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**ЎЗБЕКИСТОН  
ОЛИМЛАРИ ВА  
ЁШЛАРИНИНГ  
ИННОВАЦИОН  
ИЛМИЙ-АМАЛИЙ  
ТАДҚИҚОТЛАРИ  
МАВЗУСИДАГИ КОНФЕРЕНЦИЯ  
МАТЕРИАЛЛАРИ**

**2021**

- » Ҳуқуқий тадқиқотлар
- » Фалсафа ва ҳаёт соҳасидаги қарашлар
- » Тарих саҳифаларидаги изланишлар
- » Социология ва политологиянинг жамиятимизда тутган ўрни
- » Иқтисодиётда инновацияларнинг тутган ўрни
- » Филология фанларини ривожлантириш йўлидаги тадқиқотлар
- » Педагогика ва психология соҳаларидаги инновациялар
- » Маданият ва санъат соҳаларини ривожланиши
- » Архитектура ва дизайн йўналиши ривожланиши
- » Техника ва технология соҳасидаги инновациялар
- » Физика-математика фанлари ютуқлари
- » Биомедицина ва амалиёт соҳасидаги илмий изланишлар
- » Кимё фанлари ютуқлари
- » Биология ва экология соҳасидаги инновациялар
- » Агропроцессинг ривожланиш йўналишлари
- » Геология-минерология соҳасидаги инновациялар



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**"ЎЗБЕКИСТОНДА ИЛМИЙ-АМАЛИЙ ТАДҚИҚОТЛАР"  
МАВЗУСИДАГИ РЕСПУБЛИКА 26-КЎП ТАРМОҚЛИ  
ИЛМИЙ МАСОФАВИЙ ОНЛАЙН КОНФЕРЕНЦИЯ  
МАТЕРИАЛЛАРИ  
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**МАТЕРИАЛЫ РЕСПУБЛИКАНСКОЙ  
26-МЕЖДИСЦИПЛИНАРНОЙ ДИСТАНЦИОННОЙ  
ОНЛАЙН КОНФЕРЕНЦИИ НА ТЕМУ "НАУЧНО-  
ПРАКТИЧЕСКИЕ ИССЛЕДОВАНИЯ В УЗБЕКИСТАНЕ"  
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## **"Ўзбекистонда илмий-амалий тадқиқотлар" [Тошкент; 2021]**

**"Ўзбекистонда илмий-амалий тадқиқотлар"** мавзусидаги республика 26-кўп тармоқли илмий масофавий онлайн конференция материаллари тўплами, 31 март 2021 йил. - Тошкент: «Tadqiqot», 2021. - 47 б.

Ушбу Республика-илмий онлайн конференция 2017-2021 йилларда Ўзбекистон Республикасини ривожлантиришнинг бешта устувор йўналишлари бўйича Ҳаракатлар стратегиясида кўзда тутилган вазифа - илмий изланиш ютуқларини амалиётга жорий этиш йўли билан фан соҳаларини ривожлантиришга бағишланган.

Ушбу Республика илмий конференцияси таълим соҳасида меҳнат қилиб келаётган профессор - ўқитувчи ва талаба-ўқувчилар томонидан тайёрланган илмий тезислар киритилган бўлиб, унда таълим тизимида илғор замонавий ютуқлар, натижалар, муаммолар, ечимини кутаётган вазифалар ва илм-фан тараққиётининг истиқболдаги режалари таҳлил қилинган конференцияси.

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ФИЛОЛОГИЯ ФАНЛАРИНИ РИВОЖЛАНТИРИШ  
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## ФИЛОЛОГИЯ ФАНЛАРИНИ РИВОЖЛАНТИРИШ ЙЎЛИДАГИ ТАДҚИҚОТЛАР

### ТУРЛИ ТИЛЛАРДА КУЛИНАРОНИМЛАРНИНГ ЎЗИГА ХОС ЖИХАТЛАРИ

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**Аннотация:** Ушбу тезисда турли тилларда кулинарунимларнинг ўрганилиш даражаси ва уларнинг ўзига хос жиҳатлари ҳақида маълумот берилган. Турли тилларда корпус лингвистикасида кулинарунимлар билан боғлиқ кўплаб тадқиқотлар олиб борилган бўлиб, уларнинг аксарияти соҳа терминалогиясининг қиёсий таҳлилига бағишланади.

**Калит сўзлар:** турли тиллар, кулинарунимлар, терминологик фонд, тадқиқотлар, озиқ-овқат.

Ҳар бир халқ тили доимо унинг бошқа тиллар билан ўзаро алоқаларининг кенгайиши билан боғлиқ тарзда ривожланади.

Кулинаруним соҳасининг терминологик фондини тўлдиришда атамаларни ўзлаштириш шуни кўрсатдики, терминларнинг аксарияти инглиз тилидан олинган бўлиб, буни халқаро туризм тарихий типологик хусусиятга боғлаш мумкин. Соҳа терминологиясида инглизча атамаларнинг кенг тарқалиши, авваламбор, экстралингвистик омиллар билан изоҳланади [1].

Турлитилларда корпуслингвистикасида кулинарунимлар билан боғлиқ кўплаб тадқиқотлар олиб борилган бўлиб, уларнинг аксарияти соҳа терминалогиясининг қиёсий таҳлилига бағишланади. Масалан, *Леонова Алла Ивановна* ўзининг (Лингвокультурологическая специфика кулинарунимов)[2] тадқиқоти давомида кулинарунимлар, яъни, рус, инглиз ва француз тилидаги таомлар ва унли қандолат маҳсулотлар (печене, пирог, пирожное) номлари ҳамда иборалар, фразеологик бирликлар, мақол ва маталларда кулинарунимларни қўлланилишига хос маданий белгиларини алоҳида таснифлайди. Шунингдек, жами 1113 та кулинаруним номларидан иборат (рус, инглиз ва француз тилларида) атамаларни гуруҳларга ажратиш таклифини илгари суради. Этник ва маданий мансублигидан келиб чиққан ҳолда матнларидаги кулинарунимларни ўрганиб, рус ва инглиз тилларида таҳлил олиб боради.

*Ван Чжицзы* ўзининг (Национально-культурная специфика лексико-семантической группы наименований блюд русской кухни в аспекте обучения РКИ: на материале русского и китайского языков) [3] тадқиқотида «Миллий таомлар» мавзусини ўз ичига олган дарсликлар ва ўқув қўлланмаларини таҳлил қилади ва ўқув материалларининг аксарияти миллий йўналтирилган эмас, яъни дунё лингвистикасининг энг қийин бўлаги бўлган сўз бойлигини таъкидламаганини кўради беради. Шунингдек, чет эллик талабалар учун; рус кулинарунимларининг тизимли алоқалари етарлича ҳисобга олинмаган; масалан, хитойлик талабаларга мўлжалланган ўқув маданий лингвистик луғатлар мавжуд эмас. Таҳлил эксперименти натижалари шуни кўрсатдики, хитойлик талабалар рус таомларининг тарихи ва анъаналари ҳақида етарлича культурологик билимларга эга эмаслар, шунингдек лингвистик билим ва кўникмаларга эга бу борада маданиятга оид сўзларни ўқитишда лингвокультурологик ёндашувга алоҳида тўхталади.

*Капелюшник, Евгения Владимировна* (Кулинарный код культуры в семантике образных средств языка) [4] тадқиқоти давомида озиқ-овқат маҳсулотлари, идиш-товоқ ва овқатларнинг номлари, уларнинг сифатлари, шунингдек уларни тайёрлаш ва ишлатиш жараёнлари аниқ миллий ва маданий ўзига хос хусусияти шунингдек, образли ишланишида улар миллий



дунёқарашнинг ўзига хос хусусиятларини ақс эттиришини таснифлайди. *Алхаидари Басим Хасан Хребит* турли тиллар мисолида (Кулинарно-гастрономическая субстантивная лексика в образном употреблении) [5] амалга оширган тадқиқотида «овқатланиш» соҳасининг ошпазлик ва гастрономик луғатига асосланган метафорик моделларнинг изчил тавсифи юзасидан таҳлилий хулосалар келтиради. Шунингдек, метафора модели орқали онгда мавжуд бўлган бирламчи ва иккиламчи маънолар семантикасининг типик нисбати иккиламчи метафора маъноларининг пайдо бўлиши учун намуна бўлишини такидлаб ўтади.

*А.А.Григорьева* (Древнеримская кулинарная лексика проблема терминологии (на материале текстов апициевского корпуса) [6] тадқиқотида апициевский корпусидан топилган 690 та озиқ-овқат номлари ўрганилиб, уларнинг семасиологик таснифини келтириб ўтади. У кулинаронимларни уч қисмга бўлади: 1 - «Хом ашё номлари», 2 - «Маҳсулот номлари», 3 - «Овқат номлари». Тадқиқотнинг асосий объекти сифатида «Хом ашё номлари» бўлимида озиқ-овқат таркибий қисмлари номларини ўрганади ва қуйдагича таснифлайди: деҳқончилик, йиғиш, балиқ овлаш сингари атамаларни кўриб чиқади. Турли тилларда кулинаронимларни ўрганишга оид тадқиқотлар асосан инглиз, рус, француз, тилларида олиб борилган бўлиб ақсарияти қиёсий таҳлил қилинади. Кулинаронимларнинг қиёсий таҳлилига оид тадқиқотлар ўзбек тили лингвистикасида деярли кўзга ташланмайди.

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## МАКТАБ О'QUVCHILARIGA ONA TILI VA ADABIYOT FANLARINI O'QITISHDA ZAMONAVIY METODLAR VA INTERFAOL USULLARDAN FOYDALANISH

**Xolmatova Nodira Normamatovna**

Termiz shahridagi Al-Hakim at-Termiziy nomidagi  
1-sonli yosh fizik va matematiklar maktab internatining  
ona tili va adabiyot fani o'qituvchisi

**Annotatsiya:** ushbu maqolada maktablarda ona tili fanini o'qitishda sinf darsligi bilan cheklanmaslik shu bilan birgalikda ona tili fanidan manbalarni kengaytirish to'g'risida fikrlar yoritiladi.

**Kalit so'zlar:** mustaqil fikr, nutqni rivojlantirish, ma'ruza matnlari, tarqatma materiallar.

Bugungi kunda barcha maktablarda fanlarni o'qitish jarayonlari innovatsion texnologiyalar, turli xil interaktiv o'yinlar orqali amalga oshirilmoqda. Demak, endi o'qituvchidan an'anaviy darsdan noan'anaviy darsga o'tish talab etiladi. Noan'anaviy darsning asosiy yo'nalishlari: 1. o'quvchi fikrini bir nuqtaga jamlash; 2. o'quvchilarga mustaqil fikr yuritishni o'rgatish; 3. o'quvchilarda fan asoslari, yutuqlari to'g'risida aniq tushuncha hosil qilish; 4. olgan bilimlarini amaliyotda qo'llash va boshqalarga o'rgatish va hokazo. Noan'anaviy darslarni esa interaktiv metodlar va o'yinlarsiz tasavvur etish qiyin, zero bular darsning o'zagini tashkil etadi. Misol uchun, murakkab mavzuni o'quvchilar ongiga osongina etkazish uchun «Aqliy hujum», «Interfaol», «O'yin dars», «Bahsli dars», «Sayohat dars», «Musobaqa dars», «Baliq skeleti», «Charxpalak» kabilarning o'quv jarayonida qo'llash alohida ahamiyatga ega. Darslarda qo'llanadigan interaktiv usullar o'quvchilarda o'z ona tili va yurtiga mehr-muhabbat tuyg'ularini uyg'otish, ularni mukammal savodxonlik darajasiga ko'tarish, mantiqiy aniq va to'liq nutq sohibi bo'lishiga erishish kabi muhim vazifalarni bajarishni nazarda tutadi. Sababi, metodlar darsdan bir kun oldin tayyor holga keltirilishi, kerakli ko'rgazmali qurollar, tarqatma materiallar, qisqa savol-javob va testlar, baholash mezonlarini shakllantirish shuningdek o'rganuvchilarni rag'batlantirish va jazolash maqsadga muvofiq. Yana bir e'tiborga olinishi lozim bolgan jihat bu ona tili va adabiyot darslari davomida computer texnologiyalardan foydalanishdir. Buning uchun birinchi navbatda o'qituvchi sinfxonani kerakli jihozlar bilan ta'minlanishini tashkil etishi, so'ngra mavzuga doir taqdimotlar, videolar, qisqa filmlar, rasmlar va ijod namunalarini yaratishi yoki internet saytlaridan sifatli larini tanlab yuklab olishi lozim. Buning asosiy sababi, ular o'quvchilarning ijodkorligini va dunyoqarashini kengaytirishga, visual o'rganishni rivojlantirishga va albatta o'quv jarayonining qiziqarliroq va sifatliroq tashkil etilishiga yordam beradi. Bu usul Grammatik jihatdan murakkab mavzularning oson tushunilishiga, rasmlar orqali o'quvchilarning mustaqil oddiy gapdan to kichik matn tuza olish qobiliyatini o'stirishga, adabiyot namoyondalari hayoti va ijodini ko'z oldida gavdalandirish va yaxshiroq yodda saqlashga, ularning ijod namunalaridan ekran orqali bahramand bo'lishga yordam berishi bilan alohida xarakterlanadi. Xulosa qilib aytganda, ona tili va adabiyot fanining chuqur o'zlashtirilishi zamonaviy pedagog foydalanadigan interfaol metodlar, o'yinlar va computer texnologiyalaridan oqilona foydalanish orqali yanada puxta, oson va tez bo'lishi mumkin.

### **Foydalanilgan adabiyotlar ro'yxati:**

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## DICTIONARY STRUCTURE IS ONE OF THE MAIN PROBLEMS

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**Abstract:** Article about dictionaries How? And What kind of dictionary we use? There are two main types of dictionaries: general dictionaries and special dictionaries. General dictionaries divided into explanatory dictionaries and parallel or translation dictionaries (bilingual and multilingual).

**Key words.** Folomkina, Collocabi-Lity, Pigmalion, Webster's Collegiate Dictionary, English-Russian Dictionary, COD,

Lexicography is a science of dictionary-compiling. Modern English lexicography appeared in the 15 th century. In this period English-Latin dictionaries were in existence. The first dictionary of the English language was published in 1755 by Samuel Johnson, in which he gave the origin of words and examples from the works of the best writers.

Another major milestone is the New English Dictionary of Oxford English Dictionary. It was written from 1888 up to 1928. It covers the vocabulary of English with a full historical evidence. It gives the full his-tory of words. It has 13 volumes and a supplement containing neologisms (new words).

The first important dictionary in American lexicography is Webster's American Dictionary of the English language. It was published in 1828 in two volumes.

Lexicography depends on its development in the solution of some general problems of lexicology. So, lexicography is closely connected with the problems of lexicology. The compilers approach to lexicological problems differently. For example, there is no clear border-line between homonymy and polysemy in different dictionaries. Thus in some dictionaries words such as fly — *namiuua* (Муха), (a two winged insect) and fly — *пашша* (муха), (a flap of cloth covering the buttons on a garment) are treated as two different words and in others (*Ex.* the Concise Oxford Dictionary and the Advanced Learners Dictionary of Current English) — as different meanings of one and the same word.

There are encyclopaedic and linguistic dictionaries. An Encyclopaedic dictionary gives the information of extralin-guistic world. It gives the information about the important events, animals, and all branches of knowledge. They deal not with words, but with facts and concepts.

There are two main types of dictionaries: general dictionaries and special dictionaries. General dictionaries are divided into explanatory dictionaries and parallel or translation dictionaries (bilingual and multilingual).

The best know explanatory are: «The Shorter Oxford Dictionary\* in two volumes, based on the NED, the COD (one volume). Chamber's 20 th Century Dictionary (one volume), WNID, New Comprehensive Standard Dictionary, the New Random House Dictionary, Webster's Collegiate Dictionary etc.

Most of these dictionaries present the spelling, usage, pronunciation and meaning of words, grammatical information, organ of words, derivatives, phraseology, etymology, synonyms and antonyms. Pronunciation is shown either by means of the International phonetic transcription or in British phonetic notation which is somewhat different in each of the larger reference books. *Ex.* [o:] is given as oh, aw, 6, or, etc.

Translation dictionaries or parallel are word-books containing vocabulary items in one language and their equivalents in another language.

*Ex.* Russian-English Dictionary under the edition of prof, A. I. Smirnitsky. The English-Russian dictionary by Mill-ler, New English-Russian Dictionary by I. R. Galperin. The Pocket English-Russian Dictionary, by BenroK, HepnioK. English-Uzbek dictionary by J. Buranov and K- R. Rahmanber-diev etc.

The translation dictionaries are based on the comparative study of the languages. Among the general dictionaries we find Learner's Dictionary which is compiled for foreign language learners at different stages of advancement.

*Ex.* The Advanced Learner's Dictionary of Current English by Hornby, Gatenby, Wakefield: It



is a one-language (monolingual) dictionary compiled on the basis of COD. It differs from other dictionaries because it gives the information about the lexical or grammatical valency of words.

The Learner's English-Russian Dictionary by Folomkina, Weiser contains approximately 3.500 words.

Specialized dictionaries give us the information of one or two particular peculiarities of words (*ex.* synonyms, collocability, frequency, etymology, pronunciation, phraseological units etc). The best known dictionary of synonyms is Dictionary of English Synonyms Expressions by Soule and Webster's Dictionary of synonyms.

The best and most comprehensive collection of English phraseology is A. V. Koonin's English phraseological Dictionary (in two volumes). The Oxford Dictionary of English Proverbs, Collin's Book of English Idioms.

There are other types of specialized dictionaries. Dictionaries of collocations. A Reum's Dictionary of English Style, Dictionaries of word Frequency (Dictionary of frequency Value of Combinability of words. Moscow 1976). The Teacher's Book of 30.000 words by E. S. Thorndike and Lorge. Michail West. A General Service List of English Words. Etymological dictionaries; *Ex.* W. Skeat's Etymological Dictionary of the English Language. Pronouncing dictionaries: English Pronouncing Dictionary by D. Jones etc.

The most important problems the lexicographer comes across in compiling dictionaries are the selection of words, the selection, arrangement and definition of meanings, and the illustrative examples to be supplied.

Dictionaries can't possibly register all occasional words. It is impossible to present all occurring technical terms because they are too numerous (*ex.* there are more than 400.000 chemical terminology in English). Therefore selection is made according to the aim of the dictionary.

The choice of correct equivalents depends on the type of the dictionary, and on the aim of the compilers.

Different types of dictionaries differ in their aim, in the information they provide and in their size. They differ in the structure and content of the entry.

The most complicated type of entry is found in explanatory dictionaries. The entry of an explanatory dictionary of the synchronic type usually presents the following data: accepted spelling, pronunciation, grammatical characteristics, the indication of the part of speech, definition of meanings, modern currency, illustrative examples, derivatives, phraseological units, etymology, synonyms, antonyms etc. The entry of translation dictionaries presents the meanings of words with the help of other languages.

Selection and the arrangement of meanings of words in different dictionaries are different. They depend on the aim of the compilers. Diachronic dictionaries list more meanings than synchronic dictionaries of current English as they give not only the meanings in present-day use but also those which have already become archaic or gone out of use. *Ex.* SOD gives 8 meanings of the verb «arrive» while. COD lists only five. The meanings of words in dictionaries may be defined by means of phrases, synonymous words and expressions. Frequency dictionaries, spelling books, etymological, ideographic and other dictionaries may have illustrative examples.

The structure of the dictionary consists of an Introduction and Guide to the use of the dictionary. It explains all the peculiarities of the dictionary and also gives a key to pronunciation, the list of abbreviations. Dictionaries have some supplementary material. It may include addenda and various word-lists: geographical names, foreign words, tables of weights and measures.

The shortening of words means substituting a part for a whole, part of the word is taken away and used for the whole. *Ex.* **demo** (demonstration), **dub** (double), **vac** (vacuum cleaner), **doc** (doctor), **fig** (figure), **Mrs** (missis).

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## GRADATION AS A LINGUISTIC DEVISE

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**Abstract:** The study aims to look for the concept gradation from the linguistic point of view and identify its types. For the conduct of this analytical study, several authentic sources were analyzed, viz. articles from the internet, advanced dictionaries, and books. The results of the research reveal that gradation employs in several spheres such as ecology, medicine but the article aims to investigate it in linguistics. Furthermore, the study identifies the rising, and descending graduations, climax, and anticlimax, respectively. The three types of climax such as logical climax, emotional climax, and quantitative climax were examined with authentic examples.

**Keywords:** gradation, climax, anticlimax, logical climax, emotional climax, quantitative climax

The Latin word *gradatio* is translated as “gradual increase”. There are several assumptions about this linguistic device. One of them is, this linguistic term denotes a figure of poetic speech in which syntactic repetitions and such an arrangement of words and expressions are used that an increase in the semantic significance of the preceding word or the descent of the meaning of an expression occurs. Another definition is the gradation is a rhetorical figure that consists of ordering an idea or concept from least to greatest importance. However, Gradation is one of the devices that are a less investigated item in linguistics. Several researchers such as Plotnikova M.V., Kuznetsova N.A., Beregovskaya V.A., Shcherbakov F.I., and Lyapon M.V. dedicated their studies to the analysis of gradation and its features. Plotnikova M.V. describes gradation as a stylistic figure, consisting of a consistent forcing or, conversely, weakening comparisons, images, epithets, metaphors, and other expressive means of artistic speech. Another researcher, Kuznetsova [2012:2] points out that in modern linguistics, there is two historically related approach to defining the concept of gradation: stylistic and structural and syntactic. Traditionally gradation was considered as a stylistic device, consisting of a series of expressions in sequential order rising or falling semantic or emotional significance of the members of the series. This approach to determining the gradation is also noted in modern studies [Beregovskaya 2003; Shcherbakov 2004]. A different view of the essence of this phenomenon appears in works by F.I.Serebryana, V.A. Beloshapkova, M.V. Lyapon, and others, who consider gradation not as a stylistic phenomenon, but as a type of syntactic relations with its corpus of means expressions. Researchers disagree on the status of the gradation as stylistic reception. Gradation is defined as a special case of enumeration (E. A. Panova); retardation (N.N. Prangishvili); lexical and syntactic repetition (N. T. Golovkina, E.P. Marchenko); synonymous row (E. M. Beregovskaya). A. Kuznetsova, linking the phenomenon of gradation with syntactic concurrency, notes that “the recessive meaning is syntactic parallelism also acquires an antithesis in figures based on contrast, menopause and anticlimax, based on increasing or decreasing gradation” [Kuznetsova 2003: 17]. Gradation can serve as the principle of architectonics for the whole work, thus performing the text-forming function [Shcherbakov 2004: 5]. Similarly, you can observe the gradation in plot structure of larger literary genres, fairy tales, short stories, etc. Gradation is a stylistic figure that can interact with other stylistic devices [Shcherbakov 2006: 60].

Synthesizing the above-listed ideas it can be considered that Gradation is a linguistic device that attempts to show, step by step, how to get from one point to another. This resource is often used a lot in descriptions and is a type of thought figure. Originally, gradation consisted of the literal chaining of words. However, over time this figure resulted in the descending or ascending order of the words according to their importance.

The analysis of dictionaries (MWCD, CIDE, OALD, and LDCE) has shown that the dictionary meanings of the term GRADATION are as follows:

According to the Macmillan English Dictionary, the gradation is: 1. (noun) ( C ) one of the steps in a series showing how one thing slowly becomes something else, for example how something becomes more or less heavy, seriously, or bright; 2. A mark on something used for measuring, for example, one of the marks showing the temperature on a thermometer. In Oxford online dictionary



the following definitions are determined: 1. a scale or series of successive changes, stages, or degrees. 2. an individual stage within a succession of changes, stages, or degrees. 3. a minute variation in shade, tone, or color. 4. (in historical linguistics) another term for ablaut. Collins online dictionary includes the following definitions for this notion: 1. are small differences or changes in things. 2. a series of systematic stages; gradual progression 3. (often plural) a stage or degree in such a series or progression 4. the act or process of arranging or forming in stages, grades, etc., or of progressing evenly 5. (in painting, drawing, or sculpture) transition from one color, tone, or surface to another through a series of very slight changes 6. (Linguistics) any change in the quality or length of a vowel within a word indicating certain distinctions, such as inflectional or tense differentiations 7. Ablaut. 8. (Geology) the natural leveling of land as a result of the building up or wearing down of pre-existing formations

It can be seen from analyzing the authentic sources and dictionaries the term Gradation is used in a variety of aspects of life such as art, geology, music, and linguistics as well. From the linguistic point of view, gradation is considered the stylistic device. In the Great Soviet Encyclopedia, Gradation described as, a stylistic device; a series of similar words or expressions (images, similes, metaphors, and so on) that gradually emphasize and increase or, on the other hand, decrease (climax and anti-climax, respectively) the sense of emotional significance. Also, it says that the features of gradation can be the device in a verse composition (in lyric poetry—for example, “The east grew white ...” by F. I. Tiutchev) or plot composition [epic folk songs] or fairy tales—for example, The Little Tower Chamber). An example of stylistic climactic gradation is “I do not regret, I do not call, I do not cry” (S. A. Esenin).

From the above-mentioned definition, it can be driven that gradation can be both rising and falling. The ascending, or straight, gradation is called the climax, and the type of decreasing gradation is called the anti-climax. There are different definitions for the notion of Climax. 1. the most intense, exciting, or important point of something; the culmination. 2. a figure of speech in which a series of phrases or sentences is arranged in ascending order of rhetorical forcefulness 3. a) the highest point: CULMINATION; b) the point of highest dramatic tension or a major turning point in the action (as of a play); c) orgasm; d) menopause; 4. a relatively stable ecological stage or community especially of plants that is achieved through successful adaptation to an environment

The analysis of dictionaries such as Merriam online dictionary and Macmillan dictionary for advanced learners revealed that the notion climax is used as a physiological term, an ecological one; furthermore, the most usage of this word can be seen as a stylistic device in linguistics, and in literature.

As a stylistic device, the term climax refers to a literary device in which words, phrases, and clauses are arranged in an order to increase their importance within the sentence. The following are examples of climax as a stylistic device:

*Example #1: The Passionate Pilgrim (By William Shakespeare)*

*See how William Shakespeare achieves climax in the passage below, taken from his Sonnet The Passionate Pilgrim:*

*“Beauty is but a vain and doubtful good;  
A shining gloss that videte suddenly;  
A flower that dies when first it gins to bud;  
A brittle glass that’s broken presently:  
A doubtful good, a gloss, a glass, a flower,  
Lost, vaded, broken, dead within an hour.”*

The phrase “dead within an hour” is placed at the very end, as it marks the climax of the fate of beauty, which he introduces as “a vain and doubtful good.”

*Example #2: I Have a Dream speech (By Martin Luther King, Jr.)*

*“This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable Rights of Life, Liberty and the pursuit of Happiness.”*

This line from Martin Luther King’s famous speech, I Have a Dream, qualifies as the climax of the speech. It criticizes and rejects racial discrimination suffered by black Americans at the hands of white Americans.

As Plotnikova claims Climax is an arrangement of sentences (or of the homogeneous parts of one sentence) that secures a gradual increase in significance, importance, or emotional tension in the utterance, as in:



1. "It was a lovely city, a beautiful city, a fair city, a veritable gem of a city" or in:

2. "Ne barrier wall, ne river deep and wide, Ne horrid crags, nor mountains dark and tall Rise like the rocks that part Hispania's land from Gaul." (Byron)

The gradual increase in emotional evaluation in the first illustration and significance in the second is realized by the distribution of the corresponding lexical items. Each successive unit is perceived as stronger than the preceding one. Of course, there are no objective linguistic criteria to estimate the degree of importance or significance of each constituent. It is only the formal homogeneity of these parts and the test of synonymy in the words 'lovely', 'beautiful', 'fair', 'veritable gem' in the first example and the relative inaccessibility of the barriers 'wall', 'river', 'crags', 'mountains' together with the epithets 'deep and wide', 'horrid', 'dark and tall' that make us feel the increase in the importance of each.

A gradual increase in significance may be maintained in three ways: logical, emotional, and quantitative. **Logical climax** is based on the relative importance of the parts looked at from the point of view of the concepts embodied in them. This relative importance may be evaluated both objectively and subjectively; the author's attitude towards the objects or phenomena in question is disclosed. Thus, the following paragraph from Dickens's "Christmas Carol" shows the relative importance in the author's mind of the things and phenomena described:

*"Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked Jim what it -was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him, and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails, as though they said, 'No eye at all is better than an evil eye, dark master!'"*

The order of the statements shows what the author considers the culmination of the climax. The passage by Dickens should be considered "subjective" because there is no general recognition of the relative significance of the statements in the paragraph.

*In a House small, of a town small, of a country small, of a continent small, of a world small in the immensity of the galaxy, lived a man ...*

The climax in the above example may be considered "objective" because such things as 'house', 'town', 'country', 'continent', 'world' are objectively ranked according to their accessibility. **The emotional climax** is based on the relative emotional tension produced by words with emotive meaning, as in the first example with the words 'lovely', 'beautiful', 'fair'. Of course, the emotional climax based on synonymous strings of words with emotive meaning will inevitably cause certain semantic differences in these words — such is the linguistic nature of stylistic synonyms, but the emotive meaning will be the prevailing one.

The emotional climax is mainly found in sentences, more rarely in longer syntactical units. This is natural. The emotional charge cannot hold long. As becomes obvious from the analysis of the above examples of climatic order, the arrangement of the parts calls for parallel construction which, being a kind of syntactical repetition, is frequently accompanied by lexical repetition. Here is another example of emotional climax built on this pattern:

*"He was pleased when the child began to adventure across floors on hand and knees; he was gratified when she managed the trick of balancing herself on two legs; he was delighted when she first said 'ta-ta'; and he rejoiced when she recognized him and smiled at him." (Alan Paton)*

*They know they looked, I know they spoke, I know they kissed, I know fell in love, I know they got married and they loved forever.*

Finally, we come to a **quantitative climax**. This is an evident increase in the volume of the corresponding concepts, as in:

*He counted the seconds, minutes, hours, days, weeks, months, years to see her.*

*"They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens." (Maugham)*

Here the climax is achieved by a simple numerical increase. In the following example climax is materialized by setting side by side concepts of measure and time:

*"Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question." (Dickens)*

In the next example, the quantitative climax is expressed by nouns that increase according to their significance insides.



*“In a House small, of a town small, of a country small, of a continent small, of a world small in the immensity of the galaxy, lived a man ...”* Climax, like many other stylistic devices, is a means by which the author discloses his world, outlook, his evaluation of objective facts and phenomena. The concrete stylistic function of this device is to show the relative importance of things as seen by the author (especially in emotional climax) or to impress upon the reader the significance of the things described by suggested comparison, or depict phenomena dynamically.

There is a device which is called *anticlimax*. According to some researchers, by definition, anticlimax terms/phrases are figures of speech in which statements or ideas descend according to their importance. It means that a serial arrangement of phrases, words, or clauses in an order of higher to a lower priority. They also claim that sentences that include anti-climax have a negative effect and can be used for a satirical or a jocular purpose. The ideas expressed may be arranged in ascending order of significance, or they may be poetical or elevated, but the final one, which the reader expects to be the culminating one, as in climax, is trifling or farcical. There is a sudden drop from the lofty or serious to the ridiculous. A typical example is Aesop’s fable “The Mountain in Labor.”

*“In days of yore, a mighty rumbling was heard in a mountain. It was said to be in labor, and multitudes flocked together from far and near, to see what it would produce. Smoke coming out of its summit, the earth quaking at its feet, trees crashing, and huge rocks tumbling. After long expectation and many wise conjectures from the bystanders-out popped a mouse.*

There are other examples,

*And the earth became smoke. And the smoke in the dust. Then came the shadow and then the nothing.*

*The kilometers that distanced mother from daughter quickly became meters, more later in centimeters hearing their voices on the phone.*

*If not a job, I do not have money. If I do not have money, I will not be able to buy food. If I do not buy food, I get sick what if I get sick, could die.*

In the above-given examples, the utterances are going down. The writer expresses and uses anticlimax with the units such as smoke-dust-shadow-nothing, from substance to nothing.

To sum up, gradation is one of the artistic means of creating figurative speech. This is a stylistic device (figure) with an increasing sense of the significance of words or expressions, or less often - with a descending one. Studying authentic sources, we can withdraw the characteristics of gradation as follows: 1. Their sentences are linked or related to each other. 2. Presents a descending or ascending order of importance. 3. Use figures of speech like climax and anti-climax to mark the loudest and lightest points. 4. It can imply the order from least to greatest (or vice versa) of the length of the words or concerning their complexity.

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## RHETORIC AND DIFFERENT APPROACHES

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**Abstract.** This article is devoted to the history of rhetoric. The article discusses the types of rhetoric and some ways to apply them. It also discusses the history of rhetoric, its formation and importance in society.

**Key words:** Rhetoric, history, traditional and modern rhetoric.

Rhetoric is the art of persuasion, which along with grammar and logic is one of the three ancient arts of discourse. Rhetoric aims to study the capacities of writers or speakers needed to inform, persuade, or motivate particular audiences in specific situations [1.4]. Aristotle defines rhetoric as “the faculty of observing in any given case the available means of persuasion” and since mastery of the art was necessary for victory in a case at law; or for passage of proposals in the assembly; or for fame as a speaker in civic ceremonies; he calls it “a combination of the science of logic and of the ethical branch of politics” [2.6]. Rhetoric typically provides heuristics for understanding, discovering, and developing arguments for particular situations, such as Aristotle’s three persuasive audience appeals: logos, pathos, and ethos. The five canons of rhetoric or phases of developing a persuasive speech were first codified in classical Rome: invention, arrangement, style, memory, and delivery [3.5].

From Ancient Greece to the late 19th century, rhetoric played a central role in Western education in training orators, lawyers, counsellors, historians, statesmen, and poets [3.6].

Scholars have debated the scope of rhetoric since ancient times. Although some have limited rhetoric to the specific realm of political discourse, many modern scholars liberate it to encompass every aspect of culture. Contemporary studies of rhetoric address a much more diverse range of domains than was the case in ancient times. While classical rhetoric trained speakers to be effective persuaders in public forums and institutions such as courtrooms and assemblies, contemporary rhetoric investigates human discourse. Rhetoricians have studied the discourses of a wide variety of domains, including the natural and social sciences, fine art, religion, journalism, digital media, fiction, history, cartography, and architecture, along with the more traditional domains of politics and the law [6.24].

Because the ancient Greeks highly valued public political participation, rhetoric emerged as a crucial tool to influence politics. Consequently, rhetoric remains associated with its political origins. However, even the original instructors of Western speech – the Sophists – disputed this limited view of rhetoric. According to the Sophists, such as Gorgias, a successful rhetorician could speak convincingly on any topic, regardless of his experience in that field. This method suggested rhetoric could be a means of communicating any expertise, not just politics. In his Encomium to Helen, Gorgias even applied rhetoric to fiction by seeking for his own pleasure to prove the blamelessness of the mythical Helen of Troy in starting the Trojan War. From ancient times rhetoric is divided into two types, traditional and modern [2.29].

The traditional rhetoric is limited to the insights and terms developed by rhetors, or rhetoricians, in the Classical period of ancient Greece, about the 5th century BC, to teach the art of public speaking to their fellow citizens in the Greek republics and, later, to the children of the wealthy under the Roman Empire. Public performance was regarded as the highest reach of education proper, and rhetoric was at the centre of the educational process in western Europe for some 2,000 years. *Institutio oratoria* (before AD 96; “The Training of an Orator”), by the Roman rhetorician Quintilian, perhaps the most influential textbook on education ever written, was in fact a book about rhetoric [1.8].

Modern rhetoric has shifted its focus to the auditor or reader. Literary criticism always borrowed from rhetoric – stylistic terms such as antithesis and metaphor were invented by Classical rhetoricians. When language became a subject of sustained scholarly concern, it was inevitable that scholars would turn back to Classical theories of rhetoric for help. But modern



rhetoric is far more than a collection of terms. The perspective from which it views a text is different from that of other disciplines. History, philosophy, literary criticism, and the social sciences are apt to view a text as though it were a kind of map of the author's mind on a particular subject. Rhetoricians, accustomed by their traditional discipline to look at communication from the communicator's point of view, regard the text as the embodiment of an intention, not as a map. They know that that intention in its formulation is affected by its audience. They know also that the structure of a piece of discourse is a result of its intention. A concern for audience, for intention, and for structure is, then, the mark of modern rhetoric. It is as involved with the process of interpretation, or analysis, as it is with the process of creation, or genesis [8.68].

Rhetorical analysis is actually an analogue of traditional rhetorical genesis: both view a message through the situation of the auditor or reader as well as the situation of the speaker or writer. Both view the message as compounded of elements of time and place, motivation and response. An emphasis on the context automatically makes a rhetorician of the literary critic or interpreter and distinguishes that approach from the other kinds of verbal analysis. Critics who have insisted upon isolating, or abstracting, the literary text from the mind of its creator and from the milieu of its creation have found themselves unable to abstract it from the situation of its reader. Certain modern critics have joined with rhetoricians in denouncing the folly of all such attempts at abstraction. In interpreting any text – say a speech by Elizabeth I of England at Tilbury, Essex, or a play by the great Hindu poet of the 5th century, Kalidasa – the rhetorician must imaginatively re-create the original situation of that text as well as endeavour to understand those factors that condition a present understanding [8.74].

All discourse now falls within the rhetorician's purview. Modern rhetoricians identify rhetoric more with critical perspective than with artistic product. They justify expanding their concerns into other literary provinces on the basis of a change in thinking about the nature of human reason. Modern philosophers of the Existentialist and Phenomenologist schools have strongly challenged the assumptions whereby such dualities as knowledge and opinion, persuasion and conviction, reason and emotion, rhetoric and poetry, and even rhetoric and philosophy have in the past been distinguished. The old line between the demonstrable and the probable has become blurred. According to these modern philosophers, a person's basic method of judgment is argumentation, whether in dialogue with others or with a text, and the results are necessarily relative and temporal. Such modern philosophers use legal battles in a courtroom as basic models of the process every person goes through in acquiring knowledge or opinion. For some, philosophy and rhetoric have become conflated, with rhetoric itself being a further conflation of the subject matter Aristotle discusses not only in his *Rhetoric* but also in his *Topics*, which he had designed for dialectics, for disputation among experts. According to this view, philosophers engage in a rhetorical transaction that seeks to persuade through a dialogic process first themselves and then, by means of their utterances, others. It is in this "argumentative" light that a rhetorically trained reader or auditor interprets all texts and justifies their inclusion within the province of rhetoric [8.79].

Rhetoric has come to be understood less as a body of theory or as certain types of artificial techniques and more as an integral component of all human discourse. As a body of discursive theory, rhetoric has traditionally offered rules that are merely articulations of contemporary attitudes toward certain kinds of prose and has tended to be identified with orations in which the specific intent to persuade is most obvious. But modern rhetoric is limited neither to the offering of rules nor to studying topical and transient products of controversy. Rather, having linked its traditional focus upon creation with a focus upon interpretation, modern rhetoric offers a perspective for discovering the suffusion of text and content inhering within any discourse [8.80].

In conclusion the history of rhetoric goes back to the ancient Greek philosopher Aristotle.

Aristotle and other scholars in this field studied rhetoric as a method and described their scientific approaches in what areas they could be applied and what results could be achieved. Traditional and modern rhetoric, which has long been known, is still taught to students in foreign countries. Besides modern rhetoricians analyzed rhetoric with critical perspective. They identified expanding their concepts into other literary provinces.



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## PARTICULARITIES IN LEARNING FOREIGN LANGUAGES TO ADULTS AND YOUNG LEARNERS

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**Annotation:** The given article illustrates effectiveness of learning second language among young learners.

**Key words:** communication, second language, adult learners, advantages, disadvantages, semi-legalism, mnemonic memory strategies

Language is one of the most fundamental aspects of human communication. It is the main medium through which human beings should present their ideas and relate the contents of their minds to one another. The learning second language is the demand of our epoch. People can learn languages at any age. But, at what age it is better to study second language? Some studies show that children who learn language before adolescence are more likely than elder learners to attain native-like pronunciation. Another way adult learners can make use of whatever kind of knowledge they have accumulated in their own language. Again this advantage cannot be seen in other groups of learners like children and adolescents. In other words both learners have some advantages and disadvantages of learning second language.

First of all, a number of researchers have found that children have an innate ability to acquire the rules of any language, and that this ability is diminished by adulthood. At this age their minds are very open and flexible and they learn quite naturally through playing and being introduced to vocabulary related to their interests, daily lives and immediate surroundings. Finally, early learners have the ability to learn to speak foreign languages with native pronunciation because they are able to hear and reproduce slight differences in tone and sound unlike adults.

On the other hand, there are some disadvantages of learning second language early. There is evidence that this is not the case, particularly if the second language comes to take the place of the first language, which has never been allowed to develop properly. One researcher talks of the dangers of double semi-legalism for early learners of a second language; the child does not develop full proficiency in either of the two languages. Scientific researches show that the learning of second language to adult learners has some advantages as follows. The main one is that adults have finished their studies or have undertaken at least some in their own language, it is not uncommon to see learners comparing and contrasting their first language with the foreign language. They are learning to find out areas in which the two languages are different or similar so that they can learn the new language more quickly. In addition they can apply various study techniques, such as mnemonic memory strategies, to speed up their language learning. Understanding some grammar in their native language also tends to help adults when they learn another language as they understand the building blocks, such as nouns, verbs and adjectives. Unlike children and adolescents, adults are autonomous in some way. On the contrary, there are some disadvantages to the learning of second language to adult students as well. The first disadvantage is that second language learning makes a strong demand on adult learners in terms of time. As a matter of fact, it is really difficult for adult students to make time to learn. As most institutions and centers have to teach second language adult students after work. Three one-hour-and-a-half sessions or three three-hour sessions a week seems difficult for adult learners who work to attain.

In conclusion, the learning a new language at any age has its own pro and con sides. But, according to current researches, the most motivated and successful age for learning a new language is 11-13.

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## ОНА ТИЛИ ДАРСЛИКЛАРИДАГИ МУАММОЛАР ВА УЛАРГА YECHIMLAR

**Sultonova Soliya Sapoyevna**

Xorazm viloyati Xonqa tumani

33-son umumta'lim maktabi ona tili va  
adabiyot fani o'qituvchisi

**Annotatsiya:** Mazkur maqolada umumta'lim maktablarning ona tili darsliklaridagi ayrim kamchiliklar bayon qilingan va ularni bartaraf qilish uchun fikr mulohazalar aytib o'tilgan.

**so'zlar:** ona tili, muammo, darslik, ta'lim, matn, ism, shakl, sifat, malaka.

Mamlakatimiz taraqqiyotning yangi bosqichiga o'tib, barcha sohalarda islohotlar, yangilanishlar amalga oshirilmoqda. Jumladan, xalq ta'limi sohasida ham to'planib qolgan ancha muammolar ijobiy hal etimoqda. Ayniqsa, kelajagimiz egalari bo'lgan yosh avlodga berilayotgan ta'lim va tarbiya sifatini tubdan yaxshilash, ularga zamon talablariga mos bilim berish, hayotiy zarur ko'nikma va malakalarni shakllantirish uchun ilg'or pedagogik texnologiyalardan foydalanilmoqda, yangi uslubiy qo'llanmalar yaratilmoqda. Bu jarayonda esa umumiy o'rta ta'lim yoki maktab davri ta'limining o'rni nihoyatda katta. Afsuski, ta'limning bu bosqichida yechimini kutayotgan muammolar hali ko'p. Aksariyat hollarda maktablarning moddiy-texnik bazasi talabga javob bermasligi, o'quv metodik qo'llanmalarining yetarli emasligi yoki o'qituvchilar malakasi, pedagogik saviyaning pastligi, kadrlar yetishmasligi kabi jihatlar asosiy muammolar sifatida ko'rsatiladi. Shular qatorida o'quvchining beminnat yordamchisi – bilimlar manbai bo'lgan darsliklar muammosi ham borki, biz ular haqida ba'zi taklif va mulohazalarni bildirib o'tmoqchimiz. Hozirda darsliklarimizdagi xato va kamchiliklar ko'rsatilib, ular takomillashtirilmoqda, yangidan nashr qilinmoqda. Ammo masalaning didaktik tomoni ya'ni darsliklar mazmuni, o'quvchiga nimani o'rgatish, qanday ilmiy bilimlarni berish borasida ham, ikkinchidan, ya'ni metodik jihatdan o'sha bilimlarni qanday shaklda, qanday usulda berish borasida ham hali kamchiliklar bor. Jumladan, ona tili fani darsliklari ham bundan mustasno emas.

Biz quyida maktablarda o'quvchilarimiz foydalanayotgan 5-sinf va 7- sinf ona tili darsliklari bo'yicha ba'zi fikrlarni o'rta tashlamoqchimiz. Masalan, 5- sinfda So'roq gap mavzusida berilgan mashqlarda darak gaplarni so'roq gaplarga aylantirib, daftarga ko'chirib yozish topshirilgan va quyidagi matn berilgan: *Bepayon sahro. Quyosh olovli sel purkaydi. Ufq qadar yastangan sarhadsiz qumlikda qilt etgan tirik jon ko'rinmaydi. Ahyon– ahyonda ko'hna sardobalar uchraydi.* Bu matndagi darak gaplarni so'roq gapga aylantirish 5- sinf o'quvchi uchun biroz noqulay. Uning o'rniga terma gaplardan iborat yoki boshqa shakldagi, so'roq gapga aylantirish qulay bo'lgan matn berilsa yaxshi bo'lardi.

Gap bo'laklari mavzusidagi mashqda so'zlardan keyin uning so'rog'ini qavs ichiga yozib borish topshirilgan. Odatda, oldin so'roq berilib, keyin so'z yaratilishi yoki yozilishi kerak. Savolni to'g'ri berib, gap bo'laklarini aniqlash juda muhim jihatlardan biri bo'lgani uchun o'quvchilarga shu shaklda ko'p mashq qilishlari kerak. Lekin kitobdagi so'zlar ustiga savol yozish mumkin emas. Shu o'rinda ona tilida hali ingliz tili darslaridagi ishchi daftarlar bo'lsa, yaxshi bo'lardi, degan fikrga kelamiz. Chunki 5 - sinf o'quvchilari daftarga ko'p gaplarni ko'chirib yoza olmaydilar. Tayyor matn ustida ishlash, tayyor gaplardan bo'laklar ustiga so'roqlarni yozish esa qulay va ko'proq amaliy bilim olishga yordam beradi. Lekin hamma o'qituvchilar ham bunga e'tibor bermasligi, bunday usulni qo'llamasligi mumkin. Ba'zida o'quvchilar bir- ikkita grammatik qoidani o'rganish uchun 5-6 gapni ko'chirib yozib, vaqt yo'qotadilar. Masalan, nuqtalar o'rniga mos qo'shimchani qo'yish, berilgan ma'nodosh so'zlarning mosini qo'yish kabi topshiriqlarni ko'proq bajarish mumkin, yozish uchun esa bitta mashq bajarilsa yetarli.

Keyingi mulohazalar 7-sinf ona tili darsliklari haqida bo'lib, ulardan bittasi haqida to'xtalmoqchimiz. Bu - Ismlarning munosabat shakllari mavzusidir. Bu mavzuni o'zlashtirish o'quvchi uchun qiyinchilik tug'dirmoqda. Chunki —ismlar atamasi ostida birlashtirilayotgan ot, sifat, son, olmosh, fe'lning harakat nomi va sifatdosh shakllari, shuningdek, taqlid so'zlarni eslab qolishning o'zi 7-sinf o'quvchilari uchun murakkablik qilmoqda. Shu o'rinda o'zbek tilshunosligida - ismlar deb nomlanuvchi til hodisasining paydo bo'lishi haqida to'xtalsak. Darslikda ta'kidlanganidek, bu so'zlarni —ismlar“ atamasi ostida birlashtirish zarurmikin? Keyingi



yillarda paydo bo'lgan bu qarash ona tilimizni o'rganishda yoki o'quvchilarga o'rgatishda biror muhim amaliy ahamiyatga ega bo'ldimi?

Bu hodisa tilshunoslikda qandaydir sun'iy, ortiqcha parametrga o'xshab tuyulmayaptimi? Bundan 10-15 yillar oldin fanimizda otdan boshqa so'z turkumlarining egalik va kelishik qo'shimchalari bilan o'zgarishi - otlashish hodisasi deb talqin etilardi. Ana shu talqin so'z turkumlarining o'ziga xos xususiyatlarini o'rganishda, ularga qo'shiladigan lug'aviy shakl yasovchi yoki sintaktik shakl yasovchi qo'shimchalarni farqlab o'rganishda qulay edi. Ot, sifat, son, olmosh turkumlarini birlashtirib, ularga qo'shiladigan lug'aviy shakl yasovchi qo'shimchalar sanalganda ko'plik, kichraytirish–erkalash, qiyoslash ma'nosini bildiruvchi shakllar aytib o'tilgan. Lekin sifatning daraja shaklini yasovchi, sonning turlarini yasovchi qo'shimchalar haqida esa hech narsa deyilmagan. Vaholanki, ular ham ismlarning lug'aviy shakllari deb talqin qilyapmiz. Undan ko'ra har bir so'z turkumi o'rganilganda unga qo'shilishi mumkin bo'lgan so'z yasovchi, lug'aviy shakl yasovchi va sintaktik shakl yasovchi qo'shimchalar haqida ma'lumot berib borish qulay bo'ladi. Xulosa qilib aytganda, umumiy o'rta ta'limda —Ismlar hodisasini o'rganish o'quvchilar uchun murakkab, amaliy ahamiyatga ega emas, deb hisoblaymiz. Ilmiy jihatdan ham, bu hodisa bizga nima berdi, degan savol ustida o'ylab ko'rish kerak.

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2. Mahmudov N., Nurmonov A. O'zbek tilining nazariy grammatikasi.
3. Umumiy o'rta ta'lim maktablarining ona tili darsliklari.



## YAPON VA O‘ZBEK TILLARIDA IRIM-SIRIMLAR BILAN BOG‘LIQ TIL BIRLIKLARIGA DOIR ILMIY TADQIQOT ISHLARINING TAHLILI

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**Annotatsiya:** Irim-sirimlar xalqning lisoniy tafakkuri, badiiy ijodini, madaniy rivojlanishning o‘ziga xos xususiyatlarini o‘zida namoyon etish bilan bir qatorda til va madaniyatning o‘zaro kesishmasida til va madaniyat uyg‘unligini o‘zida namoyon etadi. Irim-sirimlar ilmiy asoslarga ega bo‘lmasa ham, unda xalqning kuzatuvchanlik qobiliyati, nuqtayi nazari va tasavvur maydoni xususiyatlari namoyon bo‘ladi. Shu sababli irim-sirimlar turli fan doiralarida jumladan, tarix, folklor, jamiyatshunoslik, madaniyatshunoslik, mamlakatshunoslik, shuningdek tilshunoslik sohalarida keng tadqiq etib kelinmoqda. Ushbu maqolada irim-sirimga doir mavjud tadqiqotlar tahlil etiladi. Tadqiqot obyekti sifatida qaralgan irim-sirimlarning o‘rganilganlik darajasi dunyo, rus, yapon tilshunoslari tadqiqotlari asosida aniqlanadi va tahlil etiladi. Maqoladan ko‘zlangan asosiy maqsad irim-sirimlarga oid tadqiqotlarda amalga oshirilgan ilmiy nazariyalarni tahlil qilishdir.

**Kalit so‘zlar:** madaniy kod, irim-sirim, Fuon Zan, Kezang Sherob

Irimlar xalqning madaniy fenomenini o‘zida ifoda etuvchi birlik bo‘lib, ularda xalqlarning, ma’lum etnik guruhlarning madaniy kodi mavjud. Shu sababli bunday birliklarning mavzu ko‘lami, anglashiladigan axborot signali turli madaniyatlararo bir-biridan farq qiladi. Turli madaniyatlarga xos bo‘lgan irim-sirimlar maxsus klishe ya’ni qolipga ega ekanligi bilan o‘zaro o‘xshash, lekin irim-sirimlarda so‘zning ta’sir maydonini kengaytiruvchi bir qancha lingvistik omillar ishtirok etadi. So‘zning semantik qobig‘i irimlarning yaxlit strukturaviy ko‘rinishida namoyon bo‘ladi. Shuning uchun bunday birliklar tarkibidagi har bir so‘zning semantik maydoni va stilistik foni, sintaktik tuzilishi yaxlit kompozitsiya sifatida namoyon bo‘ladi. Irim-sirimlarning ma’nosini tushunish uning etimologik xususiyatlari, xalq og‘zaki ijodi bilan bog‘liqlik jihatlarini keng tadqiq etish bilangina emas, ularning madaniyat va submadaniyat obyekti sifatida tahlil etish bilan aniqlanadi. Chunki etnografik harakterga ega bo‘lgan birliklar tarkibida so‘zlarning qanday ma’noga ishora qilishi nutq jarayoniga qadar so‘zlovchi va tinglovchiga tanish bo‘lgan nutqning presuppozitsion omillariga bog‘liq. Shu sababli ham madaniyatlararo o‘zaro o‘xshash strukturaga ega bo‘lgan birliklar orasidagi farqlar yuzaga keladi. Bunday farqlar tilning lisoniy jozibasini ifoda etish bilan bir qatorda, tashqi farq ya’ni tillar orasida mavjud xalq tilining alohida kodini namoyon qiladi. Aynan mana shunday madaniyat va til o‘zaro kesishgan birlik sifatida irim-sirimlar lingvomadaniy tadqiqotning asosiy obyektlaridan deyish mumkin. Irim-sirimlarni o‘rganish, tahlil etish uning o‘ziga xos xususiyatlarini ochib berish orqali xalqning kundalik turmush tarzidagi obrazli fikrlashning o‘ziga xos madaniy ko‘rinishlari namoyon bo‘ladi. Shu sababli bunday til va madaniyat kesishmalarida hosil bo‘lgan til birliklari juda ko‘plab ilmiy tadqiqotlar obyekti sifatida namoyon bo‘lgan. Xususan Kezang Sherob va Kinzang Lendap o‘zlarining irim-sirimlarning madaniy til qatlamidagi o‘rniga bag‘ishlangan “Irim-sirimlar” nomli ilmiy tadqiqotlarida Butan millatiga mansub xalqlarning kundalik hayotida irim-sirimlarning madaniy ildizi haqida fikr yuritadilar. Tadqiqot orqali inson tug‘ilishi bilan ijtimoiy munosabatlar a’zosiga aylanadi. Uning ensiklopedik bilimi kundalik turmush tarzidagi an’ana va qadriyatlar, atrof-muhitga bildirilajak munosabat ijtimoiy oqimda shakllanadi. Shu sababli bir davlatdagi mavjud shaharlar yoki qishloqlar orasida madaniyat bir-biridan farq qilishi mumkin. Xalqning diniy marosimlar, bayramlar o‘tkazilish jarayonida irim-sirimlarga bevosita aloqadorlik hissi paydo bo‘ladi. Ilm-fan taraqqiyoti davrida ham irim-sirimlarning yashab kelishi madaniyatning saqlashga qilingan harakatlar bilan bog‘lanadi tarzidagi xulosaga kelingan. Ammo tadqiqotda irim-sirimlarning faqat madaniy va diniy jihatlarining ijtimoiy munosabatlardagi aksigina ifoda etilgan. Tadqiqotda irim-sirimning til birligi sifatida nutqqa tayyor holda kiruvchi maxsus strukturaviy tizim ekanligiga urg‘u berilmagan. Ma’lumki, irim-sirimning nutq jarayonida qo‘llanilishi so‘zlovchining fikr ketayotgan mavzuga munosabatini ifoda etadi. Shu sababli irim-sirimning ijtimoiy faollashuvi jarayonini tadqiq etishda lingvistik tamoyillarni e’tibordan chetda qoldirmaslik lozim. Shuningdek



Fuon Zan o'zining "Yaponlarning irim-sirimlari haqida tadqiqot" nomli ilmiy ishida irim-sirimlarning diniy aqidalardan farqi, tarixiy ahamiyati, etnografik xususiyatlari haqida fikr ilmiy qarashlarni o'rta qo'yadi. Fuon Zanning fikriga ko'ra "Irim-sirimlarning ilm-fan zamonida ham kundalik turmush tarzida yashab kelishining asosiy omili- ijtimoiy transformatsiya hisobalanadi. Farzand tug'ilishi bilan irim-sirimlar bilan bog'liq bilimga ega bo'lmaydi. Oila, ijtimoiy muhit orqali irim-sirimlar, turli etnografik bilimlarni egallaydi. Bu esa davrdan davrga, avlodlardan avlodga turli ijtimoiy-madaniy an'analar singari irim-sirimlarning saqlanib qolishiga zamin yaratadi<sup>1</sup>" Fuon Zan shuningdek ilmiy tadqiqotda irim-sirimlarning grammatik strukturasi to'xtalib o'tib, irim-sirimlarning maxsus qoliplari va ularning semantik-sintaktik xususiyatlarini ham qisman tahlil etadi<sup>2</sup>. Fuon Zanning ilmiy tadqiqot ishida irim-sirimlar madaniyatshunoslik sohasining predmeti sifatida tahlil etilgan. Shuningdek yapon tadqiqotchilaridan biri Kotani Midori o'zining "Yaponlarning o'lim bilan bog'liq irim-sirimlar va diniy harakatlar<sup>3</sup>" nomli tadqiqot ishida 20 yoshdan 84 yoshgacha bo'lgan erkak va ayollar o'rtasida anketa so'rovnomasini o'tkazgan. Natijaga ko'ra yapon xalqining juda ko'p qismi o'lim bilan bog'liq irim-sirimlarga ishonch bildirganligini qayd etib, irim-sirimlarning bugungi zamonaviy davrda sotsiologik ahamiyati haqida fikr yuritadi. Shuningdek, yapon xalqining irim-sirimlari va ularning turli sohalarining tadqiqot obyekti sifatida tahlil etgan Saki Miyauchi<sup>4</sup>, Kesuko Konno<sup>5</sup> kabi olimlarning ilmiy izlanishlari ahamiyatga molikdir. Ushbu ilmiy tadqiqotlarda irim-sirimlarning sotsiologik ahamiyati yoritilgan. Irim-sirim ma'lum xalqning kundalik hayoti bilan birga shakllangan birlik sifatida a til qatlamida namoyon bo'lgan. Rus sharqshunoslari tomonidan irim-sirimlarning semantik xususiyatlari bilan bir qatorda grammatik shakllari alohida tadqiq etilgan<sup>6</sup>. Yapon tilidagi irim-sirimlarning tarkibidagi fe'l shakllarining o'ziga xos grammatik shakli shundaki, ularning umumiy ma'nosi taqiqni ifoda etganida て/で (te/ de) + はいけない (waikenai) shaklida keladi<sup>7</sup>.

寝言に返事をしてはいけない。Negoto ni henji wo shite waikenai Alaxsirab aytilgan so'zga javob qaytarib bo'lmaydi<sup>8</sup>.

箸を白いご飯に立ててはいけない。Hashi wo shiroi gohan ni tatete waikenai

Hashi<sup>9</sup>ni oppoq ovqatni ustida tik qilib bo'lmaydi.

Xulosa qilib aytganda, irim-sirimlar turli fan maydonining tadqiqot obyekti sifatida namoyon bo'ladi. Irim-sirimlar bilan bog'liq til birliklarining lingvistik jihatdan tahlil qilish orqali xalq madaniyatining til qatlamida qay tarzda namoyon bo'lishi aniqlanadi. Shuningdek, Irim-sirimlar tarkibida xalqning butun kundalik hayoti singganini e'borga olgan holda ularning qiyosiy-lingvomadaniy tahlilini o'tkazish orqali ikki millatning madaniy hayotidagi o'xshash va farqli fenomenlarni tahlil maydoniga tortish mumkin.

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8 Muallif tarjimasi

9 Yaponlarning ikki uzunchoq qismdan iborat ovqat yeyish uchun qo'llaniluvchi ro'zg'or buyumi



## АНТРОПОНИМЛАРНИНГ ПРАГМАТИК ХУСУСИЯТЛАРИ (“Уфқ” романи асосида)

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**Аннотация:** Ушбу мақолада антропонимлар ҳақида умумий маълумот берилган бўлиб, “Уфқ” асари мисолида атоқли отларнинг хусусиятлари очиб берилган. Асар қаҳрамонларининг номлари прагматик жиҳатдан изоҳланган.

**Калит сўз:** Антропоним, топонимлар, зоонимлар, фитонимлар, теонимлар, астронимлар, документонимлар, хронимлар, прагматика, атоқли от

Ўзбек ономастикаси, яъни номшунослиги XX асрнинг иккинчи ярмидан кейин жадал ривожланган соҳалардан ҳисобланади. Аслида ўтмиш даврларда ҳам ономастика соҳасига оид ишлар амалга оширилганлигини қайд этиш лозим. Бунда Маҳмуд Кошғарий, Алишер Навоий, Заҳириддин Муҳаммад Бобур каби алломаларнинг фаолиятини мисол сифатида қайд этиш мумкин [ 13 ].

Сўнги 50-60 йиллар мобайнида атоқли отларни ўрганиш борасида қатор салмоқли ишлар амалга оширилди. Бундай ишлар жумласига Е.Бегматов, З.Дўсимов, Т.Нафасов, С.Қораев, Ҳ.Ҳасанов каби олимларнинг изланишлари киритиш мумкин [ 13 ]. Атоқли отлар халқнинг турмуши, хўжалик фаолияти ва ўтмиши ҳақида маълумот берувчи муҳим манбалардан бири. Ўзбек адаблари томонидан асарларда қўлланган атоқли отлар ҳам халқ ҳаётининг турли жиҳатларидан дарак берувчи восита саналади. Асарларда қўлланилган атоқли отлар ҳақида илмий-назарий маълумотга эга бўлиши адабнинг мақсадини, асарнинг асл моҳиятини тушунишга кўмак беради. Чунки халқ тарихи, ўтмиши, ҳозирги ва келажак мана шу маданий манбаларда ўз аксини топган. Бошқача айтганда, яқка предмет ва ҳодисаларни махсус кўшимча номлар билан аташ тилда атоқли отларни юзага келтирган. Атоқли отлар ҳам худди бошқа сўзлар сингари тилда азалдан мавжуд. Буни қадимги ёзма ёдгорликлар тилида яққол кўриш мумкин. Тилда атоқли отларнинг йиғиндиси мазкур тилнинг номлар бойлигини ташкил қилади. Тилнинг ономастик фондидаги атоқли отлар ўзи номланаётган предмет ёки объектнинг хусусиятига кўра фарқланади. Улар турли-туман жонсиз предметларнинг ёки инсонларнинг атоқли отлари бўлиши мумкин. Бошқача айтганда, атоқли отлар ҳам “системаларнинг системаси”дир. Яъни унинг ўзи алоҳида бир бутун системани ташкил қилиб, айни замонда бир неча ички системаларга бўлинади. Улар қуйидагилар:

1. Антропонимлар (киши номлари)
2. Топонимлар (жой номлари)
3. Зоонимлар (хайвон номлари)
4. Фитонимлар (ўсимлик номлари)
5. Теонимлар (диний номлар)
6. Астронимлар (коинот номлари)
7. Документонимлар (ҳужжат номлари)
8. Хронимлар (тарихий ҳодиса номлари) ва бошқалар

“Уфқ” асарида 380 дан ортиқ атоқли от мавжуд. Улардан 179 таси антропонимлар, яъни киши номлари саналади. Романида антропонимлар, яъни киши номларининг ўзи ономастик тизим бўлиб, у яна тизимчаларга бўлинади. Аниқланган 179 та антропонимни 5 гуруҳга бўлиш мумкин. Жумладан:

1. Исmlар: 104 та. Масалан: Бу қиз унинг синфдоши Дилдор эди [15, 260].
2. Фамилиялар: 18 та. Масалан: Ҳа, қизлариман, фамилиям Мелийева-ку [15, 578].
3. Ота исmlари(отчество): 2 та. Масалан: Ўз мулоҳазаларингизни ёзма равишда Михаил



Ивановичга юборишингизни сўрайман [15, 134].

4. Лақаблар: 28 та. Масалан: Исми Бузрук бўлгани учун Туя лақаби билан аташарди [15, 224].

5. Исм фамилиялар: 27 та. Масалан: Раисликка янги номзод ёшон қилинди. - Асрора Ҳақимова (15, 534].

Асарнинг бундай бўлиниши ташқи кўринишига қараб баҳоланади ва ана шу бўлинишлар орқали асар қахрамонларининг ким эканлиги ҳақида маълумотга эга бўламиз. Исмлар бир шахсни бошқасидан фарқлаш учун юзага келган. Қадим-қадим замонлардан инсонлар кўйилган исм бирларини бошқаларидан фарқлаш учун хизмат қилган. “Уфк” асарида ҳам ёзувчи томонидан турли-туман киши номлари қўлланилган бўлиб, улар ҳам бир шахсни бошқасидан фарқлаш мақсадида қўлланган. Айни пайтда фамилияларнинг ишлатилиши бир якка шахсни бошқасидан ажратишни янада аниқлаштирилган кўринишидир, шу билан бир қаторда фамилияларнинг якка ўзи ишлатилиши ўша инсонга бўлган ҳурмат маъносини ҳам ифодалайди. Романдан олинган куйидаги парча бунинг ёрқин исботидир. “Ўртоқлар, мажлисимизни бошлашдан олдин раён ҳарбий комиссарлигимизнинг ходими лейтенат ўртоқ Исмоилов фронт аҳволларидан гапириб беришларини сўраймиз” [15, 310]. Ушбу мисолдан кўрииб турибдики, Исмоилов деб чақириш бир томондан бир инсонни бошқасидан фарқлаш учун хизмат қилса, иккинчи томондан эса ҳурмат маъносини англатар экан.

Исмларни ота ном(отчество)лари билан қўлланилишни расмийчилик маъносини беради ва бундай аташ фақат иш юзасидан вужудга келади. “Ўз мулоҳазаларингизни ёзма равишда Михаил Ивановичга етказишингиз мумкин.” (15, 134]. Ушбу келтирилган мисолда ҳам Михаил Иванович деб иш юзасидан мурожаат қилинган.

Туркий тилларнинг барчасида жуда кўпсонли лақаб номлар мавжуд бўлиб, уларнинг материаллари юзасидан бир қатор илмий тадқиқотлар олиб борилган. Лақаблар (диний талаблардан қатъий назар) табиий кундалик эҳтиёж туфайли пайдо бўлган. Чунки ўтмишда ҳозиргидек фамилиялар, ота исмлари бўлмаган, шу сабабли бир хил исм эгаси бўлиб қолган отдош шахсларни ўзаро фарқлашда лақаблар жуда қўл келган, Шунингдек лақаблар баъзи оилаларда айтилиши ман қилинган исмлар ўрнини босиши лозим бўлганлиги учун ҳам яратилган. Қадимий табу ва евфимистик аъъаналарга кўра оилада келин ўз эрининг, қайнота ва қайнонасининг, қайинсингил ва қайинларининг, эрининг бошқа қариндошларининг номини тилга олмаган. Уларда ўзи ижод қилган махсус лақаб ном билан мурожаат этган. Худди шунингдек, чақалоққа марҳум бувиси, бобоси, аммаси, холаси ёки бошқа қариндошлар номи берилган бўлса, бундай болага унинг номини айтиб мурожаат қилишмаган. Чунки бунга амал қилмаслик номнинг асл эгаси бўлмиш марҳумга нисбатан ҳурматсизлик бўлади, деб ҳисоблашган. Номнинг асл эгаси бўлмиш бобо ёки бувининг амма ёки амакининг норозилиги эса чақалоққа бахтсизлик келтириши мумкин деб ўйлашган. Мана шундай ҳолларда болага қўшимча исм –лақаблар берилган ва унга ўша лақабни айтиб мурожаат қилишган. Кўп ҳолда боланинг лақаби унинг асосий исмига айланиб кетган. Ана шунга ўхшаган лақаблар “Уфк” асарида ҳам қўлланган, асарда ишлатилган лақабларни кўрар эканмиз, уларнинг кўлами ниҳоятда кенг эканлигини кўрамиз. Асарда учрайдиган лақабларнинг кўпчилиги асар қахрамонларининг характери, юриш-туриши, касб-кори туфайли қўйилган.” Эски Ҳаққулбодлик Эчки лақабли аскиячи чол минғирлаб-минғирлаб туриб бирдан мўлжалга урди [15, 225]. Ушбу мисолда келтирилган инсоннинг асл исми нима эканлиги маълум эмас, лақаби орқали ҳамма уни танийди.

Исм фамилиялар билан аташ ҳам исмларни аташнинг кейинчалик вужудга келган кўринишларидан бири бўлиб ҳисобланади.

Ҳар бир исм ўз объекти жиҳатидан турли хил ахборотларни бериши мумкин.”Турсунбой, болагинам, қанисан?” [15, 9]. Келтирилган ушбу мисолда Турсунбой исми тил бирлиги (лисоний) сифатида шахсни ифодалайди, нуткий информацияда эса сўзловчининг шу исмга муносабатини билдиради. Ушбу мисолда Жаннат холанинг фарзанди бўлмиш Турсунбойга бўлган меҳри ўз аксини топган. Қомусий ахборот эса антропоним асосланган апплятив маънога яқинлашади, яъни “Турсунбой – яшасин, омон, соғ бўлсин” [15, 429] деган маънони англатади. Турсунбой исмига яқин бўлган бир қанча исмлар ҳам шу каби маъноларни англатади. Демак, ҳар бир исм ота-онанинг орзу-истаклари, хохишлари сабабли қўйилади, Турсунбой исми ҳам унинг ота-онаси бўлган Жаннат хола ва Икромжоннинг фарзандига



бўлган меҳр-муҳаббати сабабли қўйилган. Шунинг учун бу каби исмларни Исм тилаклар (дезиратовлар) деб аташ мақсадга мувофиқдир.

Асарда “жон”, “бой” сўзи билан ясалган атоқли отлар учрайди. Бу индикатор эркаклар исмини ҳосил қилишда алоҳида аҳамият касб этади. Ушбу сўзнинг асл маъноси юқорида таъкидланганидек эркаланиш, суйиш ва ҳурмат қилишдир”.

1. Ундан бўйнига аппарат осган “фото Пенсон”, ғилоф кийдирилган танбурини кўтариб Маъмуржон ҳофиз тушди [15, 316].

2. Поччаси Тўланбой мўйлов эски китобларни кўп ўқиган [15, 334].

Келтирилган биринчи мисолда Ҳурмат маъноси яққол кўзга ташланади. Кўринадики, ушбу Маъмуржон ҳофизга ҳамманинг ҳурмати баланд, шу сабабли ёзувчи Маъмур исмига жон аффиксини қўшиш орқали ушбу номга коннотатив маънони юкляпти. 2- мисолда эса, Тўлан сўзига бой аффикси қўшилиши орқали атоқли от ҳосил бўлади ва ушбу антропономда ҳурмат ва шунга ўхшаган маънолар ўз аксини топади.

Хулоса қилиб шуни айтишимиз мумкинки, “Уфқ” романида қўлланилган исмлар ёзувчи томонидан шундай маҳорат билан танланганки, асар қаҳрамонининг барча ҳаракатлари исмига мос равишда танланган. Бунга мисол қилиб Жаннат хола образини олишимиз мумкин. Ушбу қаҳрамоннинг фарзандига бўлган меҳри, эри Икромжонга бўлган садоқати, атрофидаги одамларга бўлган муомаласидан унинг ҳақиқий жаннати инсон эканлигини кўришимиз мумкин.

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## SPEAKING PROBLEMS AND THEIR SOLUTIONS.

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**Annotation:** This article is about the problem of pupils' speaking skill and its solution.

**Key words:** cause, difficulty, effort, speaking

While these problems are very common for most people learning English, they can be improved upon with a little patience!:

1. "I don't understand native speakers because they talk too fast." This is a typical listening problem for most people learning a language. It may seem like native speakers are talking faster than normal! But they aren't! The trick here is to try to relax, and don't focus on each word. You have to try to listen for key words, which in English are often the words that are stressed in the sentence. For example, you may only pick up on the subject, but not the details. That's ok: picking up on key words is the beginning of understanding. If you try to understand everything at once, you will become frustrated and possibly give up!

2. "I don't know many words, and I forget everything when I try to speak." Vocabulary is a big hurdle for many students, and you may feel like you can never remember the words you need to use the most often. The best way to acquire vocabulary is through repetition. This can be done through listening to music and memorizing songs, or watching short television series over and over. Vocabulary is more easily remembered when we learn it in a context.

3. "My pronunciation needs improvement and I'm worried that other people won't understand me." Many students are worried that no one will understand them when they speak because they have a strong accent. This could be true if you are speaking to someone for the first time. Pronunciation can be improved through singing songs, or by practicing repeating lines from movies over and over. E-learning is also a great way to practice pronunciation without feeling embarrassed, as the computer program will assess your accuracy and no one else can hear you!

4. "I get very nervous when I speak English." Confidence is a problem for many people, regardless of learning a language. Add to that a communication barrier, and this can be a real problem for many English learners. The best way to overcome this is by facing your fears: put yourself in a situation where you must speak English, either in an Anglophone country, or join a local club or go to a place where you know Anglophones are present. You may not overcome your shyness right away, but over time your confidence will improve as you are encouraged by others.

5. "I can't express my ideas in English and I speak with a lot of pauses." Finding your own voice in a second language can be very frustrating. Not being able to express humor or sarcasm, or even a serious tone, can lead to misunderstandings and feeling helpless. This is actually a great place to be in, because it means that your brain is starting to think in another way, and you are struggling to improve. If you speak some English, but become frustrated when you can't express yourself well, rest assured you are on the right track and this is the moment of truth! Only practice and repetition will be able to bring you out of the depths of non-communication. In the meantime, don't hesitate to use anything you can to help your expression: props, hand gestures, facial expressions, drawings or whatever you can think of! Doing this actually helps your brain learn and remember faster and better!

6. "I make a lot of mistakes when I speak English." Grammar is probably the number one concern for English learners. But would you believe that for most native speakers, they don't really notice that much? Making grammar mistakes should actually be very low on your list of problems, because even if you make mistakes, you can still communicate effectively. Even some famous people are known for making language mistakes, and it adds to their popularity and charm! As long as you are able to communicate your ideas, acquire vocabulary, understand people and have an exchange with others in English, don't worry about making mistakes! Mistakes will only improve over time with a lot of practice, and one day, you'll realize that you are making far fewer mistakes than before, and you won't even know how you did it! In this world, you go everywhere the people can speak the English language or even understand the English language. The English language plays a greater role for the people in a society. The English language is an important subject for



people whose English language is not their native language. For surviving in society, they have to learn, understand, and speak the English language fluently. For communicating and sharing thoughts with people who belong to other regions who speak different languages, the English language is a common language to communicate with them. The English language is studying and learning all over the world. In every country, the students are compelled to study and learn the English language. The students who want to go to the foreign country for studying purpose they have to understand and speak the English language for the sake of surviving in foreign countries.

Students study and learn the English language from the low-level school to the higher-level university almost 16 years of education they study and learn the English language. But after 16 years of education and learning the English language the students are not able to speak the English language fluently, why? What are the issues and problems by which the students are unable to speak the English language? even after 16 years of learning and studying it. This is a very serious issue I am targeting what are the reasons behind it that after 16 years of learning, the students are unable to speak and understand the English language. Now I am going to target and discussed all the problems faced by students in Speaking the English Language. Usually, the students make mistakes in tenses, active and passive, and vocabulary during speaking the English language. They used the wrong tenses sometimes they want to speak in the past tense but they used to speak in the present tense instead of the past tense. They cannot easily differentiate between the difference and how to use the past, present, and future tenses.

## 2. Lack of Confidence in Speaking the English Language

Lack of confidence is also one of the reasons by which the students cannot speak the English language in public. They are not confident about themselves speaking the English language in front of people. This is usually caused by the teachers, the teachers not giving sufficient encouragement to speak the English language in public.

### Problems Faced by the Students in Speaking the English Language

The problems faced by students are given below:

#### 1. Common Grammar Mistakes While Speaking the English Language

Common grammatical mistakes mostly the students faced in speaking.

Learning English grammar is very difficult for students. In speaking the English language mostly, the students make grammar mistakes. Usually, the teachers didn't encourage them to speak English in the classroom or in front of people. They learn the English language but they didn't learn how to speak it. This one of the problems that mostly the students faced in the classroom or in front of people. Self-Confidence plays a very important role in speaking the English language if the students didn't believe and confident in themselves then they cannot speak the English language. The self-confidence and beliefs of the students are completely depending on the teachers. The teachers have to encourage and motivate them to believe in themselves and be confident in speaking the English language in public. If the students are worried about making mistakes in speaking, So, the teachers have to teach them that no one can be born perfectly, everyone learns from their mistakes. They have been self-confident in speaking even they are speaking wrong. They will learn from their mistakes and correct them in speaking again. So self-confidence in speaking the English language is very important

#### 3. Shyness in Speaking the English Language

Shyness is also one of the biggest factors by which the students cannot speak the English language. It's a kind of feeling which students feel while speaking the English language. They are unwilling in front of their teachers and their friends. By shyness, they are unable to speak what they are thinking and what they want to speak. In shyness, they are not confident of themselves to speak, they are unable to remember the grammar rules and correct vocabulary in speaking the English language. Due to shyness, they feel uncomfortable and anxious in front of people speaking the English language. Teachers have to motivate the students to be self-confident, it's okay to feel awkward in front of people but they should know that they can do it and encourage them to speak the English language as much as they can.

The problems and reasons by which the students cannot speak the English language even after more than 16 years of learning as I discussed above. The teachers have to focus on these problems and try to resolve them. That their students can speak English fluently. The teachers have to make the environments that the students can feel comfortable in speaking the English language and asking questions. Learning the English language is the process of speaking the English language



with other people and in the public fluently. The teachers have to focus on oral communication in learning the English language instead of learning from books and exercises. Through oral communication, students can easily learn and can easily communicate, and feel comfortable speaking with other peoples.

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## ZULFIYAXONIM O‘ZBEK ADABIYOTINING ZABARDAST VAKILI

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Navoiy viloyat Qiziltepa tuman 18-umumta’lim maktabning  
Ona tili va adabiyot fani o‘qituvchisi

**Annotatsiya:** Ushbu maqolada Zulfiyaxonimning o‘zbek adabiyotidagi o‘rni va roli haqida ma’lumot berilgan.

**Kalit so‘zlar:** Lirika, publitsistik, doston, kechinma, janr.

Zulfiya Isroilova – taniqli va iqtidorli o‘zbek shoirasi. Yorqin rassom, oddiy inson qalbini o‘tkir his qilgan – mehnatkash, Sharq ayolining jamiyatdagi teng huquqi uchun mardonavar kurashgan ayol. Zulfiya she’riyatining nufuzi – bizning dabdabali murakkab davrimizning haqqoniy ifodasi, o‘ziga xosligi, zamondoshlarimizning qalbi va harakatlarining yorqin tasviridadir. O‘zbek xalqining atoqli va ardoqli vakili, taniqli jamoat arbobi, xalqaro tinchlik uchun kurash jarchisi Zulfiya Isroilova xalqaro “Nilufar”, Javoharlal Neru nomidagi hamda Davlat mukofotlari sohibasidir. Zulfiya XX asr o‘zbek lirikasining yurik namoyandalaridan biridir. Shoiraning ijod ufqi keng, badiiy mushohadasi o‘tkir, ehtirosi jo‘shqindir. Zulfiya she’riyati hayotbaxsh lirik tuyg‘ularga, yangi-yangi fikrlarga, chuqur g‘oyaviy mazmunga, teran hissiyotga, ajoyib obrazlarga, rang-barang tasviriy vositalarga boydir. Zulfiya she’riyatida lirika bilan publitsistik ruh o‘zaro chambarchas bog‘langan.

Shoira ijodiy merosi o‘z davridan to shu kungacha adabiyotshunoslar, so‘z san’ati ixlosmandlari diqqat markazida bo‘lib kelgan. Zulfiya hayoti va ijodi metodistlar tomonidan alohida tadqiqot obyekti qilib olinmagan. Holbuki, shoira hayoti va ijodini, adabiy merosini o‘rganish va unda ilg‘or ta’lim texnologiyalaridan, samarali usullardan foydalanish e’tiborga molik bo‘lgan. Shoira badiiy mahoratini o‘rganish uning ijodiga xos nozik qirralarini anglashimizga yordam berishi shubhasizdir. Zulfiya she’rlarining ixchamligi bejiz emas. Bu ham shoiraning so‘z zimmasiga katta fikr, his-hayajon yuklay olganining natijasidir. Agar fikr va kechinmaning yangi jihatlari ko‘rinib qolsa, u mustaqil, ammo mazmunan, ruhan o‘zaro bog‘langan bir necha she’r yaratadi. Zulfiya ijodidagi turkum she’rlar shu tarzda tug‘ilgan. Shoira dostonchilikni u qadar xush ko‘rmaydi. «Ammo doston janri, har qalay, menga nobop ko‘rinadi, - degandi u. - Men bu janrni xush ko‘rmayman, uning kelajagiga ko‘p ishonmayman. Shakl ixchamligi va ixchamroq shaklga joylashish fikrning rangdorligi menga ko‘proq yoqadi. Tuyg‘ular toshqinligi va fikrlar teranligi bir-biriga muvofiq bo‘lishi kerak. Bu narsa she’rda oson hal bo‘ladi. Dostonlarim shuning uchun ham kichkina, ular ko‘proq-uzun she’rlarga o‘xshab ketadi». Zulfiya she’riyati teran fikr bilan jo‘shqin hissiyot uyg‘unligidan hosil bo‘lgan, demak, intellektual va psixologik she’riyat. U tahliliy, falsafiy, o‘ychan, ayni chog‘da aniq manzarali. Shoira hissiyot oqimini, kechinma manzarasini, o‘tkir dramatik holatni ham, dramatismning cho‘qqisidir. Unda vaqt va makon qamrovi keng, yaxlit. Ijodida xotira, taqdirdosh, yuragiga yaqin kishilar, kelajak ohanglarining barqarorligi shundan. Zulfiyaning olijanoblik, jasorat, haqqoniy xalq g‘ururi, tabiat va insonga nisbatan samimiy tuyg‘ular va hurmat, boy ranglar va kutilmagan yangi timsollar bilan bajarilgan lirikasi, kitobxon qalbini larzaga keltiradi, insoniyatning kelajakka bo‘lgan ishonchini mustahkamlaydi.

Atoqli va ardoqli shoirimiz Zulfiyaxonim Isroilova qalbimizning, yuragimizning tub – tubidan joy olgan. Zulfiyaxonim Isroilovaning she’rlari hamon dilimizda yangromoqda. Prezidentimiz Islom Karimov ta’riflashicha “Uning jahon manbalarida yangragan she’rlari sharq ayolining aql-u zakosi, fazl-u kamolining yorqin ifodasi sifatida millionlab she’riyat muxlislariga odamiylik muhabbat va sadoqatdan saboq bergan.

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## О‘QUVCHILAR YOZMA SAVODXONLIGINI OSHIRISHDA DIKTANTNING АНАМИЯТИ

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**Annotatsiya:** Ushbu maqolada o‘quvchilarning yozma savodxonligini oshirishda yozma ishlarning ahamiyati, diktant turlari, uning maqsad va vazifalari haqida fikr yuritilgan.

**Kalit so‘zlar:** diktant, ta’limiy diktant, nazorat diktant, erkin diktant, saylanma diktant

O‘quvchilarning yozma savodxonligini oshirishda yozma ishlarning ahamiyati katta. Dars jarayonida yozma ishlarning turlicha bo‘lishi o‘quvchilarning yozuvga bo‘lgan muhabbatini oshiradi va taraqqiy ettiradi. Turli xildagi yozma ish bolalarning tafakkurini, fikrlash qobiliyatini rivojlantirishga yordam beradi hamda o‘quvchilarning bilimini mustahkamlaydi, takomillashtiradi. Yozma ishlarning quyidagi turlari o‘quvchilarning yozma savodxonligini oshirish uchun samarali xizmat qiladi: diktant, bayon, insho va ko‘chirib yozish.

Yuqoridagi yozma ishlarning eng soddasi ko‘chirib yozishdir. Lekin ushbu yozma ishlarning barchasi o‘quvchilarda orfografik malakalarini shakllantirishga, mustahkamlashga, ularning ongli yozishlarini ta’minlashga va ish qobiliyatlarini o‘stirishga qaratilgan bo‘ladi. Matnni ko‘chirib yozishni orfografik, grammatik, uslubiy topshiriqlar bilan birgalikda olib boorish maqsadga muvofiqdir. Yozma ishning ko‘chirib yozish turida gapdagi tushirib qoldirilgan so‘z yoki bo‘g‘inni qo‘yib ko‘chirish, matnda berilgan so‘zni o‘zgartirish, berilgan namuna yoki grammatik topshiriq asosida matn yoki so‘z shaklini o‘zgartirish, so‘zlardan gap tuzish, berilgan namunaga o‘xshash gap tuzish, savollarga javob berish, so‘zlar ustiga qaysi grammatik shaklda ekanligini yozish, o‘qilgan va tahlil qilingan matn bo‘yicha savollarga javob berish kabilar kiradi. Ko‘chirib yozush turi ham bir necha xil bo‘lishi mumkin. Masalan, doskadan, jadvaldan yoki kitoblardan ko‘chirib yozish.

Yuqorida qayd etilgan yozma nutqni o‘stirishning asosiy va samarali, shu bilan birga katta ahamiyat kasb etadigan turi bu diktantdir.

1-11-sinflarda diktantlar, asosan, ikki maqsad uchun o‘tkaziladi. Biri grammatika, orfografiya va punktuatsiyadan o‘tilgan qoidalarni puxta bilib olishga yordam beradigan, mustahkamlaydigan, takomillashtiradigan ta’limiy diktant bo‘lsa, ikkinchisi, grammatika, orfografiya va punktuatsiyadan o‘tilgan qoidalarini o‘quvchilar qanday o‘zlashtirganliklarini sinash, tekshirishga imkon beradigan nazorat diktantdir.

Ta’limiy diktantning yana bir nechta turi mavjud:

- eslatish diktanti;
- o‘z diktant yoki yoddan yozish;
- saylanma diktant;
- erkin diktant;
- grammatik topshiriqli diktant;
- tushuntiruvchi diktant;
- ijodiy diktant;

Quyida biz ta’limiy diktant turlarining ayrimlari xususida to‘xtalamiz.

O‘z diktant yoki yoddan yozish diktanti 4-7-sinflarda o‘tkaziladi. Bu diktant o‘quvchilarga grammatika va orfografiyadan olgan bilimlarni mustahkamlashga yordam berishi bilan birga og‘zaki va yozma nutqni o‘stirishga ham katta ahamiyatga ega. O‘z diktant o‘tkazish uchun o‘tilgan mavzu qoidasiga va sinf o‘quvchilarining saviyasiga mos keladigan kichik bir parcha yoki she’riy asardan bo‘lak, yoki to‘rtlik tanlanadi. Tanlangan parchani o‘qituvchining o‘zi bir necha marta o‘qib beradi. O‘quvchilar matn yoki she’rni yodlab olgach, matn bekutiladi va o‘quvchilar yodlab olganlarini daftarga yozadilar. O‘quvchilar diktantni yozib bo‘lganlaridan keyin doskadagi matn ochiladi. O‘quvchilar yozganlarini doskadagi matn bilan solishtiradilar va xatolarini tuzatadilar.

Erkin diktant – bayonning soddaroq bir ko‘rinishi bo‘lib odatda boshlang‘ich maktablarning 3-4-sinfida o‘tkaziladi.

Erkin diktantda o‘quvchilar so‘zlarni va grammatik shakllarni o‘zgacha, erkin ishlata oladi-



lar. Ushbu diktant turi o‘quvchilarning qanchalik tushunganliklarini aniqlashga yordam beradi. O‘qituvchi matni bir marta o‘qib eshittiradi. So‘ngra bo‘limlarga bo‘lib o‘qiydi. Agar o‘qituvchi 3 ta gap o‘qisa, o‘quvchiuni ko‘paytirib yozishi kerak bo‘ladi: erkin diktant o‘quvchilarni o‘qilgan matni yaxshiroq esga saqlab qolishda, atrofdagilar nutqini diqqat bilan tinglashda nutqni o‘stirishda, yozma nutqni o‘stirishda katta ahamiyat kasb etadi.

Erkin diktant o‘quvchilarning orfografik, punktuatsion va uslubiy xatolarini kamayib borishiga yordam berish bilan birga, o‘quvchilarning bayon, insho yozishga o‘rgatadi. O‘quvchilarning yozma nutqi rivojlanadi.

Ijodiy diktant – o‘tilgan qoidalarni puxta o‘zlashtirishga yordam berishdan tashqari o‘quvchilarning og‘zaki va yozma nutqini ham o‘stiradi. Ijodiy diktantda matn o‘qib berilmaydi. O‘quvchilar o‘zlari berilgan so‘zlar bilan mustaqil ishlaydi. Shu jihatga ko‘ra ushbu diktant bayonga juda yaqin turadi. O‘quvchilar diktantning bu turida so‘zlarni to‘g‘ri yozishga, ularni o‘z o‘rnida ishlata bilishga va kichik-kichik matn tuzishga, ya‘ni ijod qilishga o‘rganadilar. Bu turdagi diktant yuqori sinfda bayonni osonlik bilan yozishga zamin hozirlaydi.

Diktant, umuman yozma ishlarning barcha turi ma‘lum qoidalarning mustahkamlanishi bilan birga o‘quvchilarni har bir gapga, so‘zga, so‘z birikmasiga diqqat bilan qarashga o‘rgatadi. Shu bilan birga matndagi gaplardan kerakli so‘zni, grammatiks haklni tezroq topa olishga o‘rgatadi.

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## LEXICOLOGY AND ITS IMPORTANCE

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**Abstract:** this article analyzes English lexicology and its importance. In addition, what is lexicology itself and its types are described.

**Key words:** lexicology, mean, lexis, history, semantics, context.

Lexicology is quite simply defined as “the study of lexis, understood as the stock of words in a given language”. McArthur (1992) stated that lexicology as a branch of linguistics also deals with the study of nature, meaning, history and use of words and word elements, as well as the critical description of lexicography. In other words, lexicology often requires looking into elements of the language system such as morphology, semantics and etymology. We think that the inclusion of these components in the study of lexis makes lexicology all the more important not just in the context of language study, but also in larger societal contexts where language use is particularly pertinent.

Firstly, the study of lexis inadvertently allows for a deeper and more comprehensive understanding of the entire language system. Lexicology allows us to gain knowledge on not just word formations, but also language components on a more macro level, such as conventional semantic and structural patterns that we often adhere to. This belief stems from the fact that lexical items are building blocks of coherent, meaningful phrases and sentences in a language. As such, lexicology could enable us to gauge conventional semantic and structural patterns that a typical language user would encounter or produce. For instance, in studying morphology, we are able to note the pattern of words containing prefixes like “anti-”, “un-”, “in-” and “dis-” (i.e. undemocratic, inconsolable, disloyal) assert negation or rejection of a particular entity or quality, if not necessarily negative in meaning or connotation. The presence of the suffix “-ly” would typically tell the reader that the word is an adverb, and would exist in a sentence, typically behind a verb, as an adjunct or a complementation. These examples illustrate the conventions that exist in the language that could easily be detected through the study of lexis, which ultimately enables speakers to use the language more efficiently.

Language evolves over time and does not operate in a vacuum. In other words, language contains not merely a stock of words we commonly understand as lexis or vocabulary, but also the rich history and culture that have helped shape the language into what it is today. The study of lexis as a result becomes important, as it also reflects the background of the groups of people using the language. This encompasses both groups from speakers throughout history as well as in modern times. For instance, the Norman Conquest resulted in the influx of French words into the English vocabulary in the 13th century, particularly words used in the law courts. As such, we would be able to infer that the speakers from that era who were actively using words like “jury”, “defendant”, “culprit” and “parole” were likely to be people of the upper class who were accustomed to their law courts and judiciary proceedings. In contemporary times, we could also associate the type of lexicon used with certain societal groups. By no means making sweeping generalisations, we may likely find that nominalisation or words with a higher degree of technicality and formality exist at a higher frequency in the lexicon of speakers who are in the upper classes and more educated compared to the rest. Societal members of the middle to lower classes on the other hand may use more simple and direct verb phrases that are easily understood in their everyday use of language. Language and culture are intrinsically bound together, and we believe lexicology allows us to observe how cultural and socioeconomic backgrounds of linguistic groups in society, past and present.

Finally, lexicology is important in that it makes language users like us more aware of our choice of words and choose our words more carefully and appropriately. This appropriateness largely concerns the use of suitable language in certain situations and contexts, or when dealing with particular groups of people during communication. Situational or contextual appropriateness refers to whether or not the words used adhere to the setting in terms of formality or technicality. The lexicon used in writing a scientific journal article would differ from that in writing a letter



to a close friend in that one would use more formal and technical words in documenting findings and presenting information to the targeted audience. Additionally, in addressing particular societal groups, the choice of lexical items used would also vary considerably. Euphemisms or words that are less crude would be used in favour of direct terminologies with vulnerable groups of people to ensure pleasantness and political correctness. For instance, phrases like “visually impaired”, “senior citizens” and “academically inferior” would be used in place of “blind”, “old people” and “stupid”, respectively, to avoid unrest. In studying lexis, we are enlightened on how lexical items can have different degrees of formality, technicality and appropriateness. This is especially paramount as it ensures that we as users of language be more mindful of how our words can cause tangible impact in society, and make an effort to speak or write as appropriate as possible at all times.

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## KLASSIK NEMIS ADABIYOTI: TOMAS MANN HAYOTI

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**Annotatsiya:** Ushbu tezisda nemis adabiyotining vakillaridan biri Tomas Mann hayotini keng miqyosida ko'rib o'tamiz

**Kalit so'zlar:** Tanqidiy realizm, Lyubek, Yefallene, Bir oila inqirozi.....

T. Mann XX asr tanqidiy realizm hayotining yirik namoyandalaridandir. Uning boy g'oyaviy - falsafiy mazmun kasb etuvchi ijodi hozirgi nemis adabiyotida alohida o'rin egallaydi. T. Mann ham akasi Haynrix mansub bo'lgan Lyubek muhitining farzandi. Ikki buyuk realistlarning hayotiy va ijodiy taqdirlarida qator o'xshashliklar bilan bir qatorda, farqlar ham kam emas. Burjua sivilisatsiyasiga tanqidiy munosabatga ular turli yo'llar bilan keldilar. T. Mannning yo'li X. Mannga nisbatan murakkabroq va ziddiyatliroq. Adibning bolalik va o'smirlik yillari lyubekda kechdi. 1891 yilda otasi olamdan o'tgach, ularning savdo firmasi tugatiladi va oila Myunxenga ko'chib o'tadi. Bu yerda Tomas sug'urta kompaniyasi xizmatiga kiradi. Hali Lyubekdaligidayoq she'rlar mashq qila boshlagan Tomas Myunxenda novellalar va hikoyalar yoza boshlaydi. 1894 – yilda T. Mann o'zining ilk hikoyasi “Yefallene” ni chop ettiradi. O'z adabiy iqtidoriga ishona boshlagan boshlovchi adib sug'urta kompaniyasidagi ishini tark etadi va o'zini jurnalistik faoliyatga bag'ishlaydi. 1898 – yili uning novellalar majmuasi “Kichik janob Fridemann” (Der kleine Mann Friedemann) chop etiladi. Ilk asarlaridayoq o'zi yashayotgan dunyoning kemtiklari, tartibsizliklari haqidagi ogoh etuvchi fikrlari yangray boshlaganini ochiq ko'rish mumkin. Keyinchalik ijodkor bu fikrlarini chuqurlashtirib boradi, yosh yozuvchini psixologik muammolar, bemor qalb mavzusi borgan sari ko'proq band eta boshlaydi. T. Mannning nemis adabiyotidagi mavqeini belgilashda, unda faxriy o'rin egallashda „Buddenbrokklar“ asarining „ Buddenbrocks. Verfall einer Familie, 1901“ ahamiyati beqiyosdir. Asarda Buddenbrokklar oilasi to'rt avlodining tarixi kuzatilib, avtor mazkur oilaning gullash davridan to tanazzul va aynishigacha bo'lgan yo'lini tasvirlaydi. T. Mann bu asarni bejiz „Bir oila inqirozi“ deb nomlamagan. Oilaning birinchi avlodiga mansub katta Yoxann Buddenbrok yirik don savdogari. U burjuaziya jamiyatining gullagan davrida yashagan va o'zi bu jamiyatning ma'naviy va jismoniy timsoli sifatida namoyon bo'ladi. Asarda u g'ayratli, hayotga o'ch, omadli savdogar tarzida ta'riflanadi. Uning davrida u boshqargan firma boyib kengaya boradi. Unga XVIII asr ma'rifatparvarlari singari hurfikrlilik xos. Katta Buddenbrok munofiklik, irim- sirimlar dushmani, uning gapirish usulida biroz xalqona dag'allik bor. Ikinchi avlod uning o'gli, elchi – kichik Yoxann obrazida o'z ifodasini topgan. U otasining ish zuritish usulini zaxshi egallagan. Ota - meros firma uning qolida rivojlanishda davom etadi. U xushzor, ishbilarmon ammo boshqa odam. Kichik Yoxann otasining hurfikrlilik, g'oyalaridan voz kechgan, dindor, ehtiyotkor, ilmi va muomalali, o'zgalarga nisbatan shirinsuxan. Uning fe'l – atvori boshqa davrda – reaksiya davrida shakllangan. Shu bois unda otasining g'ayrati va dag'alligi yo'q. Xotini ham xudojo'ylar ta'sirida eriga mutanosib. Ikkinchi avlodda ko'rina boshlagan inqiroz belgilari uchinchi avlodda to'la-to'kis namoyon bo'la boshlaydi. Bu chizgilar kichik Yoxanning farzandlari Tomas va Xristianda va ularning opa-singillari Tani va Klaralar siymolarida va harakatlarida o'z ifodasini topgan. Tomas – qobiliyatli va dono ishbilarmon, dastlabki paytlarda u muvaffaqiyat qozonadi, erkin shahar senatiga deputat qilib saylanadi. Keyinchalik muvaffaqiyat omadsizlik bilan sekin-asta o'rin almasha boshlaydi. Uning firmasi sinish chegarasiga kelib qoladi. U brogan sari charchoqni his qila boshlaydi, darmoni qurib faqatgina iroda kuchi evazigagina o'zini ish yuritishga majbur etadi.

O'z mavjudligining ma'nisizligini his etish uni tobora band eta boshlaydi. Tomas ajib tarzda, tartibli kishiga xos bo'lmagan holda o'lim topadi. U ko'chada loyga yiqilib o'ladi.

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## G‘AFUR G‘ULOMNING “SHUM BOLA” QISSASIDA UCHRAGAN MAQOL, IBORA, HIKMATLI SO‘ZLAR HAMDA ULAR TARKIBIDAGI YASAMA SO‘ZLAR HAQIDA BA’ZI MULOHAZALAR

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**Annotatsiya:** Ushbu maqolada xalq og‘zaki ijodidagi maqollarning yozma adabiyotga kirib kelishi, yozuvchi va shoir G‘afur G‘ulom o‘zining “Shum bola” qissasida o‘zbek xalq maqollaridan bir necha o‘rinlarda foydalanganligi haqida fikr yuritilgan.

**Kalit so‘zlar:** maqol, “Otalar so‘zi”, iboralar, hikmatli so‘zlar, affiksatsiya usulida yasalgan so‘zlar, kompozitsiya usulida yasalgan so‘zlar

O‘zbek xalqining boy adabiy merosi, bitmas-tuganmas xalq og‘zaki ijodi borligi, uning bilimdon, zukko va dono ekanligidan dalolat beradi. Xalqning o‘zi yaratgan qo‘shiqlari, laparlari, maqol-u, matallari, hikmatli so‘zlari uning tafakkurida yaratilib, sayqallanib mana necha asrlar davomida yashab o‘z ma’no mazmunini yo‘qotmasdan kelyapti.

Xalq og‘zaki ijodining go‘zal namunalaridan biri bu maqollardir. *Xalqning dono purhikmat ifodalari, uning hayotiy tajribalari asosida yuzaga kelgan dono fikrlarni ixcham shaklda ifodalovchi asar maqol deyiladi.* Maqol arabcha “so‘z” degan ma‘noni anglatadi. O‘zbek adabiyotida maqolning “Otalar so‘zi” degan ma‘nosi ham bor. Maqolning o‘ziga xos xususiyati bu fikrning aniqligi, xulosaning tugalligi, ifodaning lo‘ndaligidir. Maqol ikki xil shaklda bo‘ladi.

1. She‘riy shaklda: Tilingni avayla, omondir boshing,

So‘zingni avayla, uzayar yoshing.

2. Nasriy shaklda : Til dil kaliti.

Odobli bola elga manzur.

Maqollarning mavzu ko‘lami keng. Masalan, ota-ona, vatan, mehnat, mardlik, sadoqat va vafo, to‘g‘riso‘zlik, bilim, aql, bola odobi, yaxshilik va yomonlik, hayvonlar, tabiat va hokazolar haqidadir.

Xalq og‘zaki ijodidagi maqollarning yozma adabiyotga kirib kelishi Mahmud Koshg‘ariyning “Devoni lug‘atit turk” asari bilan bog‘liqdir. Mahmud Koshg‘ariy o‘zining asarida bir nechta maqollardan misollar keltirgan. Masalan, “Erik erni yag‘lig‘, ermagu bashi qanlig‘” (Tirishqoqning labi yog‘lig‘, erinchoq, dangasaning boshi qonlik), “Emgak bekorga ketmaydi” (Mehnat bekorga ketmaydi)

Badiiy asarda maqollardan foydalanish adabiyotimizning ko‘pgina ijodkorlari tomonidan go‘zal tarzda qo‘llanilib kelinadi. Yozuvchi va shoir G‘afur G‘ulom o‘zining “Shum bola” qissasida o‘zbek xalq maqollaridan bir necha o‘rinlarda foydalangan. Maqollar qissaning badiiy jihatdan betakror bo‘lishida bevosita o‘z ta‘sirini ko‘rsatgan. Qissada quyidagi maqollar keltirilgan.

### **Maqollar:**

*Oziqlik* ot horimas.

*Semizlikni* qo‘y ko‘tarar.

O‘g‘ri qarisa so‘fi, g‘ar qarisa *parixon* bo‘ladi.

*Yopiq qozon yopiqligicha* qoldi.

Tuya ko‘rdingmi-yo‘q.

Bo‘sh qorin tik turmas.

*Maslahatli* to‘n tor kelmas.

Yangi yorni ko‘rganda eskisidan kechmoq kerak.

*Sherikli* oshni it ichmas.

Bir kaptan bersa to‘yg‘uzadi, Bir mushtdan ursa o‘ldiradi.

Mard maydonda.

O‘zingni ehtiyot tut, qo‘shningni o‘g‘ri tutma.

Yetim qo‘zi asasang og‘zi burning moy etar,

Yetim o‘g‘lon asasang og‘zi burning qon etar.

Qissada maqollardan tashqari iboralar va hikmatli so‘zlar ham qo‘llanilgan .



### **Iboralar:**

Pul- dardi kabob.

Egasi yo‘q mol afandiniki.

Qora *po‘stakdan* burga qidirish qiyin.

Ashulaga non-osh beradi.

Jon og‘ritgani *jondor* qidirar.

Zirapchani nina bilan olganday.

Qornilaring to‘q - qayg‘ularing yo‘q .

Qulog‘i ostida qolgan (o‘lgan ma‘nosida).

Qush uchsa qanoti, odam yursa qanoti kuyadi.

Qo‘ling yengil ekan.

O‘zbek mumtoz adabiyotining yirik vakillaridan Sa‘diy Sheroziy va Alisher Navoiy hikmatlaridan ham namuna keltirilgan.

### **Hikmatli so‘zlar:**

1. Sa‘diy aytibdur: “Bir mamlakatda g‘arib bo‘lsang, *hurmatizlansang*, safarni *ixtiyor qil*”.

2. Navoiy aytibdur: “Ul kishidurkim, u dunyoni *tark qiladi*, dunyo uni *tark qilmasdan*”.

Yuqoridagi maqollar qissaning bosh qahramoni Qoravoy, uning do‘sti Omon va asarning boshqa qahramonlari tilidan qo‘llanilgan. Bugungi kunda ushbu maqol, ibora va hikmatli so‘zlarning shakllari o‘zgargan bo‘lsa-da, ma‘no va mazmuni o‘zgarmay xalq orasida ishlatilib kelinadi.

Umuman olganda, badiiy adabiyotda yaratilgan biror bir asar yo‘qki, maqollar, iboralar, hikmatli so‘zlar ishlatilmagan bo‘lsa. Asarning go‘zalligini, ta‘sirchanligi va albatta badiiy jihatdan mukammalligini ham aynan shular ta‘minlaydi. Yozuvchining aytayotgan fikrini lo‘nda qilib o‘quvchiga yetkazishida maqol, ibora va hikmatli so‘zlarning ahamiyati beqiyosdir.

Shuning uchun ham badiiy adabiyot namunalarida ushbu janrlar keng ko‘lamda qo‘llanilib kelinmoqda.

Endi biz atoqli shoir va yozuvchimiz G‘afur G‘ulomning “Shum bola” qissasida ishlatilgan, yuqorida qayd etilgan maqol, ibora va hikmatli so‘zlarda ishlatilgan yasama so‘zlar xususida to‘xtalamiz.

Yuqorida keltirilgan maqol, ibora va hikmatli so‘zlardagi yasama so‘zlar, asosan, affiksatsiya (so‘zga so‘z yasovchi qo‘shimcha qo‘shish) usulida va oz miqdorda kompozitsiya (so‘zga so‘z qo‘shish) usulida yasalgan.

### **Affiksatsiya usulida yasalgan so‘zlar:**

- oziqlik – oziq+lik (otdan sifat yasalgan);
- semizlik – semiz+lik (sifatdan ot yasalgan);
- parixon – pari+xon (otdan ot yasalgan);
- yopiq – yop+iq (fe‘ldan sifat yasalgan);
- yopiqligicha – yop+iq+ligicha (fe‘ldan sifat, sifatdan ravish yasalgan);
- maslahatli – maslahat+li (otdan sifat yasalgan);
- sherikli – sherik+li (otdan sifat yasalgan);
- po‘stak – po‘st+ak (otdan ot yasalgan);
- jondor – jon+dor (otdan sifat yasalgan);
- hurmatizlan – hurmat+siz+lan (otdan sifat, sifatdan fe‘l yasalgan).

### **Kompozitsiya usulida yasalgan so‘zlar:**

- ixtiyor qil – qo‘shma fe‘l (ot+fe‘ldan yasalgan);
- tark qiladi – qo‘shma fe‘l (ot+fe‘ldan yasalgan);
- tark qilmasdan – qo‘shma fe‘l (ot+fe‘ldan yasalgan).

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**Annotatsiya:** Ushbu maqolada o'zbek tili o'qitishning umumdidaktik prinsiplari ahamiyati, bolalarning shakllanishida bu prinsiplarning ahamiyati haqida mulohazalar yuritiladi.

O'quvchilarga hozirgi o'zbek tilshunosligida qat'iy hal etilgan, ilmiy tomondan tasdiqlangan to'g'ri ma'lumotlar beriladi. O'qituvchi til hodisalarini o'zaro aloqa va taraqqiyot nuqtai nazaridan izohlaydi. O'qitishning ilmiylik prinsipi o'qituvchining hamisha ziyrak bo'lishini, fan yangiliklaridan xabardor bo'lib turishini talab qiladi. U butun fikrini ilmga asoslanib bayon etishi kerak. O'zbek tili o'qitishda sistemalilik va izchillik prinsipi ham alohida o'rin tutadi. Ona tili fanini, uning bo'limlarini bir tartibda o'rganish o'quvchilarning bilim olish va mantiqiy fikrlash faoliyatini yaxshilashdan tashqari, o'zlashtirish jarayonini ham yengillashtiradi. Shuning uchun dastur, darslik qo'llanma tuzishda ham shu prinsipga qat'iy amal qilinadi. Maktabda ona tili o'qitish fonetika, grafika, leksika, so'z yasash, morfologiya, sintaksis va punktuasiyani o'zida birlashtirgan ekan, bu sistemalilik va izchillik prinsipiga to'la mos tushadi. O'quvchilarga fonetika va grafika haqida ma'lumot bermasdan leksika haqida bilim berib bo'lmaydi. Tilning leksik boyligi bilan tanishish so'z yasash, so'z qurilishi, so'z turkumlari haqida asosli bilim berishga imkon yaratadi. Shuning uchun leksika bo'limi morfologiyadan oldin o'rganiladi. Morfologiyada o'quvchilar har bir so'z turkumini o'rganish davomida so'z yasash usullari bilan kengrok tanishib boradilar.

2. Odatda, har bir sinf o'quvchilari yosh jihatdan bir xil bo'lsalar ham, bilim va malakalarni o'zlashtirish, qabul qilish, qiziqish, mustaqil ishlash va qobiliyat kabilar nuqtai nazaridan ma'lum darajada farqlanadilar. Bir o'quvchi juda oson o'zlashtirgan materialni o'zlashtirishda qiynalsa umidsizlana boshlaydi, o'quvchida fanga qiziqish susaya boradi. Mavzuning hammaga tushunarlibo'lishiga erishish o'qituvchiga muayyan pedagogik mas'uliyat yuklaydi. Shuning uchun o'qituvchi har bir darsda o'quvchilar yoshini, sinfning tayyorgarligini, materialning xarakterini hisobga oladi, shunga ko'ra dars o'tish vositasini tanlaydi. O'qitishning bu prinsipiga ko'ra, hatto ilmiy va tarixiy nuqtai nazardan to'g'ri bo'lgan ayrim dalillarni 5-sinf o'quvchisi uchun taqdim etish didaktik tomondan o'zini oqlamaydi.

3. Til inson faoliyatining barcha sohasi bilan bog'liqdir. Til bo'lmasa, jamiyat ham bo'lmaydi, har qanday ishlab chiqarish to'xtaydi. Bu ma'noda tilning xizmati cheksizdir. Maktab jamiyatning kelgusi a'zolarini tarbiyalab yetishtiradi. Maktabni tamomlagan o'quvchi ijtimoiy hayotdan o'rin oladi. Bunda unga, ayniqsa, ona tilidan bilganlari, to'g'ri yozish va o'qish malakalari, mazmunli va chiroyli so'zlash san'ati, ish qog'ozlari bilan muomala qila olish o'quvchiga qo'l keladi. Shuning uchun ona tili darslarida nazariya va amaliyotni o'zaro bog'lash juda muhimdir. Ona tili darslarini hayotga bog'lash prinsipi quyidagilarni taqozo etadi: a) grammatik qoidalar uchun jonli nutq va badiiy adabiyot namunalari misol keltirish. Hayotiy va chiroyli jumlar o'quvchilarga chuqur singib boradi, ularning bilimlarini ongli o'zlashtirishlariga yordam beradi. Misollarning tarbiyaviy ahamiyati kuchli bo'lsa, ona tili darslarining saviyasi yana ortadi; b) o'tilgan qoidalarni mustahkamlashda faktik materiallarga boy, o'quvchilarning mustaqil fikrlashini hamda ijodiy qobiliyatini o'stirishga yordam beradigan mashqlardan foydalaniladi; v) o'quvchilar amaliy ish



davomida nazariy bilimlarini og'zaki va yozma nutqlariga tadbiiq etish malakasini egallaydilar. Turli topshiriq va mashqlarni erkin bajaradilar; g) og'zaki va yozma nutqni o'stirish mashg'ulotlari o'quvchilarning amaliy tayyorligiga bog'lab olib boriladi.

4. O'quvchilar bilimining mustahkamligi prinsipi Ona tilidan olingan bilim va malakalar amaliy faoliyatda yordam bersa, o'quvchilar bilimining yanada boyishi, kengayishi va chuqurlashishi uchun asos bo'lsagina bu bilim mustahkam hisoblanadi. Bilimlarni mustahkam o'zlashtirish quyidagi shart-sharoitlar bilan bog'liq: a) yangi o'rganilayotgan mavzuni yaxshi tushunib olish va aniq tasavvur qilish; b) o'quvchilarda o'tilgan mavzu bilan yangi mavzuni bog'lay olish malakasini hosil qilish; v) o'quvchilarda o'rganilgan mavzu yoki bo'limlar bo'yicha sinfda, uyda bajargan mustaqil ishlarining sifati; g) takrorlash sistemasi. d) mashg'ulotlarni bog'liqlik prinsipi asosida olib borish. Bu prinsipga binoan, o'qituvchi o'quvchilarni o'rganiladigan mavzuni o'zlashtirishga oldindan tayyorlashi mumkin.

5. Ona tili o'qitishda izchillik 5-9 sinf ona tili mashg'ulotlarini boshlang'ich sinflarda o'rganilgan materiallarni hisobga olgan holda o'tkazish ona tili o'qitishning muvaffaqiyatini ta'min etuvchi asosiy shartlardan biridir. 1-3 sinf dasturlarini yaxshi bilgan o'qituvchigina ta'lim jarayonini yengildan qiyinga, soddadan murakkabga, yaqindan uzoqqa prinsipi asosida tashkil etishi mumkin. Bu narsa yangi darsni oldingi dars asosida o'tkazish uchun imkon beradi. O'quvchilarning boshlang'ich sinflarda olgan bilim va malakalarini hisobga olmay turib, 5-6-sinflarda ona tili o'qitishni to'g'ri uyushtirish mumkin emas. 1-4 sinflarda o'rganilgan tushuncha va malakalarni e'tiborga olib, o'qituvchi 5-sinfda ona tili o'qitish usullaridan eng muvofiq'ini amalda tadbiiq etadi. 5- sinfdagi dastlabki mashg'ulotlar xarakteri, dars o'tish metodlari va usullari, misol va mashqlar, o'qituvchi nutqi va boshqalar boshlang'ich sinflarda olib borilgan ish shakllarining davomi bo'lishi kerak. 5-8 sinflardan boshlab o'qituvchining ish shakllari murakkablashib boradi.

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## THE METHOD OF LEARNING ENGLISH LANGUAGE WITH SMARTPHONES

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*“Anything can change, because the smartphone  
revolution is still in the early stages.”  
Tim Cook*

**Abstract:** This article introduces the definition of the world of smartphones and the reason behind their spreading around the globe. Moreover, this article discusses several ways that learners and teachers may implement smartphones into English language learning process. This paper mentions methods of interactive activities, learning with the help of recording and taking pictures and the method of notifications.

**Key words:** technology, smartphones, method, student, learner, task, camera, voice recorder, vocabulary, SMS.

beginning of the XXI century is considered to be the starting point of technology development with implementation of various types of devices, such as smartphones, laptops, tablets and personal computers. All of the mentioned devices work as tools to make humans' work simpler and to make life more comfortable than it was before. Living in a digital world and communicating with people mostly on the Web, the question among teachers and methodologists naturally arises: "What should we do with education?" Definitely, the world is changing so fast and educational approaches are meant to be changed by time. First of all, let's define the term smartphone. Smartphone is a mobile phone that performs most of the functions of a personal computer. These general functions are interface, internet access and an operating system which enables a user of this smartphone to download applications and games. That's why learning English language with the help of mobile devices (in our case, smartphones) is very beneficial. Potentially, the positive impact of smartphones on English language learning was researched by a number of scientists and was proven to be true. To start with, the first benefit of smartphones in learning is that it is accessible everywhere and at any time, which makes the educational process less difficult. Another benefit that has to be considered is the way mobile devices make the process of exploring a language more enjoyable with interactive games and, most importantly, visuals that smartphones can offer. Therefore, there are several methods that can be used in a classroom with students. Almost all learners nowadays have a working and of a new model smartphone with access to the Internet. In addition, most learning centres have Wi-Fi access in the area of theirs. The first method that can be applied by a teacher during English language class is the integration of tasks performed in every student's smartphone and accessed instantly there. For instance, there is a task named "spot the difference". It is conducted by the following steps. To start with, the teacher sends students several pictures via social media or by email, by one picture to each group divided by a teacher himself/herself. Every group has to describe the picture to each other and they should guess the difference between pictures in a group chat or Google Classroom. By the help of this task, the learners can develop listening and speaking skills, build communicative and group work skills. At the same time, digital devices like smartphones are being actively used during lessons. Another method that is as effective as the first one is considered to be learning English language with the help of a smartphone's recorder and a camera. A sound recorder is an application used to record one's voice for future purposes of repeating and remembering it. For example, learners may record their voices and share the recording with other group mates or friends to have peer feedback and objective opinion on student's capabilities. Recording and listening to the learner's voice is considered to be a perfect tool for building a proper pronunciation. Another useful side of sound recorder is that it can provide facilities to integrate the recordings into language projects that are, again, may be completed with the help of smartphones. Whereas a smartphone's camera may work as a thing to provide learners' grammar development. As an example of this task we can provide the task that is given to students by most teachers around the world. The task consists of steps where the student should take pictures of words and sentences written in an English language in a span of a



week and submit all these pictures during the class. In this task, the smartphone acts as a language learning tool as well as the proof of finished work by the students. The third method that this article is going to open up about is named the method of enlarging English vocabulary with the help of smartphones. As a result of a study conducted by Kennedy and Levy(2008), students who took part in a research showed better results at the range of vocabulary than those who did not participate in the study. The research was based on the following things. The teachers provided students with the SMS texts that contained 10 new English words every day until the research was finished. Even if students did not really show interest in the texts and new words at first, they did remember the words naturally by seeing those SMS texts every day. Smartphones worked as notifications and alarms for students' brains to understand that an English language is a part of their lives. According to West (2012) technologies of mobile learning have the potential to transform the educational field in favor of learners as the ability of students to have access on the internet using their smartphones, tablets or laptops create great learning opportunities for them in different respects. The beginning of the change, however, starts with the learner himself/ herself. What about teachers, it is important for them to identify main principles of mixing the educational side of learning with enjoyable side that can be reached with the help of smartphones. The digital world may have its own weak spots, but still it is a huge step in humanity and the crucial tool in a modern educational process. How fast its importance will be understood depends solely on teachers and students who take the path of English language learning process.

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## СРЕДСТВА ВЕРБАЛЬНОЙ МАНИФЕСТАЦИИ ЭМОЦИЙ В ЛИРИКЕ И. А. БУНИНА

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**Аннотация:** статья посвящена проблеме языкового означивания эмоций в поэтической речи И.А. Бунина. Слово, объективируя в языке результаты когнитивноаффективной деятельности автора, выступает выразителем «живого» знания и «значащих переживаний» субъекта речи, что обеспечивает доступ к информационной, смысловой и эмоционально-образной базе художника слова.

**Ключевые слова:** художественная модель мира, поэтический текст.

И.А. Бунин использует в своей поэтической речи различные средства актуализации эмоционально-оценочных сем. В его лирике широко представлены:

а) лексемы, несущие эмоционально-оценочные архисемы (*радость, восторг, наслаждение, утешение, печаль, тоска, уныние, отчаяние* и др.). Наиболее частотные номинации в лирике И.А. Бунина – *любовь, радость, счастье, тоска*. Однако основной эмоциональный тон его поэзии создаётся не отдельными наименованиями, а семантическими объединениями слов, маркирующих эмоции: «печаль»/ «страдание»; «радость»/ «грусть»/ «тоска»; «удовольствие»/ «утешение». Таким образом, поэзия И.А. Бунина сочетает в себе любование, наслаждение с грустью и печалью: *Сухие листья, запах пряный, / Атласный блеск березняка... // О миг счастливый, миг обманной, / Стократ блаженная тоска* («Раскрылось небо голубое», 1901); *Мы в призраки не верим; но и нас / Томит любовь, томит тоска разлуки... // Я им внимал, я слышал их не раз, / Те грустные и сладостные звуки!* («Призраки», 1905); *Этой краткой жизни вечным измененьем / Буду неустанно утешаться я...* («Этой краткой жизни вечным измененьем...», 1917). Заметим, что одним из знаков авторства [1] в лирике И.А. Бунина является повтор или сочетание лексем, актуализирующих эмоциональное состояние персонажа и вовлекающих в орбиту этого состояния читателя: *Так больно было мне остаться без ответа!!! Но всё-таки я рад, что ясного рассвета, / Что жизнь твою не буду омрачать* («Без слов мы навсегда простились с тобою...», 1894); *О радость радостей! Нет, знаю, / Нет, верю, господи, что ты /*

*Вернёшь к потерянному раю / Мои томленья и мечты!* («О радость красок!», 1917);

б) лексемы с оценочным значением (*аромат, грозный, хмурый, жестокий, милый, чудесный, благоухать* и др.): *В росе их крылья, в росе бурьяны, / Благоухают поля со сна* («Дымится поле...», 1901); *Лепился городок, сырой, забытый всеми, / И человек скорбел под сводом хмурых туч* («Мулы», 1916);

в) лексемы, содержащие эмоционально-оценочные потенциальные семы (*солнечный, утренний, загадочный, пустыня, холод, ветер, могильно* и др.): *И взгляд её, загадочный и зыбкий, / Мерцает всё бесстрастней и мертвей...* («Богиня», 1916); *В холодной прихожей темно, / И сумерки, с ночью мешаясь, / Могильно синеют в окно* («Мы сели у печки...», 1917). Эмотивное поле текста раскрывает себя в окказиональных составных прилагательных с цветовой семантикой (*свет серебристоголубой, сирень с отливом млечно-золотым, восторг радостно-безумный*);

г) поэтические символы, создающие эмотивный фон и выполняющие текстообразующие функции. Символ, будучи категорией эстетической, в то же время предстаёт как признак когнитивного плана, отражающий специфику авторской категоризации действительности. Г. Д. Гачев писал: «Лирика взволнованна, её образ и произведение – всегда символ; слово выхватывает из потока бытия одно мгновенное переживание (мысль) и должно через него дать законченное высказывание *обо всем* (выделено автором. – О.Ч.) бытия ...» [2, с. 130]. Лексемы *свет, звезда, ночь, море, закат* и др. неразвёрнуто актуализируют эмотивные доминанты бунинских текстов – ‘грусть’, ‘тоска’, ‘радость’, что отражает индивидуальное эмоциональное восприятие мира художником слова: *Пылай, играй стоцветной силою, / Неугасимая звезда, / Над дальнею моей могилою, / Забытой богом навсегда!* («Сириус», 1922);

д) И.А. Бунин часто использует в поэтических текстах лексемы, семемы которых содержат



коннотативные семы, характеризующиеся национальной спецификой и репрезентирующие национальные концепты. Для русского человека лексемы *степь*, *поле*, *колокольчик* ассоциируются с необозримым пространством, свободой, дорогой, жизнью, встречей или, наоборот, разлукой: *Впереди опять свобода, / Степь, простор и небеса* («Цыганка», 1889); *Колокольчик, плачущий счастливо, / Что на свете всё авось да случай* («Едем бором, чёрными лесами», 1916);

е) флоризмы в бунинской поэтической модели мира также служат экспликации эмоционального состояния персонажа. Так, например, флоризмы *мирт*, *ковыль*, *тополь*, *кипарис*, *дурман* означивают мотив смерти и эмоциональную доминанту «тоска»: *Как чернец, над белым саркофагом / В синем небе замер кипарис* («Гробница

Сафии», 1906); *Жду нового венка – и помню, что сплетён / Из мирта тёмного он будет* («Два венка», 1952); *И тополь тянется в открытое окно / И ладаном благоухает* («Под вечер», 1905). Переосмысление семантики слова опирается на устно-поэтические традиции, на наличие «области семантического пересечения» номинаций, на ассоциации говорящего;

ж) означиванию эмоциональной сферы лирического героя служат у И.А. Бунина экспрессивные синтаксические конструкции.

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## ПРИНЦИПЫ И МЕТОДЫ И ПРИЁМА АНАЛИЗА УРОКА РУССКОГО ЯЗЫКА

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**Annotatsiya:** Ushbu maqolada O'zbek va rus tillarining fonetikasiga qiyosiy tavsifi keltirilgan umumiy o'rtta ta'lim maktablarida rus tili fanini o'qitishda ushbu maqolani qo'llash natijasida, o'quvchilarning rus tili faniga bo'lgan qiziqishlarini rivojlanishi, malakasi shakllanishi, bilimga ishtiyoq uyg'otishida juda muhim ro'l o'ynaydi.

Ответить на этот вопрос не так-то просто, хотя бы потому, что существует множество видов анализа и у каждого - своя цель. В науке различают событийный, содержательный, понятийный и феноменологический, элементарный, причинный, логический, структурно-функциональный и т.д. виды анализа. Вполне естественно, что учителя интересует совершенно конкретный анализ, который поставял бы основания для внесения каких-либо улучшений в проведение урока. Так или иначе, любой анализ привносит научную составляющую в деятельность учителя, поскольку является основным методом познания чего-либо. Анализ - логический прием познания, представляющий собою мысленное разложение предмета (явления, процесса) на части, элементы или признаки, их сопоставление и последовательное изучение с целью выявления существенных, т.е. необходимых и определенных качеств и свойств. Психолого-педагогической теорией разработаны многочисленные схемы анализа урока, построенные на разных основаниях. Современный урок - это далеко не однообразная и единая структурно-содержательная схема. Поэтому каждый конкретный учитель, руководитель определяет для себя те формы, которые для него наиболее приемлемы, соответствуют той парадигме, в которой он осуществляет свою деятельность. Но именно в связи с этим наступает период сомнений и смятений: главная гуманистическая ценность - возможность выбирать - оборачивается необходимостью размышлять, к чему наши учителя не предрасположены. У них нет времени и нет желания выбирать, поскольку основания для выбора - это уже методология, которая в педагогической подготовке учителя занимает крайне незначительное место. Тем не менее, у методологически грамотного учителя такая возможность присутствует в виде предвзятости педагогического сознания, которая «настраивает» мышление и «подсказывает» экономный, быстрый и точный выбор. Для такого выбора схемы анализа урока достаточно знать современные критерии качества образованности учащихся, владеть умениями смыслопоисковой деятельности по определению и преодолению кризисных узлов в обучении и воспитании, перестройки имеющихся знаний, конструирования культурных и гуманных смыслов педагогической деятельности, владеть умениями отбора и перестройки содержания изучаемых знаний, моделирования и конструирования условий и средств, поддерживающих и развивающих личностные структуры сознания учащихся, как основу их личностной самоорганизации. Но это - особая тема, речь о которой может вестись с учителями, самостоятельно выбравшими личностно ориентированную парадигму образования. Этому посвящен и особый раздел нашего пособия. Для тех, кто только начинает задумываться над несоответствием качества своей работы новым требованиям образования, мы предлагаем всё многообразие известных и не очень известных схем анализа урока. Рассматривая их через призму новых целей, принципов, средств образования, учителя рано или поздно придут к необходимости использовать их несколько иначе, в контексте происходящих перемен. Многие педагоги делают это и без научных подсказок, теряя свое бесценное время и силы, проходя мучительным путем проб и ошибок. Но - не будем торопиться. Для начала продолжим отвечать на вопрос, вынесенный в заголовок. Большинство учителей сходится на том, что анализ урока необходим для повышения



качества обучения. Однако, под основными механизмами, помогающими достичь все более высокие результаты в учебе, понимаются контроль и руководство процессом запоминания знаний. И это - совершенно верно. Если иметь в виду, что со времен Я.А. Коменского в педагогике никаких изменений не произошло. Но за четыре столетия многие педагогические ценности переменились. Появились не только новые цели, но и новые средства образования. Самое главное - урок рассматривается сегодня не только как деятельность учителя, т.е. как форма обучения, но и как деятельность ученика, т.е. как форма учения. Как в связи с такой вынужденной добавкой должен пониматься урок? Если только как форма, в которой реализуются средства научения, то классические схемы планирования и анализа должны сохраниться в неприкосновенности. Если же в состав урока вводятся такие компоненты, как совместное проектирование, взаимодействие, диалог, партнерство и т.д. то здесь есть над чем задуматься. Так что же дает анализ урока для учителя, остающегося пока что на традиционных педагогических позициях? Анализ любого урока представляет собой комплексный подход, в котором психологический, педагогический, содержательный, методический и предметный аспекты тесно взаимосвязаны.

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## FRANSUZ TILIDA ANIQLOVCHI GAP BO'LAGI HAQIDA TUSHUNCHA

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**Annotatsiya:** ushbu maqolada, hozirgi kunda fransuz tilining o'rni va unda aniqlovchi gap bo'lagi haqida tushunchalar keltirilgan.

**Kalit so'zlar:** fransuz, til, aniqlovchi, duno, yoshlar, prepozitiv, postpozitiv

Hozirgi vaqtda dunyoda rivojlanmaydigan narsaning o'zi yo'q, chet tillar ham bundan mustasno emas albatta. Jamiyatni, uning rivojini, gullab - yashnashini, taraqqiyotini ta'minlovchi vosita bu - tildir. Ayni vaqtda xorijiy tillarni o'rganish va o'rgatishga yurtimizda katta ahamiyat berilmoqda. Bu esa yoshlarning jahon hamjamiyatida o'ziga xos o'rin egallashga intilayotganini ko'rsatadi. Xalqimizning chet el mamlakatlari bilan hamkorlikda xorijiy tillarni mukammal o'rganishga katta ahamiyat berilmoqda. Ayniqsa fransuz tilini o'rganishga bo'lgan qiziqish kundan – kunga ortib bormoqda.

Quyida fransuz tilida aniqlovchi gap bo'lagi haqida ma'lumotlar va misollar keltiramiz:

Aniqlovchi (*l'attribut*) predmetning belgisini, sifatini, miqdorini, xususiyatini, qarshiligini bildirib, ot va otlashgan so'zlar bilan ifodalangan har qanday bo'laklarga bog'lanib keladi. Fransuz tilida aniqlovchilar o'z sintaktik xususiyatlariga ko'ra bir necha turga bo'linadi va ular turlicha nomlanadi. Aniqlovchi shaxs yoki predmetning belgisini anglatuvchi gap bo'lagi hisoblanadi. Aniqlovchi predmetning belgi xususiyati va sifatini anglatib, *quel? quelle? quels? quelles? (qanday?)* so'roqlariga javob bo'ladi. Aniqlovchi gapning ikkinchi darajali bo'laklaridan biri bo'lib, u gaplarda ot va otlashgan so'zlar bilan ifodalangan gap bo'laklarini, sifat va ularning belgilarini ko'rsatadi. Aniqlovchi o'zi aniqlab kelayotgan otga ergashib, undan oldin yoki keyin kelishi mumkin. Shunga ko'ra, «prepozitiv» va «postpozitiv» kabi atamalarni aniqlovchi uchun qo'llaymiz.

Aniqlovchi ikkinchi darajali bo'laklarning alohida bir turidir. Gap strukturasi o'z tuzilishi bilan boshqa ikkinchi darajali bo'laklardan farq qiladi. Ikkinchi darajali bo'laklardan to'ldiruvchi va hol fe'lga bog'lanib kelsa aniqlovchi otga bog'lanib keladi. To'ldiruvchi va hol gapda uning mustaqil bir bo'lagi sifatida odatda kesimga tobe bo'lib kelsa, aniqlovchi birikma tarkibida uning bir elementi sifatida egaga ham, kesimga ham, holga ham va hatto to'ldiruvchiga ham tobe bo'la oladi. Bir aniqlovchi ikkinchi aniqlovchiga tobe bo'lib kelishi mumkin. Yuqorida aytib o'tilganidek, aniqlovchilar aniqlanmishga nisbatan postpozitiv yoki prepozitiv munosabatda bo'lishi mumkin. Aniqlovchilar prepozitiv holatda kelganda sifat, olmosh, son, ot, sifat-dosh so'z turkumlari bilan ifodalanadi. Masalan: *un bon film, un capable enfant*. Prepozitiv aniqlovchilar esa faqat bitta so'z yoki so'z birikmasi orqali ifodalanishi mumkin. Fransuz tilida aniqlovchilar struktur jihatdan ko'plab turlarga bo'linadi.

Postpozitiv holatda kelgan aniqlovchilar ham odatda sifat, holatni ifodalovchi so'zlar, otlarning yoki gerundiylarning predlogli guruhi, infinitiv va sifat-doshlar orqali ifodalanadi. Masalan: *un livre interessant, un parole parlé*.

Postpozitiv tarzda qo'llanilgan sifatlar esa gapda o'zlarining atributiv xususiyatlarini saqlagan holda predikativlik ottenkaga ega bo'ladi. Holat kategoriyasiga ega bo'lgan so'zlar ham gapda aniqlovchi vazifasida kelishi va postpozitiv tarzda qo'llanilishi mumkin. Olmosh va son so'z turkumiga tegishli bo'lgan so'zlar ham gapda aniqlovchi bo'lib kelishi va prepozitiv tarzda qo'llanilishi mumkin. Ular aniqlovchilarning yordamchi funksiyasini amalga oshiradi. Bu funksiya xuddi artikllarning funksiyasiga o'xshash bo'lib, u morfologik, sintaktik, semantik funksiyalarni o'z ichiga oladi.

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**"ЎЗБЕКИСТОНДА ИЛМИЙ-АМАЛИЙ ТАДҚИҚОТЛАР"  
МАВЗУСИДАГИ РЕСПУБЛИКА 26-КЎП ТАРМОҚЛИ  
ИЛМИЙ МАСОФАВИЙ ОНЛАЙН КОНФЕРЕНЦИЯ  
МАТЕРИАЛЛАРИ**

**(7-қисм)**

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