistress. The images related to the fairy in the epic appear in several forms. In particular, the

comparison of the fairy to the ox is one of the factors that indicate the uniqueness of the poet's work:

The prince was walking on the hunt,
A deer wanders through the desert.
You see, my prince, a kind of sigh,
The magic of the eyes of Paridin ishwalı [19, 27] .

It seems that the images in the second verse are not related to the mistress, but to the deer. The fact that the deer is more lustful than a fairy intrigues Bahram, and he tries to capture her with all his might.

One of the characters who plays an important role in the dramatic change in the development of events in the epic, Piri Jahangard, also uses concepts related to fairies in his speech. He mainly talks about the beauty of Gulandom. Jahangard goes to the city of Chin on business, where he sees Gulandom and is interested in his identity:

I asked Eldin: "Is this a fairy, pleasing to the eyes,
Or is it a free man who has strayed from Paradise and landed in this world?
They said: "There is no fairy, the daughter of Fag'fur is a fool,
The sun rises and the sun sets, it is famous for its beauty,
"The whole of Hasratidin's neck is in ruins, Beku Khan" [19, 32] .

It seems that the word fairy is used twice in the verse. The first is expressed through Jahangir's question, and the second is reflected in the words taken from the Chinese language. Jahangir thinks that Gulandom must be a real fairy, while the Chinese say that she is the daughter of the king - a princess.

The use of the word "pari" is more common in ghazals than in the muhammas of the epic. The concept of "pari" in ghazals refers mainly to Gulandom:

My soul, Saykali, can't bear it anymore.
Oh! I don't know when that fairy will die [19, 76] .

The use of the word "fairy" in the work is considered to be one of the most characteristic features of the character of Bahrom. Through this, the poet tries to idealize the beauty of Gulandom:

If you go, that stallion, Davlata, I miss you,
Please come and ask me, my dear, welcome, I miss you [19, 120] .

The reference to the fairy is also of particular importance in the work, because in such places it is obvious that the princess Gulandom is being spoken of:

Oh, fairy, I will not let you go,
When my hope blossoms, I smile [19, 98] .

"Bahrom and Gulandom", there are also scenes where the word "fairy" is used in its literal sense, that is, as an image of a real fairy. The fairies are interpreted in the epic as one of Sayfur's assistants in situations related to him. The fairies complete all the tasks given to them on time, and even serve the guests and entertain them:

Base Bahromu Saifur was eating,
The fairies were thrilled.
Saifur ordered a feather,
Tell all the fairies [19, 56] .

After that, all the fairies gather and come around Bahram and serve him. However, the prince has no interest in such beautiful fairies. He does not even pay attention to them. Even though he sits with the fairies at the banquet, his thoughts are always on his beloved "beloved":

The prince sat with the fairies,
With a glass in hand, he remembered it fondly [19, 57] .

The feast lasts for seven days and nights. Everyone present, even the fairies, gets drunk, and the conversation becomes completely dull:

Then Saifur gave permission,

The fairies scattered at that moment [19, 61] .

The fairies were part of Sayfur's army. If he went to battle, the fairies would play a decisive role in the outcome of the war. We see this in the course of events during Sayfur's battle with Behzod's army:

The fairies would have been killed,

I mourn the death of the Solibon Zangilar [19, 73] .

In addition to the combinations of huru pari, jinu pari, in the epic, one can also encounter concepts such as parizad and Bilqis. As is known, Bilqis is the name of a fairy. She is considered the mistress of the Prophet Solomon. According to legends, Bilqis was the ruler of the country of Saba. Initially, the princess, who worshiped the sun, later believed in the Creator and lived with the Prophet Solomon.

In Saykali's epic poem "Bahrom and Gulandom", the word "fairy" is most often understood as referring to the princess Gulandom. This is not without reason, of course. Because she is truly a woman of beauty that is not inferior to a fairy. However, the fact that real fairies are also depicted in the work shows that the poet tried to fully utilize the possibilities of this mythological image. The image of Gulandom is the leader in the images related to beauty in this work. The comparison of some quality or virtues in it with the image of a fairy occurs in connection with the glorification of human characteristics.

Giant is one of the mythological images widespread in the oral literature of the peoples of the East. One of the manifestations of this image in Uzbek written literature is also found in Saykali's epic poem "Bahrom and Gulandom". Prince Bahrom, after getting lost while hunting, is forced to spend the night in a certain place. This place was so scary that there was everything except humans in it:

The noises were coming from everywhere,

Hu, filu, babru, karku, dev, paridin [19, 28] .

The presence of a giant among the creatures that frightened the prince shows that Saikali used the possibilities of this image. According to the poet's imagination, a giant, like other wild creatures, can harm a person. For this reason, it is better to be careful of him.

Sources contain information about the giant's ability to harm people [1, 261]. These representations have served as material for centuries, first for oral and later for written literature, and through them the range of images reflecting views on the harm of the giant has expanded. Harm can take various forms. Sayqali also uses similar phenomena creatively. For example, the epic tells that Afru' the giant has kidnapped Sayfur's beloved wife. Bahrom single-handedly defeats Afru' and frees Sayfur's wife. The name of Afru' the giant is mentioned once again towards the end of the epic:

The prince said: -If only Saifur,

The person brings the messengers.

And the wealth of the goddess Aphrodite,

He said, "Bring the stallion and bring him everything you have." [19, 85]

The phenomenon of naming the giant should be considered as one of the characteristic features of the epic poem "Bahrom and Gulandom". The fact that this tradition was initially formed in oral literature indicates that its roots are ancient. The scientist J. Eshonkulov, who has specially studied the image of the giant in samples of folk oral art, also emphasizes that giants have names associated with colors and various natural phenomena. Indeed, the White Giant, the Black Giant, the Yellow Giant, the Red Giant, the Brown Giant, the Dust Giant, the Storm Giant, the Leaf Giant,

the Stone Giant, etc. play an important role in the plot of a number of Uzbek folk tales and epics [1, 261].

In addition to prose texts in the epic, images related to giants are also encountered in ghazals: If I meet you and ask you, you will not answer my question,
Devmurkin or Bashar, this is a beautiful place with a balcony. [19, 30].

Folklorist J. Eshonkulov draws special attention to the fact that the formation of the image of a giant in Uzbek oral folklore is even more ancient than in the Avesta: "In particular, in the Avesta, giants are depicted more as assistants of the tyrant Ahriman. In Uzbek folklore, giants are divided into good-natured and cruel categories. Giants who are benefactors, friends and helpers of man remind us of the dualistic views on the creation of the universe. The essence of dualism lies in faith in the gods of good and evil. These two polar gods are equal in power. Thunderstorms, droughts, diseases are the deeds of a tyrant god. The god of good only does good, protects people, and protects them from various misfortunes. In the early imaginations of our ancestors, these gods were represented as huge animals, and later as people. Later, these gods began to take on different guises and change. Now each of them has acquired its own unique appearance. These early ideas gave rise to two different categories of giant images in folk folklore" [1, 265].

Saykali manages to creatively use the imagery associated with the image of a giant in the epic poem "Bahrom and Gulandom." In particular, the presentation of various views on the possibility of a giant harming people in the example of Afru' Dev is fully justified.

Saykaliy also widely uses the mythological image of the dragon in his work "Bahrom and Gulandom". In oral literature, a dragon is mainly understood as a mythical creature that is huge, scary, terrifying, and can only be defeated by fighting. That is why not everyone has the strength to defeat it. Only heroes who have perfectly mastered the art of war and have supernatural power are not afraid of it. In the epic, the dragon is mainly used as an object of comparison. This refers more to its fearful state before entering the battle, its fierce attacks during the fight, and various actions related to devouring its prey:

If they come, those six dragons,
Don't worry, this is an anwar candle [19, 43].

The word dragon in the first line is used in reference to Sarvaso's brothers. When Prince Bahrom Gulandom set out on a journey in his dream, he came across a large and beautiful castle on the way. Six brothers led by Sayfur lived in the castle. Sayfur and his brothers were unparalleled in their bravery, and if they entered into battle, they would become like dragons. It is precisely in the processes related to the depiction of battle in the epic that the poet skillfully uses images related to dragons:

Two dragons were wreaking havoc at the same time,
Others were left in awe and admiration.
Life was like a rainbow,
The noise was enough.
Many rustlings died that day,
The living mourned his death.
Thirty thousand are those two dragons,
Cut the blood with a knife [19, 171].

The two dragons in the picture are Saifur and his brother Shammos. After the No'shad army invades the land of Chin, Saifur initially enters the battle alone. Then Shammos joins him. The two warriors fight like dragons, They slaughter enemies.

The word "adja" is also used in the epic in the sense of "ajdaho". The use of "ajdaho" specifically in relation to Bahram shows that his fighting ability is also unparalleled:

Who puts a shield on the king's head,
The prince stood up and struck him.

The flames roared into the sky,

Vale did not pay attention to that dragon [19, 177].

The verses are taken from the battle between No'shad and Bahram. No'shad attacks the prince with a blade in his hand. Bahram defends himself by holding his shield to his head. The force of the blow causes flames to shoot into the sky, but it does nothing to the prince. The comparison of Bahram to a dragon is based on his invincible strength.

No'shad was no less skilled than Bahram in fighting. The fight between the two wrestlers lasted a long time. The fight, which began on horseback, later moved to a one-on-one situation. The concept of a dragon is used equally in relation to both fighters:

Two dragons were fighting each other,

The audience is quite large.

Look at Fag'furu, Sayfur and Dastur,

They would say: "Who is the best?"

God, help the prince,

Do not destroy this land

They stood in a circle, praying,

In the middle of the fire are dragons [19, 179].

The dragon is one of the most common images in Uzbek folk tales. It is depicted as a wild, frightening, and harmful character. The tale "Three Brothers Are Heroes" can serve as evidence for our idea. According to the tale, three brothers set out on a journey. On the second day, they went to the bosom of a mountain to rest. In the middle of a wide clearing on the left side of the mountain, there was a poplar. There was a spring under the poplar. At the foot of the mountain was a cave where a dragon lived. After the brothers had eaten, they took turns guarding the night: "The first turn was given to the eldest hero, then to the middle hero. In turn, the night was clear and quiet. At one time, a terrifying sound was heard from the cave. The middle hero was not afraid, he remained silent. He was only worried about his brother and his younger brother being disturbed. Not much time passed. Something with a head like a snake and a length like a rope crawled out of the cave and started coming towards them. The middle hero fell off the platform and fled to the other side of the fortress. The dragon, realizing that he was a man, ran towards the middle hero. The hero turned away and the dragon struck the sultan's tail with a sword, wounding him" [13, 114]. The reader is able to see the appearance of the dragon and its terrifying voice from the development of events. In the fairy tale "Kilichkara", another characteristic of the dragon is revealed: "The dragon came with the wind and the storm and approached the fortress. He pulled the sheep into his lap. Kilichkara had an Isfahan sword. When the dragon also caught the Black Sword, he held his sword to his forehead and cut the dragon in two" [13, 371]. According to the tale, a dragon lived in a fortress. He always ate a girl and a sheep. The Black Sword came when the king's turn came, and he brought his daughter and a sheep for the dragon.

In the epic poem, Sayqali also tries to give some characteristics characteristic of the mythological image of the dragon. This ensures a realistic portrayal of the image:

Kayu caught the fisherman by surprise,

And a dragon fell into the rock.

If we know whether he is alive or dead,

If not, we will live in this world [19, 114].

Everyone knows how pitiful the situation of a person caught in a dragon's trap is, and it is not easy for him to survive this disaster. The verses describe the painful experiences of the ruler of Rum, full of sorrow and longing, who heard the news of the disappearance of his son, Prince Bahram.

The dragon also serves as an object for qualification or comparison in the process of artistic creation. This is clearly evident in the images related to the battle scenes in Saykali's epic poem

"Bahrom and Gulandom". Because the dragon plays a key role in exaggerating certain situations of the heroes during the battle through comparison.

After the conquest of Central Asia by the Arabs, Islam began to spread widely in our country. As in socio-political and cultural life, great changes were observed in the world of artistic creativity. The influence of Islamic ideas on folk oral art and written literature increased. The use of images related to Arab mythology and folklore brought the development of artistic thought to a new stage [5, 67]. Especially popular in the Islamic world, legends and stories about prophets, saints and influential figures played an important role in the development of written literature. At the same time, a number of mythological images based on ideas and concepts related to Islamic beliefs began to perform special functions in the composition of the artistic text, based on the ideological and artistic purpose of the creator. This also led to the formation of a unique literary tradition. Each creator, along with the pen, worked effectively to reveal new aspects of these mythological images within the existing literary tradition. For example, the image of Khizr is widely used in works created in various genres of written literature, in addition to oral creativity [12, 15]. "Khizr is a religious-mythological image found in the literature of many peoples of the world. According to legend, he was a "animal beast" - a prophet who found the water of life and, having drunk it, achieved eternal life" [2, 178]. There is information in the sources that the world of life is located in the dark world of the underworld. It is noted that "only Khizr knew the world of life, which was in endless darkness, and if he wanted, he would lead a person to this world of life" [2, 178].

The images associated with the mythological image of Khizr are continued in Sayqali's epic poem "Bahram and Gulandom" at the level of existing traditions. The poet mentions Khizr's name in one of his ghazals, reflecting the lyrical hero's hope for his help:

Because you have entered this arena, O king, be brave!

May God guide you in your upbringing [2, 178].

Is it possible to refuse to drink the water of life? If so, what is the reason for this? An interesting interpretation of such issues related to Khidr is one of the phenomena observed in the world of artistic creativity. "This name is also mentioned repeatedly in Navoi's poems:

Who is my soul, pure from the depths of my heart?

O Navoi, if I die, I will drink the wine of Khizr, the one who drinks the wine [2, 178].

In this verse, the poet says that he would not exchange the pure lips of his beloved for the water that Khizr drank, even in death, "the milk that Khizr drank." [2, 178]. So, for a lover, the pure lips of his beloved are more precious than even a wild animal. For this reason, they cannot be exchanged for other things. The fact that Sayqali also continued similar views is considered a continuation of the literary tradition in later periods:

Hazrat Khizr would not drink, he was a beast of burden,

If you enjoy this, you will see your beautiful beauty [2, 82].

The couplet expresses the unique experiences of the lover. The world of beauty inherent in the lover is idealized by denying the water of life, and special attention is paid to the fact that it is impossible not to fall in love with the owner of such grace. The image of Khizr helps the poet as a main tool in fully realizing this phenomenon.

The concept of the Garden of Eram is also widespread in the oral literature of the peoples of the East. According to sources, it is a place of fairies, and beautiful flower beds, unique orchards and meadows, and streams with flowing clear water give the garden a special charm. The Garden of Eram is imagined to be located in Yemen or Syria.

Images related to the Garden of Eram are also found in samples of Uzbek folk oral art. In particular, fairy tales can help reveal various aspects of this garden in the popular imagination. In particular, in the fairy tale "Bektemir Batyr", some thoughts related to this legendary garden can be observed: "Bektemir Batyr changed his clothes and entered the attar's hut. He put his bag on

his shoulder and set off. He reached the Garden of Eram. And he saw such a large garden, the other side of which was not visible. The scent of flowers wafted from the garden in all directions" [13, 358]. Views about the size, beauty and attractiveness of the garden are expressed even more vividly in the fairy tale "The Poor Girl": "The prince, having loaded forty mules with gold, accompanied by forty young men, set off, asking, "How are you, Garden of Eram?" He wandered from one desert to another, from one lake to another, from one desert to another, his destination was always the same. Several months, several days passed. He wandered in a desert with no grass or water, and saw a high mountain. He climbed to the top of the mountain and looked in all directions. From one side, he saw a garden. When he went into the garden, he saw flowers blooming, nightingales were flying, instead of grass, daisies were waving, tulips were colorful, a golden throne was like a bed, and satin blankets were like a bed. The golden pool was filled with milk instead of water" [13, 103]. It is no secret that in both tales, folk ideas about the Garden of Eram found their expression. The remote location of the Garden of Eram, the difficulty of reaching it, the land of fairies, the unique beauty of its creation, the strong admiration of those who saw it, and other unique features were later reflected in written literature as a result of the influence of oral creativity. This can be seen in the example of Saykali's epic poem "Bahrom and Gulandom".

Sayqali, following the existing literary traditions, also reflects on the image of a garden belonging to Sayfur in the epic poem "Bahram and Gulandom". Sayfur, after befriending Prince Bahram, invites him to his hospitality. Saying that there are beautiful places worth seeing, he sets off in this direction:

Who from this garden entered another garden,
Gulistan entered the room like Eram.
He saw strange gardens and strange places,
Musaffo saw various contents [19, 54].

The clear air, various buildings, colorful flowers in bloom, scattered black sunflowers, and clear water flowing in the canals further expand the imagination of the Garden of Eram.

Ruhafza and Sarvasa, led by several fairies, arrive in the city of Chin and circumambulate Prince Bahram:

I see the crescent moon of my prince,
The beauty of every precious stone.
Around the house is a flower garden,
Bolub ul bog' aro misli Eramvor.
Even if it's like this, Prince Bahram,
Gulandom, invisible to the unseen eye [19, 186].

Although they were all beautiful and stood around him with the same grandeur as Eram, the prince could not see anyone but Gulandom. The main reason for his impatience was to achieve his beloved's wish sooner. Therefore, he sent Ruhafzo and Sarvaso to the princess's presence, entrusting them with the task of courting them.

Concepts related to Ko'hi Qaf are often mentioned in Uzbek folk tales and epics. Ko'hi Qaf is the name of a legendary mountain, imagined to be located at the edge of the world. The fact that the name Ko'hi Qaf also appears in written literature shows that it has a special place in the development of artistic thought. Sayqali also uses the name of this legendary mountain in relation to some heroes. This refers to the extremely large and gigantic nature of the image being depicted. The main characters of the epic, Sayfur and Bahrom, met through fighting. Angry at the defeat of their brothers, Sayfur is the first to attack the prince himself. Bahrom repels his blow. When Bahrom's turn comes, he thinks that if I strike him with a sword, I will kill him:

If I hit you with a sword, you will die,
You will die here in vain.
Muni put the blade in the holster,

Yanoshti ul tani chun Ko'i Kafa [19, 49] .

Ko'hi Qaf is a reference to Sayfur's body, which is seven feet taller than the prince. Bahram, who sheathed his sword, defeated the giant Sayfur in a fight, tied his hands, and hung him from a tree along with his brothers.

In the work "Bahram and Gulandam", Kohi Qaf is used more in processes related to the depiction of battle. In this, he mainly functions as an object of comparison. Kohi Qaf's gigantic and imposing appearance serves as the basis for what is being compared:

Do not say two armies, two Kohi Qaf,

No matter how much I try, there will be no qualities [19, 166] .

It is about the army of Sayfur and No'shad. No'shad, who had invaded China, took up position on the left side of the battlefield. Sayfur's army occupied the right side. At dawn, all the people of the city came out to watch, even the ruler of China came to see the battle with his own eyes. The number of armies on both sides was so large that it looked like a huge mountain.

The battle begins fiercely. In the war, Saifur and his brothers show great courage. In particular, the heroic deeds of Prince Bahram give the warriors a special spirit. As a result, the army of No'shad is defeated:

The army of No'shad, having destroyed it, has marched in formation,

How many people have been killed by the Qaf [19, 183] .

The brutal slaughter of the enemy army causes the number of dead to increase. The No'shad army, which was like a Koh-i-Qaf before the battle, remains like a Koh-i-Qaf even after the battle, only because of the dead.

Conclusion. Thus, the images formed on the basis of the mythological imaginations of our ancestors who lived in ancient times appear in the structure of artistic works as a product of a certain poetic purpose. Creators try to figuratively express their original and artistic views by assigning them specific tasks. This is interpreted in relation to the nature of mythological images and the extent to which they know or feel the traditions that arose on their basis.

Saykali is considered one of the poets who knew the examples of folk oral art well, mastered the most advanced traditions in them and successfully applied them to his work. Also, additional episodes and characters in the epic indicate that Saykali has a rich imagination and mature creative skills. Saykali's work "Bahrom and Gulandom" is distinguished by its richness in similes. The fact that the poet, in addition to creating imagery by effectively using traditional similes in the epic, was able to create new original similes of his own, indicates the high level of his poetic skills.

REFERENCES:

1. Eshonkulov J. [2020]. Genesis and artistic interpretation of mythological images // Turkic written monuments and folklore. –Tashkent: Tafakkur Avlodi. –P. 261.
2. Hakqulov I. [1989]. Under the Chained Lion. –Tashkent: Yulduzcha. –P. 173.
3. Jo'rayev M. [2008]. Fundamentals of Folklore. –Tashkent. –B. 15.
4. Jurayev M., Narzikulova M. [2006]. Myth, folklore and literature. –Tashkent: Publishing house of the National Library of Uzbekistan named after Alisher Navoi. –P. 125.
5. Jo'rayev M., Shomasurov Sh. [2001]. Uzbek mythology and Arab folklore. –Tashkent: Fan. – P. 67;
6. Mallayev N. [1974]. Alisher Navoi and folk art. –Tashkent: Literature and art. –P. 110.
7. Mamatkulov, M., & Faizullayeva, O. [2024]. Expression Of Symbols And Allegorical Images In Lyric Cycles. Modern Science and Research , 3 (1), 1-7.
8. Mamatkulov, M. [2020]. THE ART OF IRSOL UL-MASAL IN SAIKALI'S EPISTLE "BAHROM AND GULANDOM". Problems of Improving Philological Education , 176 .
9. Mamatkulov, M.R. [2020]. UDC: 809 THE ART OF ILLUSTRATION IN SAIKALI'S EPISTLE "BAHROM AND GULANDOM". SCIENTIFIC INFORMATION , 71.

10. Mirzayev T. [1979]. The epic repertoire of folk Bakhshi songs. –Tashkent: Fan. –P. 11.
11. Nurmatov F.I. [2007]. The genesis of the image of Khizr and its interpretation in Uzbek folklore. Dissertation abstract written for the degree of Candidate of Philology. –Tashkent.
12. Uzbek folk tales. [2014]. Three volumes. Volumes 1. 3. – Tashkent: O'qituvchi. –B. 358.
13. Kayumov O. [1999]. The image of the fairy in Uzbek folklore (genesis and poetics). Abstract of the dissertation written for the degree of candidate of philological sciences. –Tashkent. – B. 9.
14. Rayhonov F. [1986]. Stars on the Wings of Poetry. –Tashkent: Literature and Art. –P. 39.
15. Sabirova N.E. [2021]. Folk bakhshis and traditions of khalfa (genesis, locality, repertoire, performance method). Phil. science. doc. diss. abstract. –Tashkent. –B. 26.
16. Sarimsakov B. [1981]. Doston, its types and historical development // Epic genres of Uzbek folklore. –Tashkent: Fan. –P. 11
17. Sarimsakov B. [1981]. Diffusion of epic genres // Epic genres of Uzbek folklore. – Tashkent: Fan. –P. 102.
18. Saykali. [1960]. Bahram and Gulandom. Prepared for publication by R. Aliyev. Tashkent. pp. 91–92.
19. Kholbekovna, F. O. (2021). The issue of artistic idea in poetry. *European Scholar Journal*, 2(4), 233-236.
20. Fayzullayeva, O. X. (2020). Diversity in writing Uzbek sonnets. *Theoretical & Applied Science*, (4), 627-633.
21. Epic, M. M. S. S. (2020). Bakhrom and Gulandom" and the Folk Tales. *Scientific Reports of Bukhara State University*, 5(81), 34-38.
22. Rakhmonkulovich, M. M. (2022). Folklore Traditions In The Epos Of Sayyadi "Tohir And Zuhro". *Eurasian Journal of Humanities and Social Sciences*, 14, 4-10.
23. Mamatkulov, M. R. (2020). THE ART OF HYPERBOLE IN THE EPIC NISHATI" HUSN AND DIL". *Scientific Bulletin of Namangan State University*, 2(9), 246-252.
24. Rakhmonkulovich, M. M. (2021). Folklore traditions in the epos of sayyadi "Tohir and Zuhra". *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(10), 548-556.
25. Маматқулов М. Р. Сайқалийнинг "Баҳром ва Гуландом" достонида халқ оғзаки ижоди масалалари талқини. //Ўзбекистонда хорижий тиллар. — 2021. — № 1(36). — Б. 217–224.

O'ZBEK SHE'RIYATIDA MILLIY URF-ODAT VA MAROSIMLARNING LINGVOMADANIY TALQINI

Surayyo Saatova,

ORCID: 0009-0005-7251-6684

Filologiya fanlari bo'yicha falsafa doktori (PhD)

O'zbekiston Milliy universiteti.

Toshkent, O'zbekiston

El.manzil: surayyosaatova23@gmail.com

Oltinoy Tolipova,

ORCID: 0009-0001-0717-6581

O'zbekiston Milliy universiteti magistranti.

Toshkent, O'zbekiston

El.manzil: oltinoytolipova@gmail.com

Annotatsiya. Maqolada zamonaviy o'zbek she'riyatida milliy urf-odatlar, marosimlar va etnomadaniy qadriyatlarni ifodalovchi lingvomadaniy birliklarning konseptual mazmuni hamda lingvopoetik vazifalari S. Sayyid va M. Karimova ijodi misolida tadqiq etiladi. Lingvokulturologik, semantik-konseptual, lingvopoetik va kontekstual-matniy tahlil metodlari asosida she'riy matnlardagi milliy-madaniy birliklar to'rt konseptual guruhga ajratildi: marosim va milliy raqs leksikasi; maishiy-oilaviy turmush birliklari; hovli va tabiatga oid birliklar; konseptual kengayishga uchragan marosimiy-ramziy birliklar. Tahlil natijasida mazkur birliklar milliy kolorit yaratish vositasigina bo'lib qolmay, xalqning tarixiy xotirasi, madaniy kodlari va milliy mentalitetini konseptuallashtiruvchi lingvokulturologik tizimni shakllantirishi asoslandi.

Kalit so'zlar: lingvokulturologiya, konsept, lingvomadaniy birlik, lingvopoetika, etnografizm, okkazional metafora, pretsedent birlik, milliy mentalitet.

LINGUOCULTURAL INTERPRETATION OF NATIONAL CUSTOMS AND RITUALS IN UZBEK POETRY (BASED ON THE WORKS OF S. SAYYID AND M. KARIMOVA)

Surayyo Saatova,

ORCID: 0009-0005-7251-6684

Doctor of Philosophy (PhD) in Philological Sciences

Associate Professor at the National University of Uzbekistan

Tashkent, Uzbekistan

E.mail: surayyosaatova23@gmail.com

Oltinoy Tolipova,

ORCID - 0009-0001-0717-6581

Second-Year Master's Student,

National University of Uzbekistan.

Tashkent, Uzbekistan

E.mail: oltinoytolipova@gmail.com

Abstract. The article examines the conceptual content and linguopoetic functions of linguocultural units expressing national customs, rituals and ethnocultural values in modern Uzbek poetry, based on the works of S. Sayyid and M. Karimova. Using the methods of

linguoculturological, semantic-conceptual, linguopoetic and contextual-textual analysis, the national-cultural units found in the poetic texts are classified into four conceptual groups: ritual and national dance lexis; units of family and everyday life; units related to the courtyard and nature; and ritual-symbolic units that have undergone conceptual expansion. It is substantiated that these units serve not only as a means of creating national colour, but also form a linguoculturological system that conceptualizes the historical memory, cultural codes and national mentality of the people.

Keywords: *linguoculturology, concept, linguocultural unit, linguopoetics, ethnographism, occasional metaphor, precedent unit, national mentality.*

ЛИНГВОКУЛЬТУРОЛОГИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ НАЦИОНАЛЬНЫХ ОБЫЧАЕВ И ОБРЯДОВ В УЗБЕКСКОЙ ПОЭЗИИ (НА МАТЕРИАЛЕ ТВОРЧЕСТВА С. САЙИДА И М. КАРИМОВОЙ)

Сурайё Саатова,

ORCID: 0009-0005-7251-6684

**Доктор философии (PhD) по филологическим наукам
и.о. доцента Национального университета Узбекистана
Ташкент, Узбекистан**

Эл.почта: surayyosaatova23@gmail.com

Олтиной Толипова,

ORCID - 0009-0001-0717-6581

**Национального университета Узбекистана.
Ташкент, Узбекистан**

Эл.почта: oltinoytolipova@gmail.com

Аннотация. В статье исследуются концептуальное содержание и лингвопоэтические функции лингвокультурных единиц, выражающих национальные обычаи, обряды и этнокультурные ценности, на материале современной узбекской поэзии – творчества С. Сайида и М. Каримовой. На основе методов лингвокультурологического, семантико-концептуального, лингвопоэтического и контекстуально-текстового анализа национально-культурные единицы поэтических текстов распределены по четырём концептуальным группам: обрядовая и танцевальная лексика; единицы семейно-бытовой сферы; единицы, связанные с двором и природой; обрядово-символические единицы, подвергшиеся концептуальному расширению. Обосновано, что данные единицы служат не только средством создания национального колорита, но и формируют лингвокультурологическую систему, концептуализирующую историческую память, культурные коды и национальный менталитет народа.

Ключевые слова: лингвокультурология, концепт, лингвокультурная единица, лингвопоэтика, этнографизм, окказиональная метафора, прецедентная единица, национальный менталитет.

Kirish. Keyingi yillarda til va madaniyat munosabatini inson omili, kognitiv jarayonlar va madaniy tajriba bilan bog'liq holda o'rganishga ehtiyoj kuchaymoqda. Tilshunoslikda antropotsentrik paradigmanning yuzaga kelishi, ya'ni tilda insonning, insonda tilning tahlil qilinishi yangi tadqiqot yo'nalishlarining shakllanishiga sabab bo'ldi [8, 37-b.]. Til va madaniyat o'rtasidagi uzviy munosabat zamonaviy tilshunoslikning yetakchi tadqiqot yo'nalishlaridan biridir. Antropotsentrik paradigma doirasida shakllangan lingvokulturologiya til birliklarida

madaniy tajriba, milliy mentalitet va qadriyatlarning konseptuallashuvini o'rganadi [1]. Zamonaviy lingvokulturologik tadqiqotlarida ham til, madaniyat va konseptuallashuv o'rtasidagi munosabat markaziy masala sifatida qaraladi [13; 14]. Shu nuqtayi nazardan badiiy matn, ayniqsa, she'riyat, milliy-madaniy konseptlarning lisoniy voqelanishi, qayta talqin qilinishi va poetik vazifaga ega bo'lishini o'rganish uchun muhim manba sanaladi.

O'zbek tilshunosligida konsept, lingvokulturologiya va badiiy matn masalalari N. Mahmudov, Sh. Safarov, D. Xudoyberganova, Sh. Usmanova, M. Yo'ldoshev, J. Lapasov va boshqa olimlarning ishlarida tadqiq etilgan. Biroq zamonaviy o'zbek she'riyatida lingvomadaniy birliklarning konseptual va lingvopoetik imkoniyatlari, xususan, S. Sayyid va M. Karimova ijodi misolida, maxsus qiyosiy-kontekstual tadqiqot obyekti sifatida yetarlicha o'rganilmagan. Mazkur maqolada masalaning aynan she'riy kontekstda madaniy konseptning saqlanishi, poetik qayta talqini va semantik kengayishi bilan bog'liq jihatlari tadqiq etiladi.

Mazkur maqolaning maqsadi – S. Sayyid va M. Karimova she'riyati misolida milliy urf-odatlar, marosimlar hamda etnomadaniy qadriyatlarni ifodalovchi lisoniy birliklarning konseptual mazmunini va lingvopoetik vazifalarini aniqlashdan iborat. Ushbu maqsaddan kelib chiqib quyidagi vazifalar belgilandi: she'riy matnlardagi lingvomadaniy birliklarni ajratish va konseptual guruhlariga tasniflash; ularning lingvokulturologik mazmunini ochib berish; matndagi lingvopoetik vazifalarini aniqlash.

Tadqiqot metodologiyasi va materiallari. Tadqiqot materiali sifatida M. Karimovanning "Дунёнинг бир қавати", "Қўшнижоним, айланай" [9; 10] hamda S. Sayyidning "Дил фасли", "Qaldirg'ochlarga ber ayvonlaringni" [11; 12] to'plamlaridan milliy-madaniy semantikaga ega birliklar ishtirok etgan she'riy parchalar tanlab olindi. Mazkur maqolada ushbu to'plamlardan bevosita tahlilga jalb qilingan 6 ta she'riy parcha va ulardagi 6 ta asosiy lingvomadaniy birlik ("qiz bazmi", "Tanovar", "choy uzatish", "sahar oyi", "suv sepilgan ayvon", "suyunchi") tahliliy tanlanma sifatida olindi. Tanlanma birliklarni ajratishda uchta mezon qo'llandi: 1) birlikning milliy-madaniy semantikaga ega bo'lishi; 2) uning she'riy kontekstda qo'shimcha konseptual mazmun hosil qilishi; 3) matnda obrazlilik, ramziylik, metaforiklik yoki boshqa lingvopoetik vazifa bajarishi. Demak, tadqiqot to'plamlarning to'liq statistik korpusi emas, balki ushbu mezonlarga javob beruvchi tahliliy tanlanmaga asoslanadi. To'rt guruhga ajratish ham aynan birliklarning semantik manbai, madaniy funksiyasi va kontekstda konseptual transformatsiyalanish darajasiga tayandi.

Ishda lingvokulturologik tahlil, semantik-konseptual tahlil, lingvopoetik hamda kontekstual-matniy tahlil metodlaridan foydalanildi. Tahlilning birinchi bosqichida birliklarning milliy-madaniy semantikasi aniqlanib, ikkinchi bosqichda ularning kontekstual konseptual mazmuni va poetik funksiyasi belgilandi. Uchinchi bosqichda birliklar o'zaro qiyoslanib, ularning an'anaviy madaniy ma'noni saqlashi, poetik qayta talqin qilinishi yoki semantik jihatdan kengayishi asosida guruhlandi. Shu tariqa tasnif faqat mavzuviy emas, balki semantik-funksional mezonga ham asoslanadi.

Tadqiqotning nazariy-metodologik asosini D. Xudoyberganovanning "Matnning antropotsentrik tadqiqi" monografiyasi [2], Sh. Usmanovanning "Lingvokulturologiya" darsligi [3], badiiy matn lingvopoetikasiga oid fundamental tadqiqotlar [4; 5], shuningdek, madaniy konseptuallashuv va lingvokulturologiya doirasidagi G. B. Palmer [14] hamda F. Sharifianning [13] nazariy qarashlari tashkil etadi. F. Sharifian til va madaniyat munosabatini madaniy konseptuallashuvlar orqali tushuntiradi. Bunda til birliklari muayyan madaniy tajriba va kognitiv modellarning izlarini saqlaydi [13; 15]. Mazkur nazariy yondashuv maqolada she'riy birliklarning faqat etnografik nom sifatidagi emas, balki madaniy tajribani konseptuallashtiruvchi birlik sifatidagi funksiyasini aniqlash uchun metodologik tayanch vazifasini bajaradi. D. Xudoyberganova matnning antropotsentrik xususiyatini baholab shunday ta'kidlaydi: "Badiiy matn – inson omilining, uning milliy va madaniy o'zligining lisoniy aksidir. Matnni

antropotsentrik jihatdan tadqiq etish, eng avvalo, uning zamirida yotgan milliy mentalitet, madaniy kodlar va kognitiv tuzilmalarni ochib berishni nazarda tutadi" [2, 28-b.]. M. Yo'ldoshev aytganidek, "Badiiy matnda qo'llangan har bir lisoniy birlik, xususan, milliy-madaniy leksika shunchaki lug'aviy ma'no tashuvchi vosita emas, balki sho'irning g'oyaviy-badiiy niyatini ro'yobga chiqaruvchi, emotsional-estetik ta'sirchanlikni ta'minlovchi lingvopoetik mikrosistemadir" [4, 45-b.]. J. Lapasov esa badiiy matnni lisoniy tahlil qilishda etnografik va milliy bo'yoqdor so'zlarning matn yaxlitligini ta'minlashdagi poetik vazifasini alohida uqtirib o'tadi [5, 80-b.].

Natijalar. She'riy matnlarning lingvokulturologik va lingvopoetik tahlili shuni ko'rsatdiki, zamonaviy shoirlar milliy-madaniy birliklardan faqat badiiy tasvir vositasi yoki milliy kolorit yaratish maqsadida foydalanmaydi. Ular ushbu birliklarni xalqning tarixiy xotirasi, milliy mentaliteti, ijtimoiy qadriyatlari va ma'naviy tajribasini mujassamlashtiruvchi madaniy konseptuallashuvlar sifatida badiiy matnga olib kiradi. Tadqiqot tanlanmasidagi 6 asosiy birlik semantik manbasi va matndagi funksiyasiga ko'ra to'rt konseptual guruhga ajratildi. Ushbu tasnif mavzuviy yaqinlik bilan birga, birlikning an'anaviy madaniy mazmuni, kontekstual qayta talqini va konseptual kengayish darajasini ham hisobga oladi.

1. Marosim va milliy raqs leksikasi. Bu guruhga "qiz bazmi", "Tanovar" kabi birliklar kiradi:

*Kimningdir "qiz bazmi" da rosa,
Xirom etgan bitta raqqosa.
Besh-o'n marta qilsak tomosha,
"Tanovar" ni o'rganvolamiz [9, 30-b.].*

Mazkur parchadagi "qiz bazmi" birligi oddiy marosim nomini emas, balki o'zbek xotin-qizlari madaniyatiga xos ijtimoiy-madaniy makonni ifodalaydi. Ushbu birlik orqali ayollar jamoasi, milliy tarbiya, estetik did va marosimiy muloqot yaxlit konseptual maydonda birlashadi. "Tanovar" esa milliy raqs nomi sifatida she'riy matnda milliy-madaniy pretsedent birlik sifatida talqin qilinadi. Mazkur maqolada "pretsedent birlik" tushunchasi muayyan lingvomadaniy jamoa uchun yaxshi tanish, umumiy madaniy xotirada mustahkamlangan va matnda qo'llanganda qo'shimcha madaniy bilimni faollashtiradigan birlikni anglatadi [6]. "Tanovar"ning milliy raqs nomi sifatidagi barqaror madaniy assotsiatsiyasi o'quvchida nafosat, ayollik va milliy san'at bilan bog'liq bilimlar majmuini faollashtiradi. Natijada marosim nomlari individual poetik obraz darajasidan umumlashgan madaniy konsept darajasiga ko'tarilib, milliy san'at va an'analarning avlodlararo uzviy davomiyligini aks ettiruvchi kognitiv model sifatida voqelanadi.

2. Maishiy-oilaviy turmush birliklari. "Mehmon kutish", "choy uzatish", "kelin bo'lish" kabi birliklar o'zbek oilaviy madaniyatining asosiy konseptlarini ifodalaydi:

*O'rganyapman har xil ishlarni,
Mehmon kutib kuzatishlarni.
Choy quyib, choy uzatishlarni,
Katta bo'lsam kelin bo'laman [9, 36-b.].*

Ayniqsa, "choy uzatmoq" o'zbeklarda oddiy maishiy harakat emas, balki andisha, kattalarga hurmat, mehmondo'stlik va oilaviy tarbiya kabi milliy qadriyatlarni mujassamlashtiruvchi birlikdir. She'riy matnda mazkur birliklar orqali o'zbek oilasiga xos axloqiy me'yorlar va ijtimoiy rollar badiiy talqin qilinadi. Natijada kundalik hayotga oid leksik birliklar madaniy konseptuallashuvning lisoniy ko'rinishiga aylanadi. Bu jihat lingvokulturologiyada til birliklari orqali madaniy tajriba va konseptuallashuvlarning ifodalanishi haqidagi qarashlar bilan hamohangdir [13; 14]. Ushbu guruh doirasida muallif tomonidan yaratilgan okkazional nominatsiya ham kuzatildi:

*O'zbeklarda boshqacha,
"Asal oyi" – bir kecha.*

*So'ng har tong supur ko'cha,
"Sahar oyi" boshlanar [10, 18-b.].*

Shoira "asal oyi" va "sahar oyi" birliklarini qarama-qarshi qo'yish orqali zamonaviy hamda milliy madaniy qarashlarni poetik qiyoslaydi. "Sahar oyi" muallif tomonidan yaratilgan okkazonal metaforik nominatsiya bo'lib, "asal oyi"ning an'anaviy nomlanish modelini yangi kontekstga ko'chiradi. Uning konseptual mazmuni faqat yangi kelinning vaqtinchalik holatini emas, balki tonggi mehnat, oiladagi mas'uliyat, mehnatsevarlik va odob-axloq me'yorlarini birlashtiradi. Shu sababli "sahar oyi"ni mavjud tayyor konsept sifatida emas, balki an'anaviy madaniy modelning individual-poetik qayta konseptuallasuvi sifatida baholash maqsadga muvofiq. Bu holat lingvomadaniy birliklarning badiiy kontekstda yangi ma'no hosil qilish mexanizmini ko'rsatadi.

3. Hovli va tabiatga oid birliklar. Rayhon, kashnich, ayvon, supa, tut, chinor kabi birliklar o'zbek xalqining yashash muhiti, maishiy madaniyati va ekologik tafakkurini aks ettiradi:

*Avval kashnich, rayhonlari quridi,
So'ng suv sepilgan ayvonlari quridi.
Arilar ham bundan butkul aridi,
Avval kashnich, rayhonlari quridi,
So'ng suv sepilgan ayvonlari quridi.
Arilar ham bundan butkul aridi,
Tut bukchaydi, bir kechada qaridi [12, 126-b.].*

Mazkur birliklar lug'aviy ma'nodan tashqari o'zbek xonadoniga xos fayz, baraka, poklik va osoyishtalik konseptlarini ifodalaydi. Muallif ushbu birliklarning "qurishi" va "qarishi" orqali oiladagi ma'naviy yo'qotish va ruhiy iztirobni metaforik shaklda ifodalaydi. Ayniqsa, "suv sepilgan ayvon" obrazi o'zbek xonadonining saranjom-sarishtaligi, mehmondo'stligi va ma'naviy muhitini ifodalovchi milliy-madaniy timsol sifatida konseptuallasadi. Bu guruhning asosiy belgisi birlikning marosim yoki maishiy harakatni bevosita nomlashidan ko'ra, yashash makoni va tabiat obrazlari orqali madaniy makonni modellashirishidir.

4. Marosimiy-ramziy birliklarning konseptual kengayishi. Ayrim etnografik birliklar she'riy matnda dastlabki lug'aviy ma'nosidan chiqib, universal konsept darajasiga ko'tariladi:

*So'rang har cho'pon-u har o'tinchidan,
Ulug'roq ish bormi elning tinchidan,
Quyosh har tong bergan nur suyunchidan,
Qarang, qanday javlon xor-u xasdadir [11, 37-b.].*

Mazkur baytda "suyunchi" birligi an'anaviy lug'aviy ma'nosidan chiqib, kontekstual-semantik kengayish orqali yangi konseptual mazmun kasb etadi. Shoir quyoshning har tong nur taratishini xalq hayoti davom etayotganining ramziy suyunchisi sifatida talqin qiladi. Natijada "suyunchi" individual quvonchni ifodalovchi etnografik birlikdan tinchlik, ezgulik va hayot davomiyligini ifodalovchi umummilliy hamda umuminsoniy mazmun tomon kengayadi. Bu holat lingvomadaniy birlikning an'anaviy madaniy sxemasi saqlangan holda poetik kontekst ta'sirida yangi konseptual qatlam bilan boyishini ko'rsatadi.

Tahlil qilingan 6 asosiy birlikning konseptual mazmuni, lingvokulturologik qiymati va lingvopoetik vazifalari umumlashtirilib, 1-jadvalda keltirildi. Jadvaldagi tasnif maqolaning tahliliy tanlanmasi doirasida qo'llangan bo'lib, to'plamlardagi barcha milliy-madaniy birliklarning to'liq statistik inventarizatsiyasini da'vo qilmaydi.

Lingvomadaniy birliklarning konseptual mazmuni va lingvopoetik vazifalari

1-jadval.

Tahlil qilingan birlik	Konsept	Lingvokulturologik mazmun	Lingvopoetik vazifasi
------------------------	---------	---------------------------	-----------------------

Qiz bazmi	Voyaga yetish	Marosimiy madaniyat	Milliy kolorit
Tanovar	Estetik ideal	Milliy san'at	Ayol obrazi, pretsedentlik
Choy uzatish	Mehmondo'stlik	Oilaviy qadriyat	Xarakter yaratish
Sahar oyi	Kelinlik mas'uliyati	Oilaviy tarbiya, axloqiy me'yor	Okkazonal metafora
Suv sepilgan ayvon	Fayz, baraka	Xonadon madaniyati	Ramziy obraz
Suyunchi	Quvonch, tinchlik	Milliy qadriyat	Konseptual metafora

Muhokama. Olingan natijalar D.Xudoyberganovning badiiy matn milliy va madaniy o'zlikning lisoniy aksi ekani haqidagi qarashini [2] tasdiqlaydi: tahlil qilingan parchalarda milliy mentalitet, madaniy kodlar va kognitiv tuzilmalar aynan lingvomadaniy birliklar orqali voqelanadi. Biroq tadqiqot natijalari bu qarashni faqat tasdiqlash bilan cheklanmay, she'riy kontekstda madaniy mazmunning qayta tashkil topish mexanizmini ham ko'rsatadi. Xususan, birlikning an'anaviy ma'nosi matnga tayanch bo'lib xizmat qiladi, kontekst esa unga yangi obrazli yoki konseptual qatlam qo'shadi.

M. Yo'ldoshevning milliy-madaniy leksikaning lingvopoetik mikrosistema sifatida faoliyat ko'rsatishi haqidagi xulosasi [4] tahlil materialimizda ham kuzatiladi. Farqli jihat shundaki, bizning tanlanmamizda ayrim birliklar mikrosistema darajasidan chiqib, kontekstual konseptuallashuv va semantik kengayish jarayoniga kiradi. Bu jihat F. Sharifianning lingvokulturologiya doirasidagi til va madaniy konseptuallashuvlar munosabati haqidagi qarashlari bilan uyg'unlashadi. Madaniy tajriba til birliklari orqali kodlanadi, biroq kontekst uning talqinini yangilashi mumkin [13; 15]. Bizning materialimizda ushbu umumiy mexanizm she'riy matnning estetik vazifasi bilan tutashadi: "sahar oyi"da an'anaviy oilaviy model individual poetik nominatsiyaga, "suyunchi"da esa etnografik ma'no tinchlik va hayot davomiyligini ifodalovchi kengroq konseptual mazmunga aylantiriladi.

Tadqiqotning asosiy ilmiy yangiligi uch jihatda namoyon bo'ladi. Birinchidan, S. Sayyid va M. Karimova she'riyatidagi lingvomadaniy birliklar semantik manbasi, madaniy funksiyasi va konseptual transformatsiyasi asosida to'rt guruhli modelga ajratildi. Ikkinchidan, tahlil natijasida "madaniy birlik → kontekstual poetik qayta talqin → konseptual kengayish" tarzidagi transformatsiya mexanizmi taklif qilindi. Uchinchidan, "sahar oyi" okkazonal metaforik nominatsiya, "suyunchi" esa semantik kengayish namunasi sifatida bir xil umumiy jarayon — an'anaviy madaniy mazmunning individual poetik kontekstda qayta konseptuallashuvini namoyon etishi ko'rsatildi. "Tanovar" esa umumiy madaniy xotirani faollashtiruvchi milliy pretsedent birlik sifatida tavsiflandi. Shu jihatdan maqolaning yangiligi faqat mazkur shoirlar ijodining avval maxsus o'rganilmaganida emas, balki lingvomadaniy birliklarning poetik transformatsiyasini tizimli model asosida tavsiflashidir.

Tadqiqot to'rt she'riy to'plamdan olingan 6 ta she'riy parcha va 6 ta asosiy lingvomadaniy birlik bilan chegaralanganligi sababli natijalarni butun zamonaviy o'zbek she'riyatiga umumlashtirish ehtiyotkorlikni talab qiladi. Kelgusida kengroq poetik korpus asosida miqdoriy-korpus tahlilini amalga oshirish, lingvomadaniy birliklarning chastotasi va guruhlar bo'yicha taqsimotini aniqlash, shuningdek, ularni qiyosiy va gender-lingvistik aspektlarda o'rganish istiqbolli yo'nalishlar sanaladi.

Xulosa. Tadqiqot natijalari quyidagi asosiy ilmiy xulosalarni chiqarish imkonini berdi: 1) S. Sayyid va M. Karimova she'riyatida tahlil qilingan lingvomadaniy birliklar semantik manbasi va

poetik funksiyasiga ko‘ra to‘rt konseptual guruhga ajraladi; 2) mazkur birliklarning badiiy qiymati ularning lug‘aviy ma‘nosidan tashqari tarixiy xotira, milliy qadriyat va madaniy tajribani faollashtirishida namoyon bo‘ladi; 3) “sahar oyi” va “suyunchi” misollarida an‘anaviy madaniy mazmunning kontekst ta‘sirida poetik qayta konseptuallashuvi va semantik kengayishi kuzatiladi; 4) “Tanovar” kabi birliklar umumiy madaniy xotirani faollashtirib, she‘riy matnda pretsedentlik xususiyatini namoyon etadi. Shunday qilib, tadqiqotning nazariy hissasi lingvomadaniy birliklarning poetik transformatsiyasini “madaniy birlik → kontekstual qayta talqin → konseptual kengayish” mexanizmi orqali tavsiflashdan, amaliy hissasi esa ushbu modeldan lingvokulturologiya, kognitiv tilshunoslik, lingvopoetika va badiiy matn tahlilida foydalanish imkoniyatini ko‘rsatishdan iborat.

Tadqiqot natijalaridan lingvokulturologiya, kognitiv tilshunoslik, lingvopoetika va badiiy matn tahliliga oid ilmiy izlanishlarda hamda oliy ta‘lim muassasalari uchun o‘quv adabiyotlarini tayyorlashda foydalanish mumkin.

Foydalanilgan adabiyotlar:

1. Маслова В.А. Лингвокультурология: учебное пособие. — М.: Академия, 2001. — 208 с.
2. Худойберганава Д. Матнинг антропоцентрик тадқиқи. — Тошкент: Фан, 2013. — 136 б.
3. Usmanova Sh. Lingvokulturologiya: darslik. — Toshkent: Universitet, 2019. — 245 b.
4. Ёўлдошев М. Бадий матн лингвопоэтикаси. — Тошкент: Фан, 2008. — 160 б.
5. Лапасов Ж. Бадий матн ва лисоний таҳлил. — Тошкент: Ўқитувчи, 1995. — 80 б.
6. Караулов Ю.Н. Русский язык и языковая личность. — М.: Наука, 1987. — 264 с.
7. Saatova S.I. O‘zbek tilida lisoniy shaxsni shakllantiruvchi ijtimoiy omillar. Filologik tadqiqotlar: til, adabiyot, ta‘lim. Termiz, 2024. — 3-son. — 37-41 b. <https://journaltersu.uz/index.php/pr/article/view/50https://journaltersu.uz/index.php/pr/article/view/50>
8. Саатова С. Формирование материнской лингвистической личности в художественном тексте (по произведениям У. Хамдама) // Зарубежная лингвистика и лингводидактика. — 2024. — Т. 2. — Спецвыпуск № 1. — С. 510–514.
9. Каримова М. Дунёнинг бир кавати. Шеърлар. — Фарғона: Фарғона нашриёти, 2008. — 88 б.
10. Каримова М. Қўшнижоним, айланай. Шеърлар тўплами. — Тошкент: Yurist-media markazi, 2012. — 80 б.
11. Саййид С. Дил фасли. — Тошкент: Ўзбекистон НМИУ, 2007. — 240 б.
12. Sayyid S. Qaldirg‘ochlarga ber ayvonlaringni. Saylanma. — Toshkent: Sharq, 2005. — 296 b.
13. Sharifian F. Cultural Linguistics. Cultural conceptualisations and language. — Amsterdam: John Benjamins, 2017. — 256 p. <https://doi.org/10.1075/clsc.8>
14. Palmer G.B. Toward a Theory of Cultural Linguistics. — Austin: University of Texas Press, 1996. — 360 p.
15. Sharifian F. Cultural Conceptualisations and Language: Theoretical Framework and Applications. — Amsterdam: John Benjamins Publishing Company, 2011. — 238 p. <https://doi.org/10.1075/clsc.1>

ABDULLA QODIRIY ROMANLARIDA IJTIMOY-SIYOSIY G'OYALAR TAHLILI

Zulfizar Zohidova,

ORCID:0009-0001-9750-9609

O'zJOKU 1-kurs magistranti

Toshkent, O'zbekiston.

El. manzil: zohidovzulfizar@gmail.com

Annotatsiya. Mazkur maqolada Abdulla Qodiriy romanlaridagi ijtimoiy-siyosiy g'oyalar tahlil qilinadi. Tadqiqotda "O'tkan kunlar" va "Mehrobdan chayon" romanlari misolida jamiyatdagi ijtimoiy muammolar; milliy uyg'onish va ma'rifatparvarlik g'oyalarining badiiy talqini yoritilgan. Maqolaning maqsadi Qodiriy romanlarida ifodalangan ijtimoiy-siyosiy qarashlarning mazmunini ochib berishdan iborat. Tadqiqot obyekti sifatida adibning romanlari, predmeti sifatida esa ulardagi ijtimoiy-siyosiy g'oyalar tanlangan. Tadqiqotda tarixiy, qiyosiy, analitik hamda hujjatli tadqiqot metodlaridan foydalanildi. Tadqiqot natijasida Qodiriy romanlarida jamiyat taraqqiyoti, inson erkinligi va adolat masalalari badiiy obrazlar orqali yoritilgani aniqlandi. Maqolaning yangiligi yozuvchi romanlaridagi ijtimoiy-siyosiy qarashlarning zamonaviy ilmiy yondashuvlar asosida tahlil etilganidadir.

Kalit so'zlar: Abdulla Qodiriy, ijtimoiy-siyosiy g'oyalar, "O'tkan kunlar" romani, "Mehrobdan chayon" romani, milliy uyg'onish, o'zbek romanchiligi, badiiy tahlil

ANALYSIS OF SOCIO-POLITICAL IDEAS IN ABDULLA QODIRIY'S NOVELS

Zohidova Zulfizar Samar kizi

ORCID:0009-0001-9750-9609

First-year Master's student, O'zJOKU

Tashkent, Uzbekistan

E.mail: zohidovzulfizar@gmail.com

Abstract. This article analyses the socio-political ideas in Abdulla Qodiriy's novels. The study highlights the artistic interpretation of social issues in society, national awakening, and enlightenment ideas through the examples of the novels "O'tkan kunlar" and "Mehrobdan chayon". The purpose of the article is to reveal the content of the socio-political views expressed in Qodiriy's novels. The object of the study is the writer's novels, and the subject is the socio-political ideas contained in them. The study utilised historical, comparative, analytical, and documentary research methods. As a result, it was found that issues of social development, human freedom, and justice are portrayed through artistic images in Qodiriy's novels. The novelty of the article lies in analysing the socio-political views in the writer's novels based on modern scientific approaches.

Keywords: Abdulla Qodiriy, socio-political ideas, the novel "O'tkan kunlar", the novel "Mehrobdan chayon", national revival, Uzbek novel writing, literary analysis.

АНАЛИЗ СОЦИАЛЬНО-ПОЛИТИЧЕСКИХ ИДЕЙ В РОМАНАХ АБДУЛЛЫ КОДИРИЙ

Зохидова Зулфизар Самар кизи,

ORCID: 0009-0001-9750-9609

Магистрант 1-го курса, O'zJOKU.

Аннотация. В данной статье анализируются социально-политические идеи в романах Абдуллы Кодирий. Исследование освещает художественное осмысление социальных проблем в обществе, национальное пробуждение и просветительские идеи на примере романов «O'tkan kunlar» и «Mehrobdan chayon». Цель статьи – раскрыть содержание социально-политических взглядов, выраженных в романах Кодирий. Объектом исследования являются романы писателя, а предметом – содержащиеся в них социально-политические идеи. В исследовании использованы исторический, сравнительно-аналитический и документальный методы. В результате было установлено, что вопросы социального развития, свободы человека и справедливости отражены через художественные образы в романах Кодирий. Новизна статьи заключается в анализе социально-политических взглядов писателя на основе современных научных подходов.

Ключевые слова: Абдулла Кадыри, социально-политические идеи, роман «Прошедшие дни», роман «Скорпион из алтаря», национальное пробуждение, узбекская романистика, художественный анализ.

Kirish. Qodiriy romanlari o'zbek adabiyotida milliy uyg'onish davri, ijtimoiy va siyosiy masalalarning badiiy ifodasi bilan bog'liq muhim manbalar sirasiga kiradi. Ushbu asarlarda jamiyatdagi tarixiy jarayonlar, ijtimoiy tuzilma va ma'naviy muhit badiiy vositalar orqali yoritiladi. Qodiriy romanlaridagi ijtimoiy-siyosiy g'oyalar turli yo'nalishlarda o'rganilgan bo'lsa-da, ularning yagona tizim sifatida ichki bog'lanishi va badiiy ifoda mexanizmi yetarli darajada tahlil qilinmagan. Ayniqsa, siyosiy mazmun, jamiyatdagi o'zgarish jarayonlari va ma'naviy ong shakllanishi o'rtasidagi aloqalar to'liq yoritilmagan. Shu sababli mavzu ushbu jihatlarni tizimli o'rganish zaruratini yuzaga keltiradi.

Qodiriy romanlaridagi ijtimoiy-siyosiy g'oyalarni tizimli tahlil qilish, ularning badiiy ifoda vositalari bilan bog'liqligini aniqlash hamda ushbu g'oyalarning jamiyatdagi ijtimoiy va ma'naviy o'zgarishlarga ta'sirini yoritishdan iborat.

Qodiriy romanlarida ijtimoiy-siyosiy g'oyalar romanlarda tizimli ravishda ifodalangani aniqlandi. Badiiy obrazlar ijtimoiy munosabatlarni ochib beruvchi asosiy vosita ekanligi, syujet va konfliktlar tarixiy jarayonlarni aks ettirishi hamda ijtimoiy o'zgarish jarayoni romanlarning asosiy g'oyaviy yo'nalishi ekanligi aniqlandi.

Qodiriy romanlaridagi ijtimoiy-siyosiy g'oyalar bir butun tizim sifatida tahlil qilinib, ularning badiiy ifoda vositalari bilan o'zaro bog'liqligi aniqlandi. Tadqiqot doirasida quyidagi savollarga javob izlanadi:

Qodiriy romanlarida ijtimoiy-siyosiy g'oyalar qanday badiiy vositalar orqali ifodalanadi va ular jamiyatdagi tarixiy jarayonlarni qanday aks ettiradi?

Adabiyotlar sharhi. Qodiriy romanlari o'zbek adabiyotshunosligida milliy uyg'onish davri adabiyotining asosiy namunalari sifatida tadqiq etilgan. Ilmiy manbalarda "O'tkan kunlar" romanida tarixiy voqealar badiiy tizim orqali ifodalanib, jamiyatning ijtimoiy ongiga ta'sir etuvchi g'oyaviy qatlamni shakllantirishi ta'kidlanadi (Oybek, 1959). Ushbu yondashuv romanlarda tarixiy voqelik va badiiy ifoda o'zaro bog'liq ekanini ko'rsatadi, biroq ijtimoiy-siyosiy g'oyalar tizimi hali to'liq konseptual model sifatida yoritilmagan. Qodiriy ijodi tahlilida uning romanlarida realizm tamoyillari ustuvor ekanligi, ijtimoiy munosabatlar va tabaqalar o'rtasidagi ziddiyatlar obrazlar orqali ifodalanish qayd etiladi (Sulton, 1967). Bu qarashlar ijtimoiy tuzilmaning badiiy ifodasini yoritadi, ammo siyosiy g'oyalar dinamikasi va ularning ichki bog'lanishi chuqurroq tahlilni talab qiladi. Keyingi tadqiqotlarda Qodiriy asarlarida tarixiy voqealar va badiiy haqiqat uyg'unligi muhim o'rin egallashi, yozuvchi voqealarga tanqidiy yondashuvi orqali

jamiyatdagi jarayonlarni baholashi qayd etiladi. Shuningdek, milliy o'zlikni anglash g'oyasi uning ijodida markaziy konsept sifatida talqin qilinadi (Karimov, 2004). Ushbu ilmiy natijalar Qodiriy ijodining g'oyaviy asoslarini ochib beradi, biroq ijtimoiy-siyosiy qatlamning strukturaviy tahlili yetarli darajada chuqurlashtirilmagan. Shuningdek, boshqa tadqiqotchilar ham Qodiriy romanlarining g'oyaviy mazmunini turli aspektlarda o'rgangan. Xususan, adabiyotshunoslikda Qodiriy asarlarida Sharq jamiyatidagi an'anaviy tuzum va yangilanish jarayonlari o'rtasidagi ziddiyatlar asosiy konflikt sifatida talqin qilinadi (Jalilov, 2011). Bu qarash romanlardagi tarixiy o'tish jarayonini yoritadi, biroq ushbu jarayonlarning siyosiy mexanizmlari va ideologik asoslari to'liq ochib berilmagan.

Mavjud ilmiy adabiyotlar tahlili shuni ko'rsatadiki, Qodiriy romanlarining ijtimoiy-siyosiy mazmuni turli yo'nalishlarda tarixiy, kontekst, realizm, milliy uyg'onish va ma'rifatparvarlik nuqtayi nazaridan o'rganilgan, biroq bu qarashlar alohida-alohida yoritilgan bo'lib, ularni yagona konseptual tizim sifatida integrativ tahlil qilish talab etiladi. Shu sababli, ushbu tadqiqot Qodiriy romanlaridagi ijtimoiy-siyosiy g'oyalarni yagona tizim sifatida tahlil qilish, mavjud ilmiy qarashlarni umumlashtirish va yangi konseptual yondashuvni shakllantirish zaruratidan kelib chiqadi.

Tadqiqot metodologiyasi. Mazkur tadqiqot Qodiriy romanlarida ijtimoiy-siyosiy g'oyalarni tizimli tahlil qilishga qaratilgan bo'lib, unda qiyosiy, analitik, tarixiy va hujjatli tadqiqot yondashuvlari uyg'unlashtirildi. Tadqiqot jarayonida roman matnlari g'oyaviy, badiiy va tarixiy jihatdan tahlil qilinib, ular o'rtasidagi o'zaro bog'liqlik aniqlandi. Tadqiqotda asosiy ma'lumotlar sifatida Qodiriy romanlari matnlari, mavjud ilmiy tadqiqotlar va adabiyotshunoslikka oid hujjatli manbalar o'rganildi. Ma'lumotlar matn tahlili orqali yig'ilib, romanlarning mazmuniy qatlamlari va g'oyaviy birliklari ajratib tahlil qilindi. Tadqiqot uchun "O'tkan kunlar" va "Mehrobdan chayon" romanlari asosiy obekt sifatida tanlandi. Ushbu asarlar Qodiriy ijodining g'oyaviy va ijtimoiy-siyosiy mazmunini to'liq ifodalagani uchun maqsadli tanlash usuli asosida saralandi. Tadqiqot obekti sifatida Qodiriy romanlaridagi ijtimoiy-siyosiy g'oyalar, ularning badiiy ifoda vositalari hamda jamiyatdagi ijtimoiy jarayonlar bilan bog'liqligi o'rganildi. Shuningdek, matnlarni tahlil qilishda kontent tahlili va qiyosiy tahlil usullari qo'llandi. Romanlardagi ijtimoiy-siyosiy g'oyalar alohida epizodlar va obrazlar asosida tahlil qilindi hamda ular o'zaro qiyoslandi. Bu yondashuv orqali har ikki romandagi g'oyaviy umumiylik va farqlar aniqlashtirildi. Asarlardagi voqealar tarixiy davr konteksti bilan bog'liq holda o'rganildi. Hujjatli manbalar asosida romanlarda aks etgan ijtimoiy tuzum va siyosiy muhitning real tarixiy asoslari tahlil qilindi. Yig'ilgan ma'lumotlar mazmuniy kodlash usuli orqali guruhlariga ajratildi: ijtimoiy g'oyalar, siyosiy qarashlar va ma'naviy masalalar. Har bir guruh alohida tahlil qilinib, o'zaro bog'liqliklari aniqlashtirildi. Natijalar qiyosiy va analitik yondashuv asosida umumlashtirilib, Qodiriy romanlarida ijtimoiy-siyosiy g'oyalar bir-biri bilan uzviy bog'langan tizim sifatida namoyon bo'lishi qayd etildi. Tarixiy kontekst va badiiy ifoda o'rtasida kuchli uyg'unlik mavjudligi aniqlangan.

Natija va muhokamalar. Abdulla Qodiriyning "O'tkan kunlar" va "Mehrobdan chayon" romanlari misolida jamiyatdagi ijtimoiy muammolar, siyosiy qarashlar, milliy uyg'onish va ma'rifatparvarlik g'oyalarining badiiy talqini yoritiladi. Qosimov milliy uygonish davri adabiyotida jamiyatdagi siyosiy va ijtimoiy muammolar badiiy obrazlar orqali yoritilganini takidlaydi (2002).

"O'tkan kunlar" romanida ijtimoiy-siyosiy qarashlar tizimli ravishda ifodalangani aniqlandi va badiiy obrazlar ijtimoiy munosabatlarni ochib beruvchi asosiy vosita ekanligi ilmiy jihatdan isbotlandi. Masalan, Ziyo shohichining uyida bo'lgan majlisda Otabek tilidan aytilgan fikrlarda va Yusufbek hoji bilan Otabek o'rtasidagi dialoglarda jamiyat boshqaruvidagi adolatsizlik, beklar o'rtasidagi nizolar va xalq ahvoli bilan bog'liq ijtimoiy-siyosiy g'oyalar bevosita ifodalangani aniqlanadi. Xususan, majlisdagi suhbatda Akram hoji tomonidan berilgan

“hokimingiz juda zolim emish bu to‘g‘ri so‘zmi? Otangiz Azizbekning mushoviri ekan, nima uchun uni bir oz bo‘lsa ham yo‘lga solmaydir?” degan savollariga Otabek tomonidan “to‘g‘ri so‘z Azizbek zulmidan aholi juda to‘yg‘an” kabi jumlar orqali javob berishidan Azizbekning Turkiston xonlig‘ining eng zolim va mustabid beklaridan biri bo‘lganini va uning o‘z qaramog‘ida bo‘lgan Toshkent aholisiga qilgan zulmlarini, adolatsizliklarini anglashimiz mumkin. Bunday fikrlar orqali biz o‘sha davrdagi xonlar va beklarning zulmlaridan, istibdodidan aholining qanchalik to‘yinganini, qiynalganligini ko‘rishimiz mumkin. Turkistonning xonliklarga bo‘linishi, xonliklarning esa bir birlari bilan murosaga kelmasliklari, jamiyatimizning kundan kunga orqada qolish sabablari haqidagi fikrlar quydagi jumlar bilan izohlanadi. “Manimcha, o‘risning bizdan yuqoridalig‘i uning ittifoqidan bo‘lsa kerak, ammo bizning kundan- kunga orqag‘a ketishimizga o‘z ora nizo‘imiz sabab bo‘lmoqda, bil‘aks buzg‘uchi va nizo‘chi unsurlar tomir yoyib, har zamon sodda xalqni halokat chuquriga qarab tortadirlar”.

Ijtimoiy-siyosiy g‘oyalar orqali Qodiriy xalqimizni uyg‘otishga, milliy o‘zligimizni anglashga hamda ma‘rifatparvarlik g‘oyalarini targ‘ib etishga undaydi. Yo‘ldoshev Jadid adabiyotida ma‘rifatparvarlik g‘oyalari jamiyat taraqqiyotinin asosiy omili sifatida talqin etilganini takidlaydi (2012). “O‘tkan kunlar” romanida “Mehrobdan chayon” romanidagi ma‘rifat va ichki ma‘naviy ziddiyatlarga nisbatan ko‘proq tashqi siyosiy muammolar yoritiladi.

Xususan, Kumush va Zaynab obrazlari orqali ayol taqdiri, urf-odatlar bosimi va shaxs erkinligining cheklanishi ifodalangani aniqlandi. Ushbu natija ayol obrazlari orqali jamiyatdagi ijtimoiy munosabatlar yoritilganini ko‘rsatadi. Kumush va Zaynab obrazlarida oilaviy muhit va ijtimoiy bosim natijasida yuzaga kelgan ziddiyatlar aks etadi. Erkak obrazlari siyosiy tizimni ifodalasa, ayol obrazlari ko‘proq ijtimoiy va maishiy bosimni ochib beradi. Qodiriy ijodida gender va ijtimoiy tenglik masalalari ham muhim o‘rin egallashini ko‘rsatadi. “Otkan kunlar” romanining “Qarshilash” bobida Qodiriyning aynan yuqoridagi fikrlarni tasdiqlovchi fikrlarni berganligini ko‘risimiz mumkin. “Kumushbibi uyqidan turib, favqulodda bir holga uchraydi: - Bir kechada hammaning tushiga “to‘y” kirib chiqq‘an. To‘y uchun yangi ko‘rpalar qoplamoqchi bo‘ladirlar, parto‘shaklar olmoqchi bo‘ladirlar, kuyav uchun qanday kiyim yarashmog‘i ham bahs qilinadi. Tavba demay chora yo‘q :Oftob oyimlarning kuyavlarini kim, qaysi qizlarini erga beradirlar, ularning qizlari yolg‘iz, demak, Kumush erga beriladi... Erga kim tegadur – Kumush, Kumushbibi kuyavni yoqtiradirmi, yo‘qmi? Bu to‘g‘rida uning fikrini bilish kerak emasmi? So‘zlash ham kerak emas, bildirish ham. Nega? Chunki odat shul! Kumush ota-ona yoqtirg‘an kishiga rozi bo‘lish uchun majbur! Kumushbibi kuyavning kim bo‘lg‘anlig‘ini To‘ybekanining so‘zlaridan payqab oldi’

Qodiriy romanlarida ayol obrazlari faqat maishiy emas, baki ijtimoiy muhitning faol ifodachisi sifatida tasvirlanganini qayd etiladi (Karimov, 2004). Tadqiqot natijasida, ayol obrazlari orqali ijtimoiy bosim va an‘anaviy tuzum ta‘siri ochib berilganini tasdiqlaydi. Ayol obrazlarini psixologik va sotsiologik yondashuvda alohida o‘rganish tavsiya etiladi.

“Mehrobdan chayon” romanida Anvar va Solih mahdum obrazlari orqali ilm, adolat va diniy boshqaruv o‘rtasidagi ziddiyatlar ifodalangani aniqlandi. Bunday g‘oyalarning ba‘zilari Solih Maxtunning xususiyatlarida namoyon bo‘ladi, “xasislikka o‘xshag‘an holat, tama‘girlik kabi odat, ichiqoraliq singari harakat va amsoli...”, Ra‘noning otasiga bag‘ishlab yozgan bir hajviyasida Solih Mahdumda bor barcha xususiyatlar kulgu ostiga olingan:

*Yog‘lar to‘kilsa yerga yotib yalar taqsirim,
Bo‘lsa bozorda pastlik sotib olar taqsirim.
Menim uchun bir zirak, Ra‘nobonug‘a jevak,
Desa oyim- “Ne kerak ”yumma talar taqsirim,
“Quloq teshish fazl emas, pulni topish hazl emas,
Jevak taqish farz emas” g‘avg‘o solar taqsirim.*

Bunday xususiyatlar orqali Qodiriy o‘sha davr xonlarning, ba‘zi xususiyatlarini ham yoritib o‘tganini ko‘rsatadi. Anvar va Maxdum obrazlari qarama-qarshi xususiyatlar bilan yoritiladi.

Buning isboti sifatida, sarmunshiylik haqidagi suhbatda "men buningdek ma'sul, ayniqsa, tantanalik vazifalarga havaskor emasman" kabi javob berishi orqali Anvarning mol-mulk, amal va vazifalarda "ko'zi yoqligini" ko'rsatadi.

Ushbu natija romanda ma'rifat va an'anaviy tuzum o'rtasidagi qarama-qarshilik yoritilganini ko'rsatadi. Anvar ilm va adolat tarafdori sifatida, Solih mahdum esa an'anaviy boshqaruv tizimini ifodalovchi obraz sifatida namoyon bo'ladi. Bu g'oya "Mehrobdan chayon" romanida siyosiy tanqiddan ko'ra ko'proq ma'naviy va ideologik ziddiyatga asoslanganidan dalolat beradi. Natija Qodiriy romanlarida ijtimoiy-siyosiy g'oyalar turli darajada ifodalanishini ko'rsatadi. Romandagi ikkinchi darajali obrazlar ham tizimli o'rganilishi lozimligini, ma'rifat va an'anaviy tuzum o'rtasidagi ziddiyat asosiy g'oya ekanini tasdiqlaydi.

Abdulla Qodiriyning "O'tkan kunlar" va "Mehrobdan chayon" romanlarida ijtimoiy-siyosiy g'oyalar izchil badiiy tizim asosida ifodalanganini ko'rsatadi. Otabek, Yusufbek hoji va Anvar obrazlari orqali jamiyat boshqaruvi, adolatsizlik, ma'rifat va siyosiy muhit bilan bog'liq masalalar yoritilgan bo'lsa, Kumush, Zaynab va Ra'no obrazlari orqali ayol taqdiri, ijtimoiy bosim hamda ma'naviy erkinlik muammolari ochib berilgan.

Qodiriy romanlarida dialog va obrazlar tizimi ijtimoiy-siyosiy g'oyalarni ifodalashning asosiy badiiy vositasi ekanligi aniqlandi. Ayniqsa, erkak obrazlari orqali siyosiy va ijtimoiy boshqaruv masalalari, ayol obrazlari orqali esa jamiyatdagi an'anaviy qarashlar va shaxs erkinligi bilan bog'liq ziddiyatlar aks ettirilgani kuzatildi. Shuningdek, tadqiqot davomida "O'tkan kunlar" romanida tashqi siyosiy muammolar va jamiyat boshqaruvi masalalari ustuvor o'rin egallashi, "Mehrobdan chayon" romanida esa ma'rifat, ichki ma'naviy kurash va diniy muhit bilan bog'liq masalalar yetakchi g'oya sifatida namoyon bo'lishi aniqlandi. Bu esa Qodiriy ijodida ijtimoiy-siyosiy g'oyalar turli badiiy shakllarda ifodalanganini tasdiqlaydi. Qodiriy romanlari o'zbek adabiyotida nafaqat badiiy-estetik, balki muhim ijtimoiy-siyosiy va ma'naviy tafakkur namunasi sifatida alohida ilmiy ahamiyatga ega ekanini ko'rsatdi.

Xulosa. "O'tkan kunlar" va "Mehrobdan chayon" romanlarida ijtimoiy-siyosiy g'oyalar qahramonlar dialogi va obrazlari orqali tizimli ravishda ifodalangan. Otabek, Yusufbek hoji, Kumush, Zaynab, Anvar, Solih mahdum va Ra'no obrazlari jamiyatdagi boshqaruv, adolatsizlik, ma'rifat va ma'naviy bosim kabi masalalarni badiiy tarzda ochib beradi. Qodiriy ijodida ijtimoiy-siyosiy g'oyalar ko'p qatlamli va o'zaro bog'liq tizim sifatida shakllanganini tasdiqlaydi.

Taklif va tavsiyalar. Kelgusidagi tadqiqotlarda Qodiriy romanlari faqat asosiy qahramonlar emas, balki ikkinchi darajali obrazlar va epizodik sahnalar asosida ham korpus lingvistik yoki diskurs tahlili yondashuvida o'rganilishi taklif etiladi. Shuningdek, romanlardagi ijtimoiy-siyosiy g'oyalarni kompyuter lingvistikasi usullari orqali statistik jihatdan tahlil qilish ham ilmiy jihatdan dolzarb hisoblanadi.

Qodiriy romanlarini o'qitish jarayonida ularning faqat badiiy mazmuni emas, balki ijtimoiy-siyosiy g'oyaviy qatlamiga ham alohida e'tibor qaratish tavsiya etiladi. Shuningdek, ta'lim jarayonida ushbu asarlar orqali jamiyat tuzilishi, tarixiy jarayonlar va ma'naviy qadriyatlarni tahlil qilish ko'nikmalarini rivojlantirish maqsadga muvofiqdir.

Foydalanilgan adabiyotlar:

1. Abduqodirov, M. (2021). Adabiyotshunoslik metodologiyasi. Toshkent: Innovatsiya.
2. Abdullayev, H. (2016). Jadid adabiyoti va milliy tafakkur. Toshkent: Sharq.
3. Ergashev, T. (2018). Roman poetikasi va strukturasi. Toshkent: O'zbekiston.
4. Jalilov, A. (2011). O'zbek romanchiligi va badiiy tafakkur. Toshkent: Mumtoz so'z.
5. Karimov, N. (2004). Abdulla Qodiriy ijodi va o'zbek romanchiligi rivoji. Toshkent: Fan nashriyoti.
6. Karimov, U. (2019). O'zbek adabiyotida realizm masalalari. Toshkent: Fan va ta'lim.
7. Mirzayev, S. (2008). O'zbek adabiyoti tarixi. Toshkent: Yangi asr avlodi.

8. azarov, B. (2010). O'zbek adabiy tanqidi tarixi. Toshkent: Fan.
9. Normurodov, B. (2015). Jadid adabiyoti va ijtimoiy g'oyalar. Toshkent: Universitet nashriyoti.
10. Oybek. (1959). Adabiyot va hayot. Toshkent: O'zbekiston davlat nashriyoti.
11. Qodiriy, A. (1926). O'tkan kunlar. Toshkent: O'rta Osiyo davlat nashriyoti.
12. Qodiriy, A. (1929). Mehrobdan chayon. Toshkent: O'rta Osiyo davlat nashriyoti.
13. Qosimov, B. (2002). Milliy uyg'onish va adabiyot. Toshkent: Ma'naviyat.
14. Rahimov, S. (2017). O'zbek realistik romani poetikasi. Toshkent: Fan va texnologiya.
15. Salomov, G. (2005). Badiiy matn tahlili asoslari. Toshkent: Universitet nashriyoti.

**OLIY TA'LIM AMALIYOTI
HIGHER EDUCATION PRACTICE
ПРАКТИКА ВЫСШЕГО ОБРАЗОВАНИЯ**

**TALABALAR NUTQIY SAVODXONLIGINI MAVJUD ELEKTRON
TA'MINOTLAR ASOSIDA O'QUV JARAYONIGA INTEGRATSIYA
QILISH**

Nargiza Musulmanova,
ORCID:0000-0002-0001-1725.
Filologiya fanlari nomzodi, dotsent.
Alisher Navoiy nomidagi ToshDO'TAU
O'zbek tili va uni o'qitish metodikasi kafedras.
Toshkent, O'zbekiston.
E-mail: musulmanovanargiza156@gmail.com

Annotatsiya. Bugungi zamonaviy texnologiya va sun'iy intellekt asrida ta'lim jarayonida talabalarning nutqiy kompetensiyasini shakllantirish, fonetika, grafika, orfoepiya va orfografiyaga oid bilimlarni qabul qilish samaradorligini oshirish maqsadida turli elektron ta'minotlarni yaratish yoki mavjud platformalardan foydalanish bu jarayonda muhim o'rin tutadi. O'zbek tili korpuslari, turkiy tillar bilan integratsiyalashgan elektron tizimlar talabalarning bu boradagi bilimlari, nutqiy ko'nikmalarini obyektiv tekshirish va baholash, ta'limda texnologiyalar muhitini shakllantirish, xalqaro ta'lim standartlariga javob berish hamda vaqt tejamkorligi kabi qulayliklarni yaratadi. Hozirda kompyuter lingvistikasi, tilshunoslik va pedagogika sohalarining mushtarak amaliy tadqiqot ishlari va loyihalarida uzlang.navoi-uni.uz va uzcorpora.uz kabi platformalarning ta'limga joriy etilishi ayni jarayonlarni osonlashtiradi, tayyor matnlar, lingvistik va pedagogik maqsadga xizmat qiluvchi topshiriqlarni bajarishda ahamiyatlidir. Ushbu mavjud platformalarni pedagogik tahlil qilgan holda talabalarning nutqiy kompetensiyasini shakllantirishda fonetika, grafika, orfoepiya va orfografiyaga oid bilimlarni mustahkamlash uchun interfaol usullar hamda zamonaviy metodlarni joriy etish o'qituvchining bu boradagi ijodkorligini, salohiyatini oshiradi, talabalarning qabul qilish, bajarish va o'z-o'zini baholash jihatlarini shakllantiradi. Mazkur maqolada talabalar nutqiy ko'nikmalarini mavjud platformalar orqali shakllantirish, platformalardan foydalanish malakasini shakllantirish metodlari haqida gap boradi.

Kalit so'zlar: nutqiy ko'nikma, platforma, elektron ta'minot, konkordas, algoritim, uzlang.navoi-uni.uz, uzcorpora.uz.

**INTEGRATION OF STUDENTS' SPEECH SKILLS INTO THE EDUCATIONAL
PROCESS BASED ON EXISTING ELECTRONIC RESOURCES**

Nargiza Musulmanova,
ORCID:0000-0002-0001-1725.
Candidate of Philological Sciences, Associate Professor.
Department of Uzbek Language and Teaching Methods, TSUULL named Alisher Navoi.
Tashkent, Uzbekistan.
E-mail: musulmanovanargiza156@gmail.com

Abstract. In the contemporary era of advanced technology and artificial intelligence, the development of electronic resources and the utilization of existing digital platforms play a crucial

role in forming students' speech competence and enhancing the efficiency of acquiring knowledge related to phonetics, graphics, orthoepy, and orthography in the educational process. Uzbek language corpora and electronic systems integrated with Turkic languages facilitate the objective assessment and evaluation of students' knowledge and speech skills in this domain. Furthermore, they contribute to the establishment of a technologically advanced educational environment, ensure compliance with international educational standards, and provide significant time efficiency. Currently, within the framework of joint applied research and multidisciplinary projects intersecting computational linguistics, general linguistics, and pedagogy, the implementation of platforms such as uzlang.navoi-uni.uz and uzcorpora.uz into the educational process significantly streamlines these procedures. These platforms are instrumental in utilizing prepared texts and executing tasks that serve specific linguistic and pedagogical objectives. A pedagogical analysis of these platforms, coupled with the introduction of interactive and modern methodologies to consolidate knowledge of phonetics, graphics, orthoepy, and orthography, enhances the instructor's pedagogical creativity and professional capacity while fostering students' cognitive reception, practical execution, and self-assessment skills. This article discusses the formation of students' speaking skills through existing platforms and the methods of forming the skills of using these platforms.

Keywords: *speaking skills, platform, electronic content, concordance, algorithm, uzlang.navoi-uni.uz, uzcorpora.uz.*

ИНТЕГРАЦИЯ РЕЧЕВОЙ КОМПЕТЕНТНОСТИ СТУДЕНТОВ В ОБРАЗОВАТЕЛЬНЫЙ ПРОЦЕСС НА ОСНОВЕ СУЩЕСТВУЮЩИХ ЭЛЕКТРОННЫХ РЕСУРСОВ

**Наргиза Мусульманова,
ORCID:0000-0002-0001-1725.**

**Кандидат филологических наук, доцент.
Кафедра узбекского языка и методики преподавания, ТашГУУЯЛ
имени Алишера Навои.
Ташкент, Узбекистан.
E-mail: musulmanovanargiza156@gmail.com**

Аннотация. *В современную эпоху передовых технологий и искусственного интеллекта развитие электронных ресурсов и использование существующих цифровых платформ играют решающую роль в формировании речевой компетентности учащихся и повышении эффективности усвоения знаний, связанных с фонетикой, графикой, орфоэпией и орфографией, в образовательном процессе. Корпуса узбекского языка и электронные системы, интегрированные с тюркскими языками, способствуют объективному оцениванию знаний и речевых навыков учащихся в этой области. Кроме того, они способствуют созданию технологически продвинутой образовательной среды, обеспечивают соответствие международным образовательным стандартам и обеспечивают значительную экономию времени. В настоящее время в рамках совместных прикладных исследований и междисциплинарных проектов, пересекающихся с компьютерной лингвистикой, общей лингвистикой и педагогикой, внедрение в образовательный процесс таких платформ, как uzlang.navoi-uni.uz и uzcorpora.uz, значительно упрощает эти процедуры. Эти платформы играют важную роль в использовании подготовленных текстов и выполнении заданий, которые служат конкретным лингвистическим и педагогическим целям. Педагогический анализ этих платформ в сочетании с внедрением интерактивных и современных методик для*

закрепления знаний по фонетике, графике, орфоэпии и правописанию повышает творческий потенциал преподавателя и его профессиональный потенциал, одновременно развивая у студентов навыки когнитивного восприятия, практического применения и самооценки. В данной статье рассматривается формирование навыков устной речи у студентов с помощью существующих платформ и методы формирования навыков использования этих платформ.

Ключевые слова: *навыки устной речи, платформа, электронный контент, конкорданс, алгоритм, uzlang.navoi-univ.uz, uzcorporat.uz.*

Kirish. Filologiya yoʻnalishi talabalarning nutqiy savodxonligini mavjud elektron taʼminotlar yordamida tahlil qilish uchun tizimlashtirilgan va bosqichma-bosqich amal qiluvchi yoʻl xaritasini tuzib olish maqsadga muvofiq. Bu boradagi mavjud platforma va maʼlumotlar bazasini aniqlash, ikkinchidan, tadqiqot obyekti sifatida maʼlum bir kurs talabalarini tanlab olish va nutqiy savodxonlikni baholash uchun xato turlari klassifikatsiyasini yaratish (fonetik, grafik, orfoepik, orfografik) birlamchi vazifalardir. Tartibli amaliyot tizimida platforma natijalarini yigʻish va oʻrtacha oʻzlashtirish koʻrsatkichini aniqlash, keyingi bosqichda xatolar tipologiyasi yaʼni platformadagi notoʻgʻri javoblarni guruhlash, qaysi qoida yoki grammatik qism talabalar tomonidan eng koʻp buzilayotganligini koʻrib chiqish muhim. Talabalarning nazariy bilim darajasi va ularning amaliy nutqi oʻrtasidagi bogʻliqlikni tekshirish orqali keyingi bosqichda korrelyatsion tahlil amalga oshiriladi. Nega aynan shu xatolar koʻp sodir boʻlayotganligini lingvistik va metodik nuqtayi nazardan tushunish va tahlil qilish bu boradagi amaliy xulosalarni yakunlaydi [Asilova G., Achik F., 2024: 23; Mengliyev B., Azimboyeva Z., 2009: 201].

Materiallar va metodlar. Zamonaviy oʻzbek tilshunosligi va lingvodidaktikasida kompetensiyalarni (lingvistik, nutqiy, kommunikativ, sotsiomadaniy) ilmiy jihatdan tahlil qilib, ona tili taʼlimining tub konsepsiyasini oʻzgartirishga katta hissa qoʻshgan olim sifatida B.Mengliyev [Mengliyev B., 2018: 4-12] va uning ilmiy maktabi aʼzolarini aytish maqsadga muvofiq. Uning rahbarligi va gʻoyalari asosida ona tili oʻqitish metodikasida "tilni oʻrganish" emas, "tildan muloqotda foydalanish" – nutqiy kompetensiya ustuvor vazifa qilib belgilandi.

Oliy taʼlimda oʻzbek tili va adabiyoti yoʻnalishida tahsil oluvchi talabalar uchun nutqiy kompetensiyani rivojlantirishni quyidagi tartibda tuzib chiqish maqsadga muvofiq. Bunda oʻqituvchi tilning fonetik, grafik va orfoepik-orfografik qoidalarini akademik va kasbiy nutq madaniyatini shakllantirishga yoʻnaltiradi. Bu yoʻnalishdagi metodik tizim esa 4 bosqichni oʻz ichiga oladi:

–birinchi bosqichda nutqiy kompetensiyani rivojlantirishning bosh maqsadi va yondashuvlarini belgilash zarur. Bunda bosh sifatida talabalarda sotsiolingvistik, diskursiv va pragmatik nutq koʻnikmalarini shakllantirish, ularni oʻzbek adabiy tili meʼyorlarida (orfografik, orfoepik, grammatik va uslubiy) erkin va taʼsirchan muloqot qilishga tayyorlash turadi. Dars jarayonida esa kompetensiyaviy – amaliy koʻnikma, kommunikativ – muloqot muhiti, pragmatik – vaziyatga mos nutq va matn ustida ishlashga oid yondashuvlar ustuvorlik qiladi;

–ikkinchi bosqichda mavjud modullar kesimida nutq faoliyati turlari – tinglash, gapirish, oʻqish va yozish koʻnikmalarini akademik maʼruzalar, rasmiy nutqlar, ilmiy va publitsistik matnlar hamohangligida oʻquv materiallarini elektron platformalar, til korpuslari orqali tanlash zamonaviy va samarador yoʻlni belgilaydi;

–uchinchi bosqichda esa ona tili muhitida nutqiy kompetensiyani oshirishda passiv metodlardan (maʼruza, bayon) voz kechilib, interaktiv va muammoli metodlarga tayanish maqsadga muvofiq. Bunda mashhur notiqlar nutqini tahlil qilish, leksik boyligi, pauzalar, intonatsiya, ritorik savollardan foydalanish va ushbu nutq modelini oʻz mavzusiga moslab qayta qurish; talabalarni dolzarb ijtimoiy-madaniy mavzular boʻyicha tezkor argumentlar tayyorlashga, nutqiy raddiyalar berishga oʻrgatish; muayyan ijtimoiy muammoga bagʻishlangan jamoaviy loyiha

yaratish va uni auditoriya oldida himoya qilish hamda bu jarayonlarni kasbiy faoliyatiga yo‘naltirish muhim natijalarni yuzaga keltiradi;

–to‘rtinchi yakuniy bosqichda nazorat va baholashning lisoniy, mazmuniy va pragmatik mezonlarini ishlab chiqish asosida talabani nutqiy kompetensiyasi faqat test yoki yozma imtihon bilan emas, balki nutqiy mahsulot asosida baholash zarur.

Natijalar. Tahlil yo‘nalishlari va mezonlari platformadagi test savollarini fonetika, orfografiya va orfoepiya bo‘limlari talablari asosida shakllantirish hamda shu ketma-ketlikni saqlab qolish bu bo‘yicha qilinayotgan amaliy ish algoritmini belgilaydi. Ushbu bosqichdan so‘ng platformadan olingan test natijalari asosida “Tipik xatolar registrini yaratish”, talabalar fonetik qoidalarini bilmasligi orfografik xatoga qanchalik ta’sir qilayotganligini aniqlash va natijalarning statistikasini ishlab chiqish bu jarayondagi mukammal metodikani shakllantiradi. Natijada zamonaviy raqamli platforma testlari asosida o‘zbek tili fonetik grafik tizimidagi kognitiv xatolarni modellashtirish, talabalar uchun interaktiv orfoepik-orfografik lug‘at yoki xatolarni avtomatik aniqlovchi algoritmik sxemani shakllantirish imkoniyati paydo bo‘ladi. Testlar orqali aniqlangan xatolar talabani yetarli darajada nazariy bilimga egaligi, yuqoridagi ko‘nikmalarning amaliyotda shakllanganligini so‘nggi natijalarini solishtirma tahlil qilib xulosa berish mumkin bo‘ladi [Abjalova M., 2020: 85]. Quyida ushbu loyiha ishining amaliy “yo‘l xaritasi” berilgan:

1 -jadval

Platforma resurslari asosida nutqiy kompetensiyani rivojlantirish jarayonini tashkil etish jarayoni

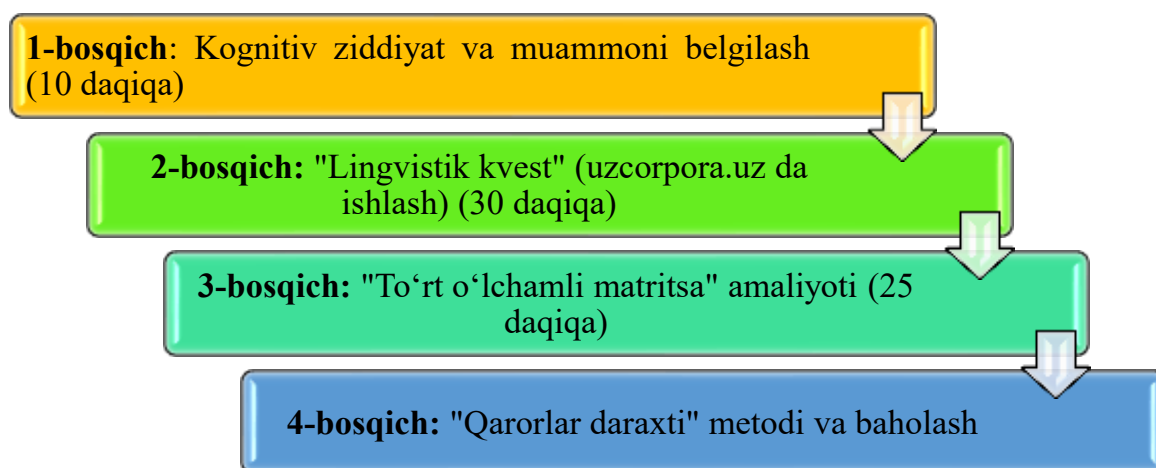
Bosqich	Muddat (Taxminiy)	Faoliyat mazmuni	Kutilayotgan natija
I. Diagnostika	1-hafta	Tanlangan platformadan 1-kurs talabalarining natijalarini eksport qilish	Ma’lumotlar bazasi (Excel)
II. Tahlil	2-3-hafta	Xatoliklarni fonetika, grafika, orfoepiya va orfografiya bo‘yicha tasniflash	Xatolar klassifikatsiyasi
III. Statistik ishlov	4-hafta	Chastotali, eng ko‘p uchraydigan “og‘riqli nuqtalar”ni aniqlash	Statistik diagrammalar
IV. Metodik loyiha	5-6-hafta	Aniqlangan xatolar asosida “Nutqiy savodxonlikni oshirish” interaktiv mashqlar to‘plamini tuzish	Metodik qo‘llanma/model
V. Sinov	7-hafta	Tanlangan guruh bilan yangi metodikani (mashqlarni) sinab ko‘rish	Metodik samaradorlik
VI. Yakunlash	8-hafta	Tadqiqot natijalarini umumlashtirish va xulosalar shakllantirish	Yakuniy xulosa

Aynan shu “yo‘l xaritasi” bilan harakat qilinganda, 1-bosqich – diagnostika amaliyoti O‘zbek tili va adabiyoti yo‘nalishidagi 1-kurs talabalar uchun 80 daqiqalik dars mobaynida turli interfaol metodlar asosida quyidagicha tartibda amalga oshadi:

Bir juftik dars jarayonining metodik ishlanmasi

Bosqich	Vaqt	Faoliyat yo‘nalishi	Qo‘llaniladigan interfaol metodlar
I. Muammoli vaziyat (Diagnostika)	10 daqiqa	Yozuv va talaffuz o‘rtasidagi farqni aniqlash	“Kognitiv ziddiyat” metodi
II. Korpus tahlili	30 daqiqa	Korpus bazasidan qidiruv va statistik ma’lumotlarni yig‘ish	“Lingvistik kvest” va chastota tahlili
III. Amaliy sintez	25 daqiqa	Topilgan me’yorlarni 4 sath bo‘yicha vizualizatsiya qilish	“To‘rt o‘lchamli matritsa” sxemasi
IV. Yakunlash va baholash	15 daqiqa	Qoidalarni algoritmgga aylantirish va xulosa	“Qarorlar daraxti”

Ayni mavzudagi dars o‘tish bosqichma-bosqichligi quyidagi algoritmg asosida shakllanadi:



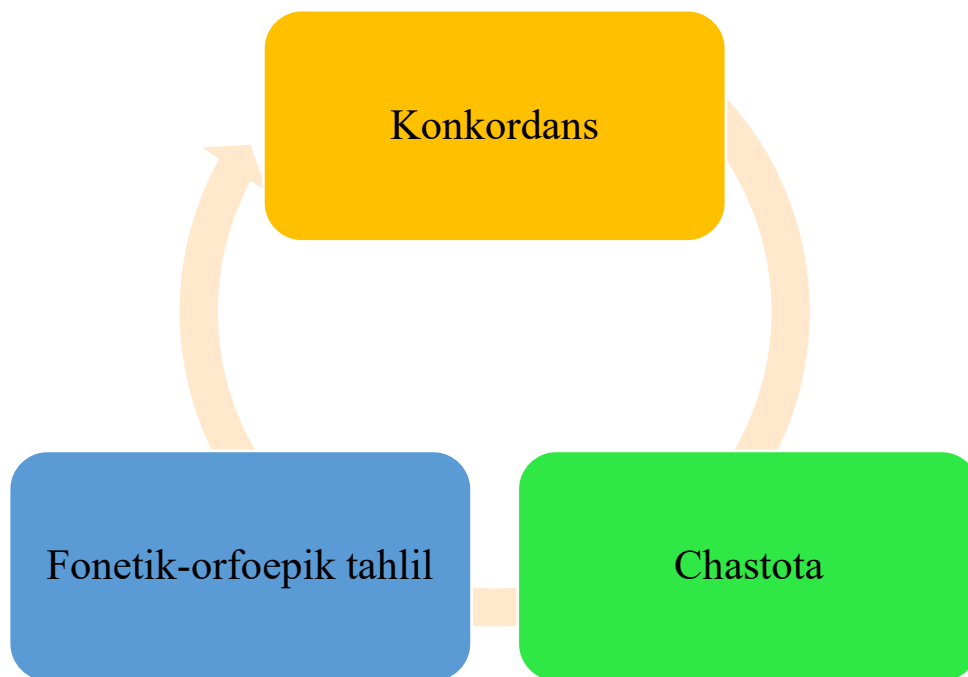
Kognitiv ziddiyat va muammoni belgilash jarayonidagi harakat o‘qituvchi smart-doskada atayin transkripsiyada (talaffuz bo‘yicha) yozilgan gaplarni namoyish etishdan boshlanadi. Matn beriladi va uning real holatini talabalar gapdagi grafik, orfografik va fonetik xatolarni vizual qayd etish orqali baholaydi:

Matn yoki gap: *Bultur qishloqqa kelgan mehmonlar, bugun shaharni aylanib ketdi.*

Vazifa: Auditoriya 4 ta kichik guruhga (har birida 4-5 kishi) bo‘linadi. Ularga adabiy normadan chekingan 4 xil murakkab lingvistik vaziyat – keys tarqatiladi:

1. *Unlilar tushishi/ortishi:* o‘g‘il+i (o‘g‘li), shahar+i (shahri).
2. *Undoshlar assimilyatsiyasi:* tuzsiz [tussis], yozsa [yossa].
3. *Grafik muammolar:* tutuq belgisining noto‘g‘ri o‘rni (san‘at, sur‘at, she‘r).
4. *Morfologik orfografiya:* fe‘l shaxs-son affikslari (borayabdi/boryapti).

Darsning asosiy 30 daqiqalik qismida **“Lingvistik kvest” metodi** orqali *uzcorpora.uz* platformasida ishlash jarayoni boshlanadi. Bunda har bir guruh *uzcorpora.uz* tizimiga kiradi va o‘z keysidagi so‘zlarning xato hamda to‘g‘ri (norma) variantlarini izlaydi. Bu bosqichdagi topshiriqlar esa quyidagi tartibda amalga oshadi:



Konkordans vazifasi talabaga soʻzning adabiy (orfografik) variantini qidirish va u ishtirok etgan 3 ta badiiy hamda 3 ta rasmiy/ilmiy matn qatorini koʻchirib olishni yuklaydi. Chastota tahlili orqali soʻzning korpusdagi uchrash miqdori aniqlanadi. Keyingi bosqichdagi fonetik-orfoepik tahlilda chastotasi aniqlangan soʻzlarning ayni tahlilga asoslangan bilimi tekshiriladi. Ushbu topshiriqlar asosida kutilayotgan mantiqiy xulosa talabalar jonli matnlarda xato soʻzlarning (masalan, *shahari* deb yozish) statistik jihatdan deyarli uchramasligini vizual guvohi boʻlishi bilan belgilanadi [Abjalova M., 2022: 56].

Keyingi bosqichda 25 daqiqaga moʻljallangan **“Toʻrt oʻlchamli matritsa”** amaliyoti boshlanadi. Bunda asosiy harakat guruhlar korpusdan olingan maʼlumotlarni plakatga (yoki onlayn doskaga) yagona matritsa koʻrinishida joylashtirishga qaratiladi. Matritsa namunasi quyidagicha:

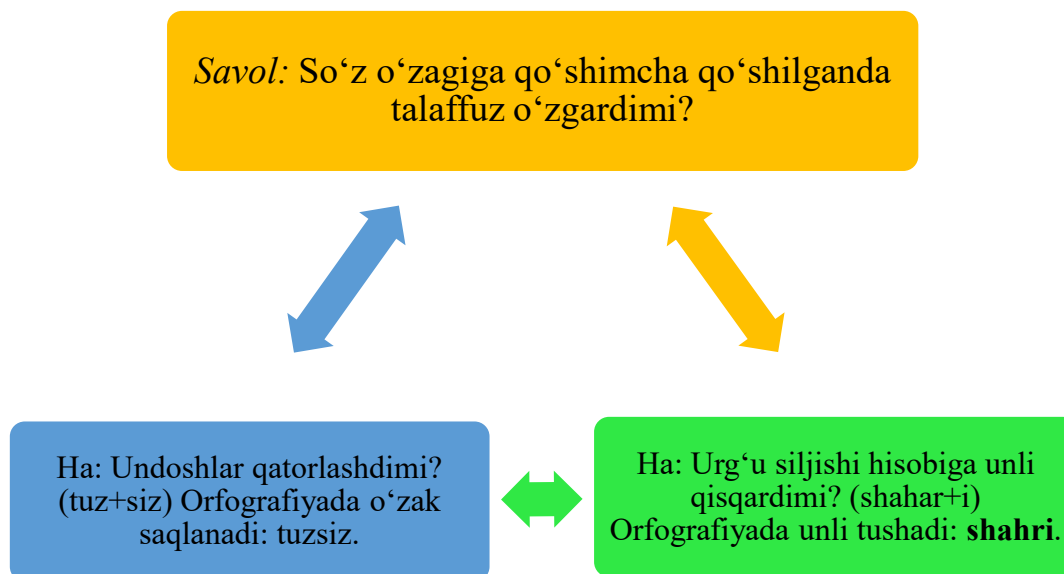
3-jadval

“Toʻrt oʻlchamli matritsa” amaliyoti

Lingvistik hodisa obyekti	Orfoepik meʼyor (Qanday aytiladi?)	Fonetik asos (Sabab)	Orfografik meʼyor (Qanday yoziladi?)	uzcorpora.uz chastotasi
<i>Ketdi</i>	[ketti]	Progressiv assimilyatsiya	<i>Ketdi</i>	9904 marta
<i>Qishloqqa</i>	[qishloqqa]	[q] tovushi taʼsiri (qorishiq)	<i>Qishloqqa</i>	685 marta
<i>Surʼat</i>	[surat] (toʻxtam)	Boʻgʻin ajratish pauzasi	<i>Surʼat</i>	140 marta

Guruh aʼzolari oʻz matritsasini himoya qiladi. Oʻqituvchi faqat yoʻnaltiruvchi savollar orqali jarayonni boshqaradi: *“Nima uchun talaffuzdagi oʻzgarish yozuvda aks etmaydi?”*, *“Morfologik tamoyil fonetik tamoyildan qachon ustun keladi?”*.

Darsning so'nggi 15 daqiqasi "**Qarorlar daraxti**" *metodini* qo'llash va talabalarni baholashga sarflanadi. Bunda talabalar dars davomida o'rganilgan ziddiyatli holatlarni yozish va talaffuz qilishda chalkashmaslik uchun qoida – algoritm yaratadi.



Dars maqsadiga va baholash mezonlariga ko'ra talabalar baholanadi hamda uyga vazifa sifatida o'zbek tilining ta'limiy korpusida 5 ta yangi so'zni (masalan, *taassurot*, *mutolaa*, *xususiyat*) mustaqil tahlil qilish va ularning orfoepik-orfografik tahlili qiziqarli interfaol usullarda tushuntirilishi beriladi.

Demak, *uzcorpora.uz* multikorpusi asosida fonetik, grafik, orfoepik va orfografik bilimlar asosida talabalarining nutqiy kompetensiyasini aniqlash va baholash uchun bir juftlik dars amaliyoti zamonaviy interfaol metodlar asosida ayni namunaga asoslanishi talabaning bu bo'yicha bilimlarini oshiradi, tahlil qiladi va baholaydi.

Muhokama. Jahon miqyosida XXI asrda yaratilgan ingliz tilidagi nutqiy ko'nikmalarni shakllantirishga yordam beruvchi WeTalk onlayn maktabi mintaqada lingvistik didaktika sohasida texnologiya va pedagogikani birlashtirgan birinchi platformadir. 2022-yilda tashkil etilgan WeTalk maktabi ingliz tilini o'qitishni doimiy ravishda takomillashtirishga, raqamli texnologiyalarning kuchidan foydalanib, butun dunyo bo'ylab o'quvchilarni qo'llab-quvvatlashga e'tibor qaratadi. WeTalk nafaqat til ta'limiga kirishni demokratlashtiradi, balki o'quvchilar o'zaro muloqot qilishlari va o'qituvchilardan fikr-mulohaza olishlari mumkin bo'lgan qo'llab-quvvatlovchi hamjamiyatni yaratadi. Faoliyat tahlili shuni ko'rsatadiki, WeTalkning muvaffaqiyati til o'qitishga yaxlit yondashuvda yotadi, bunda raqamli texnologiyalar pedagogikaga qo'shimcha emas, balki vosita bo'lib xizmat qiladi. WeTalkning o'quv metodologiyasining markazida inson tajribasi va texnologik innovatsiyalarning simbiotik kombinatsiyasi yotadi, bunda o'qituvchilar raqamli vositalardan foydalanib, turli xil o'rganishga xizmat qiladigan immersiv o'quv tajribalarini yaratadilar [Abjalova M., 2022: 41; Abjalova M., 2020: 23].

Ta'limning dinamik muhitida professor-o'qituvchilar orasida lingvistik kompetensiyani rivojlantirish tilga ixtisoslashgan sohalarida samarali muloqot, o'qitish va professional o'sish uchun juda muhimdir. Shu nuqtai nazardan, raqamli o'quv resurslari tomonidan taqdim etiladigan didaktik imkoniyatlar o'qituvchilarning til bilimlarini, pedagogik ko'nikmalarini va umumiy ta'lim samaradorligini oshirishda muhim rol o'ynaydi. Turli xil interaktiv til o'rganish platformalarini taqdim etadi. Ushbu platformalar texnik kontekstlarda so'z boyligini saqlash,

grammatika aniqligi va muloqot ko'nikmalarini yaxshilash uchun mo'ljallangan qiziqarli mashg'ulotlar, interaktiv mashqlar va multimedia kontentini taklif etadi. O'qituvchilar ushbu resurslardan o'zlarining lingvistik kompetentsiyalarini o'z-o'zini o'qitish modullari, real vaqt rejimida fikr-mulohaza mexanizmlari va o'zlarining mahorat darajalariga moslashtirilgan shaxsiylashtirilgan o'quv rejalari, aniq aks ettiruvchi kontent va haqiqiy materiallarning mavjudligi orqali yaxshilash uchun foydalanishlari mumkin. O'qituvchilar texnik yozish, taqdimot qilish ko'nikmalari va akademik nutq kabi sohalarida til ko'nikmalarini rivojlantirish uchun sanoatga xos matnlar, texnik hujjatlar va akademik resurslardan foydalanishlari mumkin. Haqiqiy materiallar bilan ishlash orqali o'qituvchilar o'z sohalarining til talablarini amaliy tushunishadi va murakkab muhandislik tushunchalarini talabalarga samarali yetkazish uchun zarur bo'lgan lingvistik ko'nikmalar til ko'nikmalarini oshirishga intilayotgan professor-o'qituvchilar uchun virtual hamkorlik va professional rivojlanish imkoniyatlarini osonlashtiradi. Onlayn forumlar, vebinarlar va virtual seminarlar o'qituvchilarga tengdoshlari bilan muloqot qilish, eng yaxshi tajribalar bilan o'rtoqlashish va muhandislik kontekstiga tegishli tilga yo'naltirilgan munozaralarda ishtirok etish imkonini beradi. Hamkorlikdagi o'rganish tajribalari orqali o'qituvchilar til bilimlarini kengaytirishlari, innovatsion o'qitish strategiyalarini o'rganishlari va til ta'limi va muhandislik pedagogikasidagi yangi tendentsiyalardan xabardor bo'lishlari mumkin. Raqamli o'quv resurslariga o'rnatilgan moslashuvchan o'rganish o'qituvchilarning individual ehtiyojlari va o'rganish uslublariga moslashtirilgan shaxsiylashtirilgan o'rganish tajribasi. Ushbu texnologiyalar o'qituvchilarning til bilish darajasini baholash, takomillashtirish sohalarini aniqlash va tilni o'qitishni maqsad qilish uchun ma'lumotlarga asoslangan tushunchalardan foydalanadi [Ishmuhamedov R., 2014: 32].

Xulosa. Og'zaki nutqning ichki, tashqi, monologik va dialogik turlarga ajralishiga qarab, o'ziga xos xususiyatlari namoyon bo'la boshlaydi. Bundan tashqari, yozma nutqni shakllantirmasdan og'zaki nutqning sifatli bo'lishiga erishilmaydi. Shuning uchun yozma nutqni rivojlantirishda tilning fonetik, grafik va orfografik qonuniyatlarni ko'nikma sifatida shakllantirish, xotirada va amaliyotda mustahkamlash maqsadga muvofiqdir. Nazariy til bilimlarini talabalarga taqdim etishni fonetikadan boshlash, bunda tovush, og'zaki va yozma tovush o'zgarishlarini tushunish, o'zaro farqlashni o'rgatish, keyingi bosqichda orfografik bilimlarini mustahkamlash va orfoepik qonuniyatlarni nutqda qo'llay olish ko'nikmalarini shakllantirish maqsadga muvofiq. Aslida, tovush, imlo va talaffuz bilan bog'liq hodisalar o'zaro mushtarak, jipslashgan yagona ildizga ega tushunchalar, ularni qabul qilishni, avvalo, tanitish, yodlatish, yozish va nutqqa joriy etish bilan samaraga erishish mumkin.

Foydalanilgan adabiyotlar:

1. Abjalova M. Korpus lingvistikasi. [Matn]: uslubiy qo'llanma / M.A. Abjalova. – Toshkent: Nodirabegim, 2022. – 110 b.
2. Abjalova M. Tahrir va tahlil dasturlarining lingvistik modullari. [Matn]: monografiya / M.A. Abjalova. – Toshkent: Nodirabegim, 2020. – 176 b.
3. Asilova G., Achik F. Nutqiy ko'nikmalarni rivojlantirish asoslari. – Toshkent: Publishing High Future, 2024. – 115 b.
4. Mengliyev B. Zamonaviy lingvistik oqimlar va til ta'limi muammolari // Tilshunoslik va lingvodidaktika masalalari. – Toshkent, 2018. – № 2. – 4–12-b.
5. Mengliyev B., Azimboyeva Z. va boshq. Ona tili. Qomus (Maktab o'quvchilari uchun). – Toshkent: Yangi asr avlodi, 2009. – 270 b.
6. Ишмухамедов Р., Мирсолиева М. Ўқув жараёнида инновацион таълим технологиялари. – Тошкент: Фан ва технология, 2014. – 60 б.

BADIIY ASAR TAHLILIGA ANALITIK YONDASHUVNING NAZARIY VA METODIK ASOSLARI

Sharobidin HASANOV,

ORCID: 0009-0007-7591-2767

Pedagogika fanlari bo'yicha falsafa doktori (PhD), professor.

Andijon davlat pedagogika instituti,

Andijon, O'zbekiston.

E-mail: sharobidin.xasanov@mail.ru

Annotatsiya. Maqolada umumiy o'rta va oliy ta'lim muassasalarida badiiy asar tahliliga analitik yondashuvning nazariy-metodologik asoslari ilmiy jihatdan asoslangan. Analitik yondashuvning boshqa metodologik yondashuvlardan farqli jihatlari belgilangan va uning filolog talabalarda kasbiy kompetensiyalarni rivojlantirishdagi drayver funksiyasi ochib berilgan. Badiiy asar tahlili kompetensiyasining besh asosiy komponenti – kognitiv, operatsional-faoliyatli, aksiologik, refleksiv-baholovchi va kommunikativ-pedagogik – tizimli tavsiflanib, ularning bir-biri bilan rekursiv bog'liqligi ko'rsatilgan. A.Qodiriyning "O'tkan kunlar" romanidan parcha misolida analitik yondashuvning amaliy samaradorligi namoyon etilgan. Tadqiqotda tahliliy, qiyosiy-tipologik, empirik va germevtik metodlardan foydalanilgan.

Kalit so'zlar: badiiy asar tahlili, analitik yondashuv, filolog talabalar, kasbiy kompetensiya, kognitiv komponent, refleksiv-baholovchi komponent, germevtik yondashuv, lingvopoetik tahlil.

THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF THE ANALYTICAL APPROACH TO LITERARY TEXT ANALYSIS

Sharobidin HASANOV,

ORCID: 0009-0007-7591-2767

Doctor of Philosophy (PhD) in Pedagogical Sciences, Professor.

Andijan State Pedagogical Institute,

Andijan, Uzbekistan.

E-mail: sharobidin.xasanov@mail.ru

Abstract. The article provides a scientifically grounded exploration of the theoretical and methodological foundations of the analytical approach to literary text analysis in general secondary and higher education. The distinctive features of the analytical approach in comparison with other methodological approaches are identified, and its driver function in developing professional competencies of philology students is revealed. Five key components of literary analysis competence – cognitive, operational-activity, axiological, reflective-evaluative, and communicative-pedagogical — are systematically characterized, with their recursive interdependence demonstrated. The practical effectiveness of the analytical approach is illustrated through an excerpt from A.Qodiriy's novel "O'tkan kunlar" (Past Days). The study employs analytical, comparative-typological, empirical, and hermeneutic methods.

Keywords: literary text analysis, analytical approach, philology students, professional competence, cognitive component, reflective-evaluative component, hermeneutic approach, linguopoetic analysis.

ТЕОРЕТИЧЕСКИЕ И МЕТОДИЧЕСКИЕ ОСНОВЫ АНАЛИТИЧЕСКОГО ПОДХОДА К АНАЛИЗУ ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ

Шаробидин ХАСАНОВ,
ORCID: 0009-0007-7591-2767

Доктор философии (PhD) по педагогическим наукам, профессор.
Андижанский государственный педагогический институт,
Андижан, Узбекистан.
E-mail: sharobidin.xasanov@mail.ru

Аннотация. В статье научно обоснованы теоретические и методологические основы аналитического подхода к анализу художественного произведения в системе общего среднего и высшего образования. Определены отличительные черты аналитического подхода в сравнении с другими методологическими подходами, раскрыта его функция как драйвера профессиональных компетенций студентов-филологов. Систематически охарактеризованы пять ключевых компонентов компетенции анализа художественного произведения – когнитивный, операционально-деятельностный, аксиологический, рефлексивно-оценочный и коммуникативно-педагогический. Практическая эффективность аналитического подхода продемонстрирована на примере фрагмента из романа А.Кадыри «Минувшие дни». Использованы аналитический, сравнительно-типологический, эмпирический и герменевтический методы.

Ключевые слова: анализ художественного произведения, аналитический подход, студенты-филологи, профессиональная компетентность, когнитивный компонент, рефлексивно-оценочный компонент, герменевтический подход, лингвопоэтический анализ.

Kirish. Adabiy ta'lim – adabiyot darslari umumta'lim maktablari o'quv rejasidagi bosh fanlardan biri hisoblanadi. So'z sehri, badiiy asar latofati, badiiy tasvir jozibasi o'sib voyaga yetayotgan o'quvchilar tarbiyasida juda muhim o'rin tutadi. E'tibor berilsa, bola hali go'dakligidayoq, bu yorug' olamga kelaganining birinchi oylaridayoq adabiy ta'limning ilk quvvatidan bahra ola boshlaydi. Ona allasi bolaning g'uborsiz vujudiga, ruhiy olamiga ma'rifat nuri bo'lib kirib boradi. Boshqa hech qaysi fan bunday xislatga ega emasligi, shubhasizdir. Bolaning hayoti so'z bilan, uning nafis jilosi, hikmat bulog'i bilan boshlanadi. Zero, olamning ibtidosi, yaratilishi ham buyuk qudrat sohibining amri – So'zi bilan boshlangandir.

Oilaviy tarbiya o'chog'i, maktabgacha ta'lim gulzori, boshlang'ich ta'lim poydevori adabiy ta'limning bola olamida shakllanib, rivojlanib borishiga xizmat qiladi. Bolaning "tili chiqdi"sidan boshlangan yuksalish, so'zga mehr, muloqotga tashnalik, o'qib-o'rganishga ehtiyoj umr bo'yi davom etadi; to'yinib, to'lishib boradi. Bu jarayonda adabiy ta'lim oilada – ma'rifiy o'gitlar, maktabgacha ta'lim tashkilotlarida – hikmatli suhbatlar, boshlang'ich ta'limda – o'qish darslari, yuqori sinflarda – adabiyot darslari, oliygohlarda – ilmiy saboqlar, umr yo'llarida – hayot maktabi shaklida bo'y ko'rsatadi, takomillashib boradi. Adabiy ta'lim badiiy asar bilan ish ko'radi, uning bilan yashaydi. Badiiy asarni anglash, idrok etish, haqiqiy ma'naviy-ma'rifiy mulkka aylantirish ijod namunasini tahlil qilish orqaligina amalga oshiriladi. Badiiy asar tahlili – asarning umr bayonini yorituvchi, ma'no qatlamlarini ochuvchi tafakkur kalitidir.

Materiallar va metodlar. Ilmiy diskursda "badiiy asar tahlili" an'anaviy ravishda didaktik instrument, metodik yondashuv yoki o'quv faoliyatining funksional shakli sifatida talqin etib kelingan. Biroq ushbu tushunchaning genezisi ancha chuqur tarixiy ildizlarga ega. Xususan, taniqli metodist olimlar Q.Yo'ldosh va M.Yo'ldosh "Badiiy tahlil asoslari" kitobida ta'kidlaganidek, badiiy interpretatsiya muammosi qadim davrlardan buyon mutafakkirlar diqqat markazida bo'lib kelgan. Forobiy, Beruniy, Ibn Sino kabi qomusiy olimlar, shuningdek, Ahmad Taroziy, Navoiy va

Bobur singari buyuk siymolarning merosida badiiy matnga nisbatan islomiy-turkiy dunyoqarash prizmasi orqali analitik yondashishning ilk fundamental asoslari namoyon bo'ladi [10]. Bu esa badiiy tahlilni shunchaki o'qitish usuli emas, balki shaxsning ma'naviy-intellektual kamolotini belgilovchi tizimli kategoriya sifatida baholashga asos bo'ladi.

Mazkur qarashlardan anglashiladiki, badiiy asar tahlili ilk bosqichlardayoq matnni ko'pqatlamli ma'no tizimi sifatida idrok etish, uning zohiriy va botiniy mazmun qatlamlarini farqlash hamda interpretatsiya qilishga qaratilgan intellektual faoliyat turi sifatida shakllangan. Demak, badiiy asar tahlili inson tafakkurining faollashgan kognitiv jarayoni sifatida ham talqin etilishi mumkin; u faqat estetik baholash vositasi bo'lib qolmay, balki matndan ma'no ajratish, g'oyaviy-estetik qatlamlarni idrok etish va ularni individual tajriba bilan integratsiyalash jarayonini ham o'z ichiga oladi.

Metodist olim V.Qodirov ushbu qatlamlilikni mumtoz asarlarni o'rganish metodikasi nuqtayi nazaridan quyidagicha asoslaydi: "Mumtoz asarlarda ma'no qatlamligini yuzaga keltiruvchi omillar aniqlanib, adabiy ta'limda eksplitsit (zohiriy) va implitsit (botiniy) ma'no qatlamlarini tahlillash yo'riqlari ishlab chiqildi" [6].

B.To'xliyevning uqtirishicha: "Tahlil asarni qismlarga ajratish hamda bu qismlarni yana yangidan yaxlit holda idrok etishni ham anglatadi. Tahlilning bosh maqsadi asarda aks etgan badiiy olam mohiyatini anglash, uning asl mazmunini to'g'ri va to'la idrok etishdan iborat" [7].

Badiiy asar tahlili ko'pqirrali hissiy-intellektual faoliyat jarayoni bo'lib, u genetik, tipologik, funksional, falsafiy va psixologik kabi turlar orqali ham amalga oshiriladi. Genetik tahlil asarning yaratilish manbalari, ijtimoiy-tarixiy muhiti, adabiy an'ana va muallif dunyoqarashi bilan bog'liq omillar xususida bahs yuritisa, tipologik tahlil asardagi janriy-uslubiy xususiyatlar, obrazlar tizimi, syujet-kompozitsion qurilish hamda boshqa asarlar bilan o'xshash va farqli jihatlarni aniqlashga qaratiladi.

"Badiiy asar tahlil qilinayotganda tarbiyalanuvchilarning tafakkuri va hissiyoti faol ishlashga majbur bo'ladi. Fikriy va hissiy zo'riqish o'quvchilarni ma'lum mantiqiy va estetik umumlashma xulosalarga olib keladi. Bu umumlashma fikrlar badiiy asardagi voqealar ta'sirida tug'ilgan jo'ngina xulosalar emas, balki tarbiyalanuvchi mantiqiy-emotsional faoliyatining muayyan yakunlari tarzida namoyon bo'ladi" [11].

Maktab o'quvchisi tafakkurining rivojlanishi bevosita o'qituvchining tafakkur salohiyatiga, o'qituvchining fikrlash quvvati uning talabalik davrida o'zlashtirgan bilimlariga bog'lanadi. O'qituvchiga aylangan talaba o'z tafakkur qudratini o'quvchilariga berishga intiladi. Agar o'qituvchining fikrlash salohiyati zaif bo'lsa, o'quvchilarda ham bu psixologik holat yorqin kuzatiladi. O'qituvchi-talaba – o'quvchi va aksincha bo'lgan fikriy noizchilik tizimi hali ham uzilmay davom etmoqda. Shu bois, muammoni yechish nuqtasi – oliy ta'limda, bo'lajak pedagoglarning analitik tafakkurini takomillashtirishdan boshlanishi maqsadga muvofiqdir.

Professor Q.Yo'ldoshevning: "oliy o'quv yurtida saboq olayotgan yoki oliy filologik ma'lumotga ega bo'lib, o'rta va o'rta maxsus ta'lim muassasalari, hatto, oliy o'quv yurtlarida ishlayotgan filolog mutaxassislarning kattagina qismi badiiy asarni tahlil qilish borasida yetarlicha malakaga ega emaslar. Badiiy asarni tahlil qila bilmaslik domladan talabaga, o'qituvchiga aylangan sobiq talabadan o'quvchiga, talabaga aylangan kechagi o'quvchidan yana talabaga tarzida uzilmas halqa bo'lib davom etib kelmoqda. Bu holni adabiyot o'qitish amaliyotining aybidan ham ko'ra fojiasi deyish to'g'riroq bo'ladi" [10],- degan xulosasi badiiy asar tahlilining kasbiy kompetentlilik uchun zarur ekanini isbotlaydi.

Badiiy asar mutolaasiga o'rgatish maktab davridan boshlansa-da, oliy filologik ta'lim bosqichida bo'lajak mutaxassisning kitobxonlik madaniyati ilmiy asosda yanada teranlashib, professional darajaga ko'tariladi. Tahliliy mushohada sohibi bo'lgan talaba badiiy matnni shunchaki o'qish va anglash bilan cheklanmay, asarni tushunish bilan bog'liq barcha metodlarni o'zlashtiradi. Aynan shu layoqat vositasida u kelgusi pedagogik yoki ilmiy faoliyati davomida

o'quvchilarni badiiy adabiyot olamiga qiziqtirish, ularga ma'naviy va nafosat ozuqasini yetkazib berish imkoniga ega bo'ladi. Natijada, filolog sifatida shakllangan shaxsning tanqidiy fikrlashi mustahkamlanib, mustaqil mushohada yuritish sur'ati ortadi hamda u o'qilgan asardan to'g'ri hayotiy xulosalar chiqarish mahoratini egallaydi.

Zamonaviy kompetensiyaviy ta'lim paradigmasida badiiy asar tahlili filolog talabalarning kasbiy tayyorgarlik darajasini belgilovchi markaziy element (indikator) sifatida tasniflanadi. U bo'lajak mutaxassisning kvalifikatsion maqomi, intellektual-kreativ salohiyati hamda turli sohaviy kompetensiyalarni integrativ tarzda birlashtira olish imkoniyatini diagnostika qilishga xizmat qiladi. Tahlil jarayonining eng muhim metodik yutug'i – talabaning "jism odami" sifatidagi yuzaki qabul qilish darajasidan "ruhiyat odami" sifatidagi teran anglash darajasiga ko'tarilishidir. Bu orqali bo'lajak filolog adabiy merosni shaxsiy tajribasi sifatida qabul qilishni o'rganadi. Q. Husanboeva va R. Niyoymetovalar ta'kidlaganidek: "Xususan, adabiyot darslarida amalga oshiriladigan badiiy asar tahlili bolani o'z shaxsiy fikriga, munosabatiga ega bo'lib borishini ta'minlaydi"[3]. Talabalarga ijodiy erkinlik berish, ularning dunyoqarashi va intellektual fantaziyasidan kelib chiqib xulosa chiqarishiga sharoit yaratish ustuvor vazifa hisoblanadi.

Bugungi kun oliy ta'limning strategik vazifasi shunchaki akademik kvalifikatsiyani tasdiqlovchi hujjat (diplom) berish emas, balki mehnat bozorining dinamik talablariga moslasha oladigan, yuqori raqobatbardosh mutaxassis tayyorlashdan iboratdir. Bunday professional kadr o'zgaruvchan ijtimoiy-iqtisodiy sharoitlarda mustaqil qaror qabul qilish, innovatsion bilimlarni amaliy faoliyatga transformatsiya qilish va murakkab muammolarni ko'p qirrali (multidissiplinar) yondashuv asosida baholash salohiyatiga ega bo'lishi lozim.

Oliy filologik ta'limning asosiy mezonlari har qanday ijtimoiy-estetik sharoitda turli janrdagi badiiy asarlarni analitik o'rgana oladigan hamda o'z konseptual xulosalarini mustaqil bayon etish salohiyatiga ega mutaxassisni tayyorlashdan iboratdir. Shu bois, ta'lim strategiyasining ustuvor yo'nalishlaridan biri sifatida talabalarni badiiy matnni qismlarga ajratish (dekompozitsiya), umumlashtirish (sintez), qiyosiy-tipologik tadqiq etish hamda olingan natijalarni kasbiy faoliyatga tatbiq etish ko'nikmalari bilan boyitish belgilanadi. Mazkur kompetensiyalar majmui A.V. Xutorskoy tomonidan ilgari surilgan "tayanch kompetensiyalar" nazariyasining[9],- kasbiy-intellektual tayyorgarlikka oid talablari bilan to'liq hamohanglik kasb etadi.

Oliy filologik ta'lim tizimini konseptual yangilash jarayoni talabalarga tayyor akademik bilimlarni shunchaki yetkazib berishdan voz kechishni talab etadi. Buning o'rniga, bo'lajak mutaxassislarda adabiy-estetik hodisalarni shaxsiy talqin asosida baholash va tahliliy o'rganish ko'nikmalarini shakllantirish ustuvor vazifaga aylanadi. D.Xalpernning nazariy qarashlarida, "Hozirgi axborotlashgan jamiyatda tahliliy va tanqidiy mushohada yuritish layoqati shaxsning funksional savodxonligini belgilovchi asosiy mezonlardan biri sanaladi" [1]. Olimning e'tirofi etishicha, mazkur kognitiv ko'nikmani shakllantirish har qanday kasbiy ta'lim yo'nalishida strategik vazifa sifatida qabul qilinishi zarur. Ayniqsa, oliy filologik ta'lim jarayonida badiiy asarlarning ichki qurilishini tadqiq etish talabalarning analitik tafakkur salohiyatini yuksaltirishda eng samarali va didaktik jihatdan asoslangan vosita bo'lib xizmat qiladi.

Analitik tafakkur o'rganilayotgan obyektga ko'p tomonlama yondashishni, uning ichki tuzilishi va tashqi aloqalarini tizimli tekshirishni, asoslangan xulosa chiqarishni taqozo etadi. Bu xususiyati analitik tafakkurni boshqa tafakkur ko'rinishlaridan metodologik jihatdan ajratib turadi. Tarixiy jihatdan qaraganda, ana shunday tafakkur egalari qadim zamonlardan alohida qadrlangan. Antik Yunonistonda, Arastu asarlarida yozilishicha, mantiqiy-analitik yondashuvni tizimlashtirgan va bunday fikrlash qobiliyatiga ega shaxslar analitiklar deb nomlangan. Ushbu tushuncha keyinchalik mustaqil ilmiy soha analitika sifatida shakllanib, hozirgi kunda ta'lim metodologiyasining markaziy kategoriyasiga aylangan.

Analitik mushohada yuritish ko'nikmasiga ega bo'lgan mutaxassislar adabiy va madaniy fenomenlarni tizimli dekonstruksiya qilish, verbal va noverbal axborotlar asosida

argumentatsiyalangan xulosalar chiqarish hamda murakkab muammolarga ko'p qirrali nuqtayi nazardan yondashish imkoniyatiga ega bo'ladilar. Shu tariqa, oliy filologik ta'lim tizimi milliy o'zlikni anglaydigan, intellektual jihatdan barkamol va keng dunyoqarashli yangi avlod kadrlarini tayyorlash uchun mustahkam poydevor yaratadi.

"Badiiy asar tahliliga analitik yondashuv – bu filolog talabaning badiiy matnni mazmuniy yaxlitlikda ko'pqatlamli idrok etish, eksplitsit va implitsit qatlamlarni germenevtik, lingvopoetik va aksiologik metodlar sintezi vositasida deshifrovka qilish, olingan tahliliy xulosalarni argumentlangan tarzda ifodalash va pedagogik faoliyatga transformatsiya qilish imkonini beruvchi, kasbiy kompetensiyalarni kompleks rivojlantiruvchi metodologik tizimdir".

Ushbu ta'rif bir nechta prinsipial jihatni o'zida mujassamlashtiradi.

Birinchidan – "mazmuniy yaxlitlikda ko'pqatlamli idrok etish" iborasi tahlilni matnning alohida qismlarini sanab o'tishdan emas, balki uni yaxlit badiiy organizm sifatida qabul qilishdan boshlash lozimligini ta'kidlaydi. Har bir detal, har bir obraz, har bir sintaktik qurilish yaxlitlikning bir bo'lagi. Shu nuqtayi nazardan, analitik yondashuv dekompozitsiyani inkor etmaydi, yaxlitlikdan ajratilmagan holda amalga oshiradi.

Ikkinchidan – "germenevtik, lingvopoetik va aksiologik metodlar sintezi" iborasida yondashuvning metodologik kengligi aks etgan. Birgina lingvistik yoki birgina adabiyotshunoslik metodi matnning barcha qatlamlarini ochib bera olmaydi. Faqat uch metodologik yo'nalishning sintezida matnning lingvistik tabiati, poetik tuzilishi va qadriyatli mazmuni birlashganda chinakam konseptual tahlil amalga oshadi.

Uchinchidan – ta'rifning yakunida "pedagogik faoliyatga transformatsiya" iborasining alohida ajratilishi bejiz emas. Tahlil o'qituvchining o'zi kashf etganni o'quvchilariga ham kashf ettira olish qobiliyati – kasbiy mas'uliyatidir.

Ayon bo'ladiki, badiiy asar tahliliga analitik yondashuv boshqa yondashuvlardan quyidagi uchta asosiy jihatlar bilan farq qiladi:

Birinchi farq – ikki tomonlama yo'nalish. Analitik yondashuv bir vaqtning o'zida ham filologik (matnni ilmiy o'rganish), ham pedagogik (tahlil natijasini ta'limda transformatsiya qilish) maqsadni ko'zlaydi. Boshqa yondashuvlar odatda bu ikki maqsaddan birini ustuvor qilib, ikkinchisini keyingi rejaga kiritadi.

Ikkinchi farq – talabaning kognitiv mustaqilligi. Analitik yondashuv tayyor talqinni berish o'rniga talabani matnning yashirin qatlamlarini o'zi kashf etishga undaydi. Bu "passiv qabul qiluvchi"dan "faol tadqiqotchi"ga transformatsiya jarayonidir.

Uchinchi farq – refleksiv-metakognitiv o'lchov. Analitik yondashuv tahlil jarayonini emas, balki o'sha jarayon haqidagi tafakkurni ham, ya'ni "men bu xulosaga qanday keldim?";- degan savolni o'quv faoliyatining tarkibiy qismi sifatida belgilaydi. Bu o'ziga xoslik talabaning kasbiy kamolotini tinimsiz harakatda ushlab turuvchi ichki mexanizmni yuzaga keltiradi.

Badiiy asar tahlili kompetensiyasi filolog-mutaxassisning integrativ, multidimensional kasbiy qobiliyati sifatida talqin etiladi. U talabaga turli janr va turdagi matnlarni lingvopoetik, germenevtik, struktur-funksional va aksiologik yondashuvlar sintezi asosida chuqur va tizimli tarzda tahlil qilish, natijalarni ilmiy va pedagogik muloqotda aniq va dalillilik bilan ifodalash, shuningdek, o'z kognitiv jarayonlarini refleksiv nazorat ostida boshqarish imkonini beradi. Shu bilan, mazkur kompetensiya filolog-talabaning analitik, metodik va refleksiv salohiyatini uyg'unlashtiruvchi didaktik drayver sifatida namoyon bo'ladi.

Badiiy asar tahlili kompetensiyasi quyidagi uch asosiy qatlamni o'z ichiga oladi:

Obyektiv qatlam – badiiy matnning semantik va estetik ko'p qirraliligi;

Metodologik qatlam – tahliliy strategiyani turli ilmiy yondashuvlar sintezida amalga oshirish;

Refleksiv (metasat) qatlam – tahlil jarayonini rejalashtirish, monitoring qilish, baholash va o'z-o'zini nazorat qilish orqali kompetensiyaning rivojlanishini ta'minlash.

Badiiy asar tahlili kompetensiyasining uch qavatli struktur-funksional tuzilishi uning ichki mexanizmlarini ochib berishga imkon beradi. Mazkur tuzilish faqat obyekt, metodologik asos va refleksiv boshqaruv bilan cheklanib qolmaydi.

Ushbu kompetensiyaning samarali amalga oshirilishi uchun uning besh tarkibiy komponentini ham inobatga olish lozim. Bu komponentlar bir-biri bilan ierarxik tartibda emas, balki rekursiv va o'zaro bog'langan tarzda faoliyat ko'rsatadi, biri-birini shart qiladi, boyitadi va kompetensiyaning integrativ va drayverlik funksiyasini ta'minlaydi.

Kognitiv komponent filolog-mutaxassisning badiiy matnni dekodlash va tushunishdagi integrativ kasbiy qobiliyatidir. U atamalar, ta'riflar va nazariy bilimlar bazasini o'z ichiga oladi, shuningdek, janr, uslub va poetik tizim haqidagi bilimlarni matn konteksti bilan jonli uyg'unlashtirishni ta'minlaydi. Bu komponent tahlilchiga badiiy matnning lingvopoetik, narratologik, intertekstual va semiotik qatlamlarini bir vaqtning o'zida idrok etish, ularni kompleks tahlil qilish va ilmiy-pedagogik muloqotda aniq ifodalash imkonini beradi.

Tajribalardan ma'lumki, filolog talabalarining ko'pchiligi adabiy terminologiyani asosan "test savollari uchun" yodlaydi, ammo uni aniq badiiy matn tahlilida samarali qo'llashda jiddiy qiyinchiliklarga duch keladi. Bu holat kognitiv komponentning shakllanmaganligidan emas, balki uning amaliy qo'llash uquvining rivojlanmaganligidan dalolat beradi.

Operatsional-faoliyatli komponent. Bizning fikrimizcha, operatsional-faoliyatli komponent – badiiy asar tahlili kompetensiyasining "ijro etuvchi mexanizmi" vazifasini o'taydi. Bu komponent doirasida filolog talabaning tahliliy vositalarni tanlashdagi mustaqilligi va moslashuvchanligi namoyon bo'ladi. Metodologik mobillik tushunchasi talabaning turli adabiy tur va janrlarga xos bo'lgan estetik kodlarni deshifrovka qila olish qobiliyatini anglatadi. Roman va doston kabi yirik epik yoki liro-epik asarlarni kichik epik janrlar (hikoya) yoki lirik tur (oda) tahlili andozalari asosida o'rganish metodik transformatsiyaning yo'qligini va operatsional salohiyatning cheklanganligini ifodalaydi.

Aksiologik komponent. Aksiologik komponent badiiy asar tahlili kompetensiyasining qadriyatli yadrosini tashkil etadi. Bu komponent o'qituvchi-filologda va talabada badiiy asarga nisbatan shaxsiy ma'no, estetik idrok va gumanistik pozitsiyaning mavjudligini taqozo etadi. Pedagogika fanida aksiologik komponent asosan Yu.K.Babanskiy, B.T.Lixachyov, V.A.Slastyoniin tadqiqotlarida yoritilgan[4]. Ushbu komponent mavjud bo'lmasa, tahlil mexanik jarayonga aylanib, badiiy matnning ma'noviy chuqurligini ochib bera olmaydi.

Refleksiv-baholovchi komponent. Refleksiv komponent kompetensiyaning eng kamroq tadqiq etilgan, ammo g'oyat muhim jihatidir. U tahlilchining o'z interpretatsiyasini tanqidiy ko'z bilan ko'ra olishi va o'z-o'ziga: "Men bu xulosaga qanday dalilga tayanib keldim?", "Boshqa talqin mumkinmi?", "Men qaysi metodologik pozitsiyadan turib fikr yurityapman?" kabi savollarga javob bera olish layoqatidir. Bu L.S.Vigotskiy ta'biri bilan aytilganda, "tafakkur har doim muammoli vaziyatlarda harakatga keladi" [8],- degan fikrning kompetensiya sathida realizatsiya qilinishidir. Refleksiv komponent tahlilchidan doimiy o'z-o'zini tekshirish va takomillashtirish rejimida ushlab turishni taqozo etadi.

Kommunikativ-pedagogik komponent. To'rtinchi komponent tahlil natijalarini ikki turdagi diskurs – akademik (ilmiy maqola, referat, tezis) hamda pedagogik (dars, ma'ruza, seminar) muhitda adekvat ifoda eta olish malakasini qamrab oladi. Ushbu komponent tarkiban ikki muhim subqobiliyatni birlashtiradi: birinchisi – transpozitsiya, ya'ni murakkab tahlil natijalarini muayyan auditoriya xususiyatlarini hisobga olgan holda tushunarli tilda qayta ifodalash; ikkinchisi – pedagogik modifikatsiya bo'lib, u o'zlashtirilgan tahliliy yondashuvlarni muayyan didaktik vaziyatga moslashtirishni nazarda tutadi.

Muhokama. Ishlab chiqilgan analitik mutolaa metodikamizning didaktik samaradorligini o'zbek romanchiligining klassik namunalari A.Qodiriyning "O'tkan kunlar" hamda Cho'lponning "Kecha va kunduz" asarlaridan saralab olingan parchalarni tizimli tadqiq etish orqali detallashtirish mumkin. Ushbu romanlarning murakkab arxitektonikasi, ko'p qatlamli ramzlar tizimi va teran psixologik tasvirlar olamini analitik mushohada qilish talabalarda nafaqat matnni deshifrovka qilish, balki muallif konseptual niyatini ijtimoiy-tarixiy kontekst bilan sintezlash mahoratini ham yuksaltiradi. Ayni shu asarlar misolida olib borilgan qiyosiy-analitik tahlil jarayonlari talabalarining kasbiy-interpretatsion layoqatini obyektiv baholash uchun eng ishonchli ilmiy-metodik baza bo'lib xizmat qildi va taklif etilayotgan tizimning amaliy natijadorligini ko'rsatdi[5].

A.Qodiriyning "O'tkan kunlar" romanidan olingan parcha tahlili misolida.

"Anchagina so'zsiz o'lturg'andan so'ng hoji muloyimona so'z ochdi.

– O'g'lim, hali san eshitdingmi, yo'qmi, haytovur, biz saning ustingdan bir ish qilib qo'ydiq... Otabek ma'lumki, ularning "qilib qo'ygan yoki qilmoqchi bo'lg'an ishlarini", albatta, bilar edi. Shundoq ham bo'lsa bilmaganga solindi:

– Aqllik kishilarning o'g'ullari ustidan qilg'an ishlari, albatta, noma'qul bo'lmas,- dedi. Hoji o'g'lining bu javobidan erga qaradi va nima deb davom qilishni bilmay qoldi" [5].

"O'zbek adabiyotini o'qitish metodikasi" fani amaliy mashg'ulot jarayonida romandagi Yusufbek hoji va Otabek o'rtasidagi muloqot analitik yondashuv asosida tahlil qilindi. Talabalar matnning implitsit (yashirin) qatidagi quyidagi konseptual haqiqatlarni deshifrovka qilishdi:

Kommunikativ vaziyat tahlili. Matnning dialogik shakli adresat va adresant o'rtasidagi murakkab psixologik aloqani ifodalaydi. Dastlabki xulosa keltirilgan parcha ota va o'g'il o'rtasidagi o'ta nozik, mas'uliyatli muloqotni ko'rsatadi.

Intellectual psixologizm. Suhbatdoshlarning sermulohaza va teran fikr egalari ekanligi matndagi "anchagina so'zsiz o'tirish" detallari orqali dalillanadi. Bu holat qahramonlarning har bir so'zni aql tarozisiga solib, so'ng ifodalashga odatlanganligini anglatadi.

Etik-estetik konsepsiya. Hayo, andisha va farosat kabi milliy fazilatlar suhbat jarayoniga ko'rilgan taraddud va bir-birlarini ehtiyotlashga bo'lgan urinishlarda yaqqol namoyon bo'ladi.

Obrazlarning ichki olami (Psixologik portret). Yusufbek hojining "muloyimona so'z boshlashi" uning diyonatli va pok so'zli ekanligidan, Otabekning tavozesi va o'zini tutishi esa uning yuksak tarbiya ko'rgan barkamol shaxs ekanligidan dalolat beradi.

Interpretatsion xulosa. Otabekning ota-onasi rejasidan noroziligi ochiq aytilmay, muloyim gap qatiga yashirilgan. Yusufbek hojining o'g'li bergan javobdan so'ng "yerga qarab, nima deyishini bilmay qolishi" – Otabekning nuqtafahmliigi va otasining nozik nuqtasini topa olganligiga ishora qiladi.

Kommunikativ pragmatika. Ota va o'g'il o'rtasidagi dialog shunchaki axborot almashinuvi emas, balki yuksak milliy etiketga asoslangan psixologik ta'sir mexanizmi sifatida baholandi. Bunda adresant va adresatning nutqiy strategiyalari ularning ijtimoiy maqomi va ma'naviy qiyofasini aniq belgilaydi.

Intellectual pauzlar tahlili. Matndagi "so'zsizlik" va "anchagina so'zsiz o'tirish" kabi detallar suhbatdoshlarning ichki ruhiy dinamikasini ifodalovchi eng muhim instrumental vosita sifatida talqin qilindi. Talabalar bu detal orqali qahramonlarning mulohazakorlik layoqatini hamda fikrni ifodalashdagi mas'uliyat hissini mustaqil ravishda asoslab berdilar.

Aksiologik paradigma. Suhbat davomidagi andisha va hayo kabi tushunchalar milliy-estetik qadriyatlar tizimining ajralmas qismi sifatida dekonstruksiya qilindi. Bu yondashuv talabalarining badiiy voqelikka nisbatan shaxsiy munosabatini shakllantirishni ta'minlaydi.

Psixologik detallashtirish. Yusufbek hojining nutqidagi "muloyimlik" va Otabekning xulqidagi "tavoze" unsurlari ularning barkamol shaxs sifatidagi ijtimoiy-pedagogik obrazini mustahkamlaydi.

Interpretatsion yechim. Otabekning ichki isyoni muloyim va ehtiromli javob qatiga singdirilganini anglash orqali talabalar matnning yashirin (implitsit) mazmunini ochishga muvaffaq bo'ldilar. Yusufbek hojining o'g'li oldida "nima deyishini bilmay qolishi" esa badiiy mantiqning yuksak nuqtasi sifatida tahliliy xulosalarning natijadorligini ta'minladi[2].

Ushbu analitik dekonstruksiya filolog talabalarda milliy muloqot odobi va pragmatikasi, ma'naviy qadriyat va an'analarga ehtirom, matn qatlamlaridagi yashirin ma'nolarni deshifrovka qilish, badiiy detal va tasvir vositalarini idrok etish, personajlar ruhiy dinamikasini baholash hamda shaxsiy tahliliy xulosalarni ilmiy asoslash kabi kasbiy kompetensiyalarning yangi sifat bosqichiga qaror topishiga xizmat qildi.

Xulosa. Bizningcha, badiiy asar tahliliga analitik yondashuv – shunchaki nazariy bilimlar yig'indisi emas, balki bo'lajak filologning kasbiy kompetensiyasini harakatga keltiruvchi intellektual poydevordir. Yuqorida tavsiflangan beshta komponent aynan analitik tafakkur prizmasidan o'tgandagina statik holatdan dinamik holatga o'tadi. Analitik yondashuv talabadan nafaqat metodologik mobillikni, balki badiiy matn qatlamlarini professional darajada deshifrovka qilish va uni kommunikativ-pedagogik muhitga mas'uliyat bilan transformatsiya qilishni taqozo etuvchi yaxlit kasbiy mexanizmdir.

Zamonaviy filologik ta'limda analitik tafakkur shunchaki o'quv elementi emas, balki tayyorgarlik sifatini belgilovchi fundamental mezondir. U talabani oddiy kitobxon maqomidan badiiy asarning ijtimoiy va estetik mohiyatini tadqiq etuvchi yuqori malakali ekspert darajasiga ko'taradi. Abdulla Avloniyning "fikr tarbiyasi" konsepsiyasi bilan mushtarak bo'lgan ushbu jarayonda shakllanadigan analitik-interpretatsion kompetensiya talabada matn qatlamlarini deshifrovka qilish layoqatini yaratadi.

Foydalanilgan adabiyotlar:

1. Halpern D.F. Thought and Knowledge: An Introduction to Critical Thinking. 4th ed. – Mahwah, NJ: Lawrence Erlbaum Associates, 2003. – P. 8–10.
2. Hasanov Sh. Adabiy ta'lim jarayonida talabalarda analitik tafakkurni rivojlantirish texnologiyasini takomillashtirish: PhD diss. – Namangan, 2020.
3. Husanboyeva Q., Niyozmetova R. Adabiyot o'qitish metodikasi. – Toshkent: Innovatsiya-ziyo, 2020. – 47 b.
4. Lixachyov B.T. Pedagogika: Kurs leksi. – Moskva: Prometey, 1992.
5. Qodiriy A. O'tkan kunlar. – Toshkent: Sharq, 2001. – 158 b.
6. Qodirov V. Mumtoz adabiyot: o'qitish muammolari va yechimlari: Monografiya. – Toshkent: Alisher Navoiy nomidagi O'zbekiston Milliy kutubxonasi nashriyoti, 2009. – 15 b.
7. To'xliyev B. Adabiyot o'qitish metodikasi. – T.: Yangi asr avlodi, 2009. – 51–52 b.
8. Vigotskiy L.S. Pedagogicheskaya psixologiya. – Moskva: Pedagogika, 1991. – 150 s.
9. Xutorskoy A.V. Model kompetentnostnogo obrazovaniya // Pedagogika. – [Elektronnyy resurs]. – URL: <https://cyberleninka.ru>
10. Yo'ldosh Q., Yo'ldosh M. Badiiy tahlil asoslari. – Toshkent: Kamalak, 2016. – 6 b.
11. Yo'ldoshev Q., Madayev O., Abdurazzoqov A. Adabiyot o'qitish metodikasi. – Toshkent: Universitet, 1994. – 92 b.

RAQAMLI TA'LIM MUHITIDA TALABALARNING MUSTAQIL TA'LIM FAOLIYATINI TASHKIL QILISH METODIKASI

Abduqayumov Anvar,

ORCID: 0009-0008-7233-4583

Guliston davlat universiteti mustaqil tadqiqotchisi;

e-mail: anvarbek12@gmail.com

Turdibayev Dilshod,

ORCID: 0009-0002-7854-6516,

Guliston davlat universiteti professori,

Guliston, O'zbekiston.

e-mail: dilshod.turdibayev.82@gmail.com

Annotatsiya. Ushbu maqolada raqamli ta'lim muhitida talabalarning mustaqil ta'lim faoliyatini samarali tashkil etish metodikasi yoritilgan. Maqola mazmuni doirasida berilgan takliflar asosida "C++ tilida ifodalar va standart funksiyalar bilan ishlash" mavzusi misolida talabalarning mustaqil ta'lim faoliyati, algoritmik nuqtai nazardan fikrlashi va ularning mustaqil ta'lim olish kompetensiyalarini rivojlantirishdagi samaradorligi ilmiy nuqtai nazardan asoslab berilgan. Maqolada berilgan metodik yondashuvlar raqamli ta'lim platformalaridan foydalanish mustaqil ta'lim jarayonining sifatini oshirish, ta'limni individuallashtirish hamda baholashning obyektivligini ta'minlashga xizmat qilishini ko'rsatadi.

Kalit so'zlar: raqamli ta'lim muhiti, mustaqil ta'lim, elektron platforma, modulli o'qitish, kompetensiyaviy yondashuv, pedagogik metodika, dasturlash tili, sun'iy intellekt, algoritmik fikrlash.

МЕТОДИКА ОРГАНИЗАЦИИ САМОСТОЯТЕЛЬНОЙ УЧЕБНОЙ ДЕЯТЕЛЬНОСТИ СТУДЕНТОВ В ЦИФРОВОЙ ОБРАЗОВАТЕЛЬНОЙ СРЕДЕ

Абдукаюмов Анвар,

ORCID:0009-0008-7233-4583

Исследователь

Гулистанского государственного университета;

e-mail: anvarbek12@gmail.com

Дилшод Турдибаев

профессор Гулистанского государственного университета

ORCID: 0009-0002-7854-6516

E-mail: dilshod.turdibayev.82@gmail.com

Аннотация. В данной статье освещается методика эффективной организации самостоятельной учебной деятельности студентов в цифровой образовательной среде. В рамках содержания статьи на примере темы «Работа с выражениями и стандартными функциями в языке C++» научно обосновывается эффективность самостоятельной учебной деятельности студентов, развития их алгоритмического мышления и компетенций самостоятельного обучения на основе предложенных методических подходов. Представленные в статье методические подходы показывают, что использование цифровых образовательных платформ способствует повышению качества

процесса самостоятельного обучения, индивидуализации образования, а также обеспечению объективности оценивания.

Ключевые слова: цифровая образовательная среда, самостоятельное обучение, электронная платформа, модульное обучение, компетентностный подход, педагогическая методика, язык программирования, искусственный интеллект, алгоритмическое мышление.

METHODOLOGY FOR ORGANIZING STUDENTS' INDEPENDENT LEARNING ACTIVITIES IN A DIGITAL EDUCATIONAL ENVIRONMENT

Anvar Abduqayumov

ORCID: 0009-0008-7233-4583

Independent Researcher at Gulistan State University

e-mail: anvarbek12@gmail.com

Dilshod Turdibayev

ORCID: 0009-0002-7854-6516

Professor at Gulistan State University

E-mail: dilshod.turdibayev.82@gmail.com

Abstract. This article discusses a methodology for effectively organizing students' independent learning activities in a digital educational environment. Within the framework of the study, using the topic "Working with Expressions and Standard Functions in C++" as an example, the effectiveness of students' independent learning activities, the development of their algorithmic thinking, and their independent learning competencies are scientifically substantiated based on the proposed methodological approaches. The methodological approaches presented in the article demonstrate that the use of digital learning platforms contributes to improving the quality of the independent learning process, individualizing education, and ensuring objectivity in assessment.

Keywords: digital educational environment, independent learning, electronic platform, modular learning, competency-based approach, pedagogical methodology, programming language, artificial intelligence, algorithmic thinking.

Kirish. Raqamli ta'lim muhitida talabalarning mustaqil ta'lim olish faoliyatini samarali tashkil etish metodik jihatdan ilmiy-metodik jihatdan asoslangan ta'limiy yondashuvni talab etadi. Tadqiqot ishimiz doirasida ishlab chiqilgan "Talabalarning mustaqil ta'lim olish elektron platformasi" yaratish uchun pedagogik mexanizm ushbu oliy ta'lim muassasalarida mustaqil ta'lim jarayonini tashkil qilishni metodik ta'minlashning amaliy vositasi sifatida xizmat qiladi. Mazkur platforma interfeyslari asosida talabalarning mustaqil ta'lim faoliyatini tashkil etish quyidagi metodik komponentlar asosida amalga oshiriladi:

1. *Modulli o'qitish asosida metodik ta'minlash.* Raqamli ta'lim platformada muayyan fan bo'yicha o'quv kurslari va mavzulari modullar asosida tuzilgan bo'lib, bu modular talabalarning bilimlarni bosqichma-bosqich mustaqil o'zlashtirishi uchun raqamli ta'lim mihiti yaratadi. Har bir modul mavzusi mustaqil ish topshiriqlari, nazariy materiallar va nazorat vositalari bilan ta'minlangan.

2. *Kompetensiyaga yo'naltirilgan topshiriqlar tizimi.* Ta'lim platformasi orqali beriladigan mustaqil ish topshiriqlari amaliy, tahliliy va ijodiy mazmunga ega bo'lib, ular talabalarda kasbiy kompetensiyalarni shakllantirishga ma'lum darajada xizmat qiladi.

3. *Interaktiv muloqot va feedback tizimi.* Ta'lim platformasida joriy etilgan o'qituvchi va talaba o'rtasidagi ta'limiy muloqot interfeysi orqali talabalar va o'qituvchilar o'rtasida doimiy ta'limiy faollikni amalga oshiriladi. Bu esa:

muammolarni ijobiy hal qilish;

ta'lim jarayonida individual yondashuvlarni ta'minlash;

mustaqil ta'lim olishni qo'llab-quvvatlash imkoniyatini beradi.

4. *Baholash va monitoring.* Raqamli ta'lim platformasida talabalarning mustaqil ta'lim olish natijalarini baholash va doimiy monitoring qilish uchun maxsus interfeys ishlab chiqilgan bo'lib, mustaqil ish topshiriqlarni tekshirish, baholash va natijalarni tahlil qilish imkoniyatini beradi. Shuningdek, sun'iy intellekt texnologiyasidan foydalanib baholash jarayoni ham ta'lim jarayonini baholash obyektivligini oshiradi.

5. *Metodik modelni amaliy qo'llash.* Tadqiqot ishimizdagi metodik yondashuvlar "C++ tilida ifodalar va standart funksiyalar bilan ishlash" mavzusi misolida raqamli platforma asosida amaliy jihatdan pedagogik tajribadan o'tkazildi. Ushbu mavzu bo'yicha:

Ushbu mavzuga doir nazariy materiallar platformaga joylashtirildi.

Mavzuga oid mustaqil topshiriqlar ishlab chiqildi.

Baholash mezonlari belgilandi.

Talabalar faoliyati monitoring qilish mexanizmi belgilandi.

Natijada, talabalar C++ dasturlash tilida ifodalar bilan ishlash, standart funksiyalardan foydalanish va algoritmik ko'nikmalarini mustaqil samarali o'zlashtirish imkoniyatiga ega bo'ldilar. Raqamli ta'lim muhitida talabalarning mustaqil ta'lim olish faoliyatini metodik jihatdan sifatli ta'minlashga oid pedagogik yondashuvlar tajribadan o'tkazishni taqozo etadi. Shu nuqtai nazardan, tadqiqot ishimizda ishlab chiqilgan metodik modelning samaradorligini aniqlash maqsadida uni aniq o'quv mavzusi misolida joriy etish zarurati yuzaga keladi [1,2].

Tadqiqot metodologiyasi. Mazkur tadqiqot ishi doirasida taklif etilgan metodik yondashuvlar asosida "Talabalarning mustaqil ta'lim olish elektron platformasi" muhitida "C++ tilida ifodalar va standart funksiyalar bilan ishlash" mavzusi misolida pedagogik loyiha ishlab chiqildi. Tadqiqot uchun aynan ushbu mavzu tanlanishining asosiy sababi, u talabalarni dasturlash asoslarini o'rganishida muhim o'rin egallab, talabalarda algoritmik fikrlash, matematik ifodalarni dasturiy shaklga o'tkazish hamda standart funksiyalardan samarali foydalanish ko'nikmalarini shakllantirishga xizmat qiladi. Pedagogik loyiha platformaning mavjud interfeyslari asosida ishlab chiqilib, unda mustaqil ta'lim jarayonini samarali tashkil etishning asosiy komponentlari o'quv materiallarini joylashtirish, mustaqil ish topshiriqlarini ishlab chiqish, ta'limiy aloqani yo'lga qo'yish, baholash va doimiy monitoring mexanizmlarini joriy qilish ko'zda tutilgan. Bunda ta'lim jarayoni modulli yondashuv, kompetensiyaga yo'naltirilgan topshiriqlar tizimi hamda raqamli pedagogik texnologiyalar asosida tashkil etildi. Mazkur pedagogik loyiha asosida talabalarning mustaqil ta'lim olish faoliyatini tizimli ravishda tashkil qilish, ularning bilim, ko'nikma va malakalarini rivojlantirish hamda raqamli ta'lim muhitida samarali o'qitish imkoniyatlarini aniqlash asosiy maqsad qilingan [4].

Fan: Algoritmik tillar va dasturlash.

Mavzu: C++ tilida ifodalar va standart funksiyalar bilan ishlash.

Mavzuning ilmiy-metodik asoslari: Mazkur mavzu talabalarga dasturlashni o'rganishda asosiy bosqichlardan biri bo'lib, unda talabalar ifoda tushunchasi, operatorlar ahamiyati, standart funksiyalar bilan ishlashni o'zlashtiradi. Ushbu bilimlar keyinchalik murakkab masalalarni yechish algoritmlarini tuzish uchun asos bo'lib xizmat qiladi.

Mavzuning maqsadi. Talabalarda C++ tilida ifodalar tuzish va hisoblash, operatorlar ustuvorligini tushunish, standart funksiyalar (sqrt, pow, abs, sin, cos....) dan foydalanish va masalalarni dasturiy mahsulotini yaratish ko'nikmalarini shakllantirish.

Raqamli platforma asosida o'qitish

1-bosqich: Nazariy o'zlashtirish

Raqamli ta'lim platformaga quyidagilar joylashtiriladi:

Nazariy blok:

ifoda tushunchasi haqida;

arifmetik ifodalar haqida;

mantiqiy ifodalar haqida;

operatorlar ustuvorligi haqida;

standart funksiyalar haqida.

Video:

ifodalar qanday ishlaydi;

funksiyalarni dasturlash jarayonida qo'llash.

Mavzuga mos mustaqil topshiriqlar

1-topshiriq (asosiy). Quyidagi ifodani hisoblash dasturini tuzing.

$$y = \sqrt{x^2 + 5} + |x| + \sin(x)$$

Ushbu topshiriq talabalarni ifoda tuzish, bir nechta funksiyani qo'llash va matematik fikrlashni rivojlantiradi.

2-topshiriq (amaliy). Foydalanuvchilardan son qiymat qabul qilib, uni qiymatini hisoblash dastur tuzing.

kvadrat $\rightarrow \text{pow}(x,2)$

ildiz $\rightarrow \text{sqrt}(x)$

modul $\rightarrow \text{abs}(x)$

3-topshiriq (tahliliy). Quyidagi berilgan ifodada qaysi operator birinchi bajarilishini tushuntiring. Ushbu topshiriq operatorlar haqida tushunishga imkoniyatini beradi.

`<> C++`

`y = a + b * c / d - e;`

4-topshiriq (ijodiy). "Talaba bahosini hisoblash" dasturini yozing. Bunda o'rtacha ball, o'rtacha ball va standart funksiyalar yordamida ishlash haqida fikrlash imkoniyati mavjud.

Izlanuvchan (kreativ) darajadagi topshiriqlar

Foydalanuvchi kiritgan 3 ta sonning o'rta arifmetigi, eng kattasi va eng kichigini topishni standart funksiyalar (max, min, pow, sqrt) yordamida aniqlovchi dastur tuzing.

Foydalanuvchi kiritgan son uchun quyidagi ifodani hisoblang:

$$y = \sqrt{x^2 + 5} + \frac{\sin(x)}{x + 1}$$

Natijani oddiy ifoda, funksiya orqali va alohida protsedura orqali hisoblang.

Qisman izlanuvchan darajadagi topshiriqlar

Quyidagi ifodani hisoblovchi dastur tuzing:

$$y = \frac{a^2 + b^2}{\sqrt{a + b}}$$

Variativ (o'rta) darajadagi topshiriqlar

Quyidagi ifodani hisoblang:

$$y = a + b * c$$

Reproduktiv (past) darajadagi topshiriqlar

1.Foydalanuvchi kiritgan sonni ekranga chiqaring.

2 ta sonni qo'shuvchi dastur tuzing.

3.Quyidagi ifodani hisoblang:

$$y = 5 + 3 * 2$$

Suhbat interfeysi orqali ishlash. Mustaqil ta'lim jarayonida talabalar tomonidan "Nega sqrt ishlamayapti?", "cmath qachon kerak?" va "abs bilan fabs farqi nima?" va hakazo savollarga ushbu interfeys orqali javob olish imkoniga ega bo'ladi.

Baholash.

№	Baholash mezon	Mazmuni
1	40 %	Ifoda to'g'ri tuzilganmi
2	30 %	Funksiyalar to'g'ri ishlatilganmi
3	20 %	Mustaqil bajarilganmi
4	10 %	Kod sifati

Pedagogik natija. Mazkur mavzu raqamli platforma asosida o'qitilganda talabalar matematik formulani kodlar orqali ifodalashni o'rganadi, matematik fikrlashda algoritmik fikrlashga o'tiladi, talabalarda bu bo'yicha mustaqil ishlash shakllanadi va xatolar ustida ishlash tezlashadi[6].

Tahlil va natija. Mazkur mavzuni raqamli ta'lim platformasi asosida tashkil etish natijasida talabalar nafaqat nazariy bilimlarni o'zlashtiradi, balki ularni amaliy dasturlash muhitida qo'llash orqali algoritmik tafakkurini rivojlantiradi. Platformaning interfeys imkoniyatlari esa mustaqil ta'lim jarayonini tizimli, interaktiv va samarali tashkil etishga xizmat qiladi.

O'tkazilgan tahlillar shuni ko'rsatadiki, raqamli ta'lim platformasi o'quv materiallarini izchil o'zlashtirish, amaliy topshiriqlarni bajarish va o'zlashtirish darajasini monitoring qilish uchun qulay sharoit yaratadi. Natijada ta'lim jarayonining individuallashtirilishi, talabaning mustaqil ishlash darajasining oshishi hamda dasturlash bo'yicha amaliy kompetensiyalarining shakllanishiga erishiladi.

Raqamli ta'lim muhitida talabalarning mustaqil ta'lim olish faoliyatini tashkil etish bugungi kunda zamonaviy pedagogikaning dolzarb masalalaridan biri hisoblanadi. Ayniqsa, algoritmik tillar va dasturlash fanini o'qitishda talabalarni mustaqil fikrlashga, muammolarni algoritmik tahlil qilishga va ularni dasturiy yechimga aylantirishga o'rgatish muhim ahamiyat kasb etadi. Mazkur jarayonni samarali tashkil etish uchun metodik yondashuv quyidagi jihatlar bilan o'zaro bog'liq komponentlar asosida ishlab chiqiladi:

1. *Kompetensiyaviy yondashuv asosida metodik ta'minlash.* Algoritmik tillar va dasturlash fanini o'qitishda asosiy e'tibor talabalarda quyidagi kompetensiyalarni shakllantirishga qaratiladi:

- algoritmik fikrlash;
- muammoni tahlil qilish;
- dasturiy mahsulot ishlab chiqish;

mustaqil qaror qabul qilish. Shu asosda topshiriqlar reproduktiv emas, balki muammoli va kompetensiyaga yo'naltirilgan holda ishlab chiqiladi.

2. *Modulli o'qitish texnologiyasi asosida tashkil etish.* Fan mazmuni modullar va mavzular asosida tuzilib, har bir modul quyidagi tarkibiy qismlardan iborat bo'ladi. Bular: nazariy bilimlar, amaliy mashg'ulotlar, mustaqil ish topshiriqlari va nazorat va baholash vositalari. Ta'limda bunday yondashuv talabalarning bilimlarni bosqichma-bosqich va tizimli o'zlashtirishini ta'minlaydi.

3. *Faol va interaktiv o'qitish metodlari.* Talabalarni mustaqil ishlashga o'rgatishda quyidagi metodlardan foydalanish maqsadga muvofiq: muammoli o'qitish (problem-based learning), loyiha asosida o'qitish (project-based learning) va refleksiv tahlil. Ushbu ta'lim metodlari talabalarda mustaqil fikrlash, real muammoni mustaqil hal qilish va jamoada ishlash ko'nikmalarini rivojlantiradi.

4. *Raqamli ta'lim vositalari va platformalar integratsiyasi.* Raqamli ta'lim platformalari orqali:

- muayyan fan bo'yicha o'quv materiallarini joylashtirish;

mustaqil topshiriqlar berish;

natijalarni doimiy monitoring qilish;

ta'lim jarayonida interaktiv muloqotni tashkil etish imkoniyati yaratiladi.

5. *Sun'iy intellekt asosida o'qitish*. Zamonaviy ta'lim jarayonida sun'iy intellektdan foydalanish quyidagi pedagogik imkoniyatlarni beradi:

talabalar uchun individual topshiriqlar yaratish;

kodlarni tahlil qilish;

plagiatni aniqlash;

metodik tavsiyalar berish. Bu esa, ta'lim jarayonini individuallashtirish asosida ta'lim samaradorligini oshirishga xizmat qiladi.

6. *Motivatsion muhitni shakllantirish*. Talabalarning mustaqil ta'lim olish faoliyatida motivatsiya muhim omil hisoblanadi. Shu bois, real hayotiy muammolarga qaratilgan topshiriqlar, ijodiy loyihalar va mustaqil tanlov asosidagi topshiriqlardan foydalaniladi. Natijada, talabalarda ta'lim olishga bo'lgan qiziqish, ichki rag'bat va o'z-o'zini rivojlantirish qobiliyati shakllanadi.

7. *Baholash va monitoringning zamonaviy tizimi*. Raqamli ta'lim platformasida baholash jarayoni shaffoflik, uzluksizlik va obyektivlik, mustaqillik va ijodkorlik tamoyillari asosida tashkil etiladi[5,7,8].

Xulosa va takliflar. Ushbu ta'limiy yondashuv orqali talabalar muayyan fan bo'yicha nafaqat nazariy bilimlarni o'zlashtiradi, balki ularni amaliyotda qo'llash, muammolarni mustaqil hal qilish hamda zamonaviy raqamli texnologiyalardan foydalanish ko'nikmalarini ham egallaydi.

Raqamli ta'lim muhitida talabalarning mustaqil ta'lim faoliyatini samarali tashkil etish nafaqat metodik ta'minotni ishlab chiqish, balki ushbu jarayonni puxta boshqarish mexanizmlarini shakllantirishni ham talab etadi. Mazkur jarayon didaktik, texnologik va psixologik omillarning o'zaro uyg'unligi asosida amalga oshiriladi. Avvalo, mustaqil ta'lim faoliyatini tashkil etishda didaktik tamoyillarning ustuvorligi ta'minlanishi zarur. Xususan, ta'lim jarayonining tizimlilik, izchillik, individuallashtirish va differensial yondashuv asosida tashkil etilishi talabalar tomonidan bilimlarni mustaqil ravishda bosqichma-bosqich va chuqur o'zlashtirilishiga xizmat qiladi.

Foydalanilgan adabiyotlar:

1. Abdukhayumov A. Kh. Methodological approaches and principles of organizing students' independent learning activities. *European International Journal of Pedagogics* Vol. 6, Issue 3, 2026, pp. 162–164.

2. Abdukhayumov A. X. Mustaqil ta'lim jarayonini tashkil qilishda didaktik muammolar. "Kasb-hunar ta'limi" ilmiy-uslubiy, amaliy ma'rifiy jurnal, 2026, № 1, pp. 113–116.

3. Abdukhayumov A. X. Sun'iy intellekt vositasida talabalarning mustaqil ta'lim faoliyatini tashkil qilish mexanizmi. Ta'lim, fan va innovatsiya Ma'naviy-ma'rifiy, ilmiy-uslubiy jurnal, 2025, № 10, pp. 70–73.

4. Abdukhayumov A. X. Raqamli ta'lim muhitida talabalarning mustaqil ta'lim olish faoliyatini tashkil etish. "Sifatli ta'lim va innovatsion muammolar, yechimlar va yondashuvlar" mavzusidagi Respublika ilmiy-amaliy konferensiyasi 7–8-aprel 2026, pp. 469–472.

5. Abdukhayumov A. X. Talabalarning mustaqil ta'lim faoliyatini tashkil etishda metodologik yondashuvlar. "Sifatli ta'lim va innovatsion muammolar, yechimlar va yondashuvlar" mavzusidagi Respublika ilmiy-amaliy konferensiyasi 7–8-aprel 2026, pp. 625–628.

6. Abdukhayumov A. X. Sun'iy intellekt vositasida mustaqil ta'limni tashkil qilish. *International conference on Education and Innovation*, Vol. 3, Issue 1, January 2026, pp. 23–25.

7. Abdukhayumov A. X. Mantiqiy elementlarning kombinatsiyalari. *Principal issues of scientific research and modern, Education, AQSH*, September 2022, pp. 120–122.

8. Turdibayev D. X. The degree of importance of the systematic thinking ability in improving the degree of mathematic literacy of primary school pupils. // European Journal of Research and Reflection in Educational Sciences Vol. 12 No. 2, 2024. – B. 40-43.