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ABOUT THE JOURNAL

Journal of Arts and Humanities is an open-access, peer-reviewed academic journal published bimonthly. The journal aims to provide a high-quality international platform for researchers, scholars, educators, and practitioners to publish original and innovative research across a wide range of disciplines within the fields of arts, humanities, social sciences, and education. The journal encourages interdisciplinary dialogue and promotes the dissemination of knowledge that contributes to academic advancement and societal development.

The primary goal of the journal is to support the global academic community by providing a reliable and accessible venue for the publication of scholarly works. By maintaining rigorous editorial standards and a transparent peer-review process, the journal ensures that all published articles meet high standards of academic quality, originality, and relevance.

The journal publishes a variety of scholarly contributions, including original research articles, review papers, theoretical studies, case analyses, and critical discussions that address contemporary issues in the humanities and social sciences. Through these contributions, the journal seeks to foster intellectual exchange, stimulate academic debate, and encourage innovative perspectives in research and scholarship.

Scope of the Journal

Journal of Arts and Humanities publishes research in all major disciplines and sub-disciplines related to arts, education, humanities, and social sciences. The journal welcomes contributions that explore theoretical foundations, practical applications, and interdisciplinary perspectives in these fields.

The scope of the journal includes, but is not limited to, the following academic areas:

Anthropology, Archaeology, Communication Studies, Criminology, Education, Aesthetics, Epistemology, Ethics, Logic, Philosophy of Language, Philosophy of Education, Linguistics, International Relations, Political Science, Geography, History, Law, Psychology, Health Studies, Economics, Trade, Cultural Studies, Religious Studies, Marriage and Family Studies, Sociology, Demography, Library and Information Science, Journalism, Media Studies, Language Studies, and related disciplines.

In addition, the journal recognizes the growing importance of interdisciplinary and emerging research areas. Therefore, it also welcomes studies in multicultural studies, gender studies, minority studies, women's studies, social work, social welfare, and other related fields that examine social development and human interaction in diverse cultural and social contexts.

Arts and Cultural Studies

A significant focus of the journal is the exploration of arts and cultural expressions across societies. The journal publishes research related to various artistic and cultural disciplines, including performing arts, visual arts, and cultural heritage studies.

Areas of interest include, but are not limited to, music, dance, theatre, opera, film studies, visual arts, painting, drawing, performing arts, acrobatics, street performance (busking), comedy, magic, juggling, marching arts, brass bands, and other creative forms of artistic expression.

The journal also encourages scholarly works that analyze artistic practices from historical, philosophical, sociological, or cultural perspectives. These studies contribute to a deeper understanding of how arts and culture shape human identity, social structures, and collective values.

Interdisciplinary Research

Journal of Arts and Humanities strongly promotes interdisciplinary research that integrates multiple fields of study to address complex social and cultural challenges. Contemporary academic research



increasingly requires collaboration across disciplines, and the journal aims to support this approach by providing a platform where diverse perspectives can be shared and evaluated.

Researchers are encouraged to submit studies that combine methodologies and theoretical frameworks from different disciplines. For example, studies that connect sociology with cultural studies, education with psychology, or political science with international relations are highly valued. Such interdisciplinary approaches help broaden academic understanding and provide comprehensive insights into human behavior, societal change, and global development.

Commitment to Academic Quality

The journal maintains a strict peer-review process to ensure the publication of high-quality scholarly research. All submitted manuscripts undergo a double-blind peer review, where experts in the relevant field evaluate the originality, methodological rigor, theoretical contribution, and academic significance of the research.

The editorial board consists of experienced scholars, researchers, and academic professionals from various institutions around the world. Their expertise ensures that the journal maintains high editorial standards and promotes scholarly integrity.

The journal is committed to ethical publishing practices and adheres to international guidelines for academic research and publication ethics. Plagiarism, data manipulation, and unethical research practices are strictly prohibited.

Global Academic Contribution

Journal of Arts and Humanities aims to contribute to the advancement of global knowledge by promoting research that addresses both local and international issues. The journal encourages submissions from scholars worldwide and seeks to create an inclusive academic environment that values diverse cultural, social, and intellectual perspectives.

By publishing research from different regions and academic traditions, the journal fosters cross-cultural understanding and encourages global academic collaboration. The journal also aims to support emerging scholars and early-career researchers by providing opportunities to share their research with an international audience.

Future Perspectives

As the academic landscape continues to evolve, Journal of Arts and Humanities remains committed to supporting innovative research that reflects contemporary developments in humanities and social sciences. The journal continuously strives to improve its editorial practices, expand its global reach, and strengthen academic partnerships with research institutions worldwide.

Through the publication of high-quality research and the promotion of scholarly dialogue, the journal seeks to contribute meaningfully to the advancement of knowledge and the development of society.



METHODS OF DEVELOPING AESTHETIC TASTE IN FINE ARTS LESSONS

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ANNOTATION

This article examines the development of students' aesthetic taste in fine arts classes from a scientific and pedagogical perspective. The essence of aesthetic taste, its role in personal and spiritual development, and the educational potential of fine arts education are analyzed.

In addition, the article provides practical methodological recommendations for developing aesthetic taste through observation, artistic analysis, creative activity, and the use of national art elements in the educational process.

Keywords: aesthetic taste, fine arts, aesthetic education

In today's globalization and information era, the formation of an individual's aesthetic culture is one of the important tasks of the education system. Aesthetic taste represents a person's ability to perceive, evaluate and consciously respond to existence based on the criteria of beauty. Especially in the younger generation, the development of aesthetic taste is of great importance in their spiritual and moral development.

The formation of aesthetic taste is an important component of the educational process. The discipline of fine arts serves to develop not only the ability to depict, but also the artistic perception of reality, the differentiation of beauty, the understanding of aesthetic values, cultural awareness and artistic thinking. In the current era, the content of the educational process requires the formation of the student's personality as a comprehensive, creative and aesthetically mature person. In this regard, it is relevant to study methods for developing aesthetic taste in fine arts lessons on a scientific basis.

In the current era, the content of the educational process places the need to ensure the comprehensive aesthetic perfection of the individual as an urgent task. The intensification of global cultural processes, the growth of interest in national and world artistic heritage, the expansion of the communicative, educational and spiritual functions of art create the need for a deep integration of aesthetic directions into education. In such conditions, the discipline of fine arts is recognized as an effective didactic tool that serves to form students' worldview, develop artistic perception, understand aesthetic values, and understand the social essence of art.

Aesthetic taste is a complex aesthetic category that refers not only to the student's ability to perceive works of art, but also to the competence to evaluate, understand, and express a personal attitude to them. The formation of aesthetic taste is directly related to psychological, pedagogical, and cultural factors, and the child's age, interest in art, family culture, socio-cultural environment, and the level of artistic experience determine the quality of this process.

The role of fine arts lessons in the development of students' aesthetic culture has long been recognized in pedagogical science. This subject develops in students the skills of perceiving artistic laws between color, form, plasticity, composition, rhythm, objects and images. Through it, students have the opportunity to perceive, evaluate, analyze beauty in nature and society, and master aesthetic values through the creative process. Therefore, the subject of fine arts is a complex educational system that forms not only practical skills, but also aesthetic views.

The relevance of the topic is determined by the increasing functional importance of art in the development of the individual in modern educational concepts. In particular, pedagogical approaches such as integrative education, the STEAM approach, competency-based education, and the promotion of creative thinking interpret the development of aesthetic taste not as an additional quality, but as a



structural component of education. In addition, the expansion of the possibilities of perceiving works of art in the digital environment introduces new methods and tools into the process of aesthetic education.

The purpose of this study is to analyze effective pedagogical methods that develop the aesthetic taste of students in fine arts classes and substantiate their functional significance in the educational process. The tasks of the research include a theoretical interpretation of the concept of aesthetic taste, identification of the aesthetic and educational potential of fine arts, study of methods and pedagogical conditions for the development of aesthetic taste, and assessment of their educational effectiveness.

Fine arts lessons are an important pedagogical tool for developing students' aesthetic thinking, artistic taste and creative abilities. During these lessons, students learn to feel and understand beauty through color, form, composition and images. Education through art is one of the most effective ways to form aesthetic taste.

The development of aesthetic taste in fine arts education is a multi-factorial pedagogical process, which is aimed at forming the student's artistic perception, aesthetic views, emotional sensitivity, figurative thinking and artistic evaluation skills. Effective organization of this process requires the use of various methods. Methods are used in harmony with the age and psychological characteristics of students, aesthetic needs, artistic experience and the content of the lesson.

First of all, the method of visual observation plays an important role in the formation of aesthetic taste. By observing natural landscapes, architectural monuments, sculptures, examples of applied arts, and fine art, students develop the ability to distinguish beauty and perceive color, form, and compositional structure. This method increases students' artistic receptivity and creates the initial foundation for aesthetic appreciation.

The second important direction is the method of emotional-aesthetic analysis, which involves interpreting the artistic idea, color harmony, rhythm of form, light and shadow, image content, and artistic solutions in works of art in an emotional context. In the process of aesthetic analysis, students understand the artistic differences between works, form aesthetic criteria, and begin to acquire artistic evaluation competencies.

The artistic-associative method also expands aesthetic thinking. Through associative thinking, students idealize images in reality and perceive them in a poetic and symbolic form. This method activates the mechanisms of fantasy, imagination, and creative thinking and encourages not only repetition, but also figurative interpretation of art.

One of the most active tools for developing aesthetic taste is the method of creative practice. Creative processes such as drawing, sketching, composing, collage, designing, and modeling help students gain artistic experience. Through practical activities, the student participates in the process of creating beauty and tests aesthetic requirements in his personal experience.

In modern conditions, methods based on digital technologies are also gaining importance. Virtual galleries, electronic museums, 3D modeling programs, multimedia presentations on the history of art expand aesthetic views. Digital platforms form the student's interpretation of color, plasticity, composition and stylistic differences in a modern context.

Also, methods of comparison and artistic evaluation are used in the development of aesthetic taste. By comparing works of art in terms of era, school, style, genre or authorship, a system of aesthetic criteria is formed in students. In the process of artistic evaluation, a personal aesthetic position, critical thinking and artistic taste are strengthened.

The complex use of these methods serves to deepen aesthetic perception in students, expand artistic thinking, increase emotional sensitivity and, most importantly, the conscious formation of



aesthetic taste. As a result, fine arts classes strengthen their position as one of the functional mechanisms for the development of aesthetic culture.

Aesthetic taste is a person's ability to perceive and evaluate works of art, natural landscapes, and beauty in everyday life. Aesthetic taste is inextricably linked with the general cultural level of a person, his aesthetic views, and his spiritual world.

From a pedagogical point of view, the development of aesthetic taste forms in students the skills of understanding beauty, expressing a conscious attitude to works of art, creative thinking, and aesthetic evaluation. This process plays an important role in the harmonious development of a person.

In fine arts lessons, it is important to use various pedagogical methods to develop aesthetic taste. These methods should be used taking into account the age and individual characteristics of students.

The method of observation and analysis is of particular importance in developing students' aesthetic perception. Through this method, students begin to understand the harmony of colors, shapes, composition and artistic solutions in works of art more deeply.

In the process of practical creative activity, students independently express their aesthetic views by drawing and creating compositions. This process serves to develop their creative thinking and artistic taste.

The use of examples of national art forms students' understanding of national aesthetic values and a sense of respect for them. The use of examples of miniature, applied decorative art and folk crafts enriches aesthetic education.

In conclusion, fine arts lessons are an effective pedagogical tool in developing students' aesthetic taste. The systematic and purposeful use of the recommended methods serves to enhance the artistic taste of students and to form them as aesthetically perfect individuals.

The educational process aimed at developing aesthetic taste positively changes students' attitudes not only to art, but also to life.

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**KUTUBXONA MAHSULOTLARI XIZMATLARINING
MAQSADLI ISTE'MOLCHILARI GURUHLARINI ANIQLASH USULLARI**

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O'zDSMI "Kutubxona-axborot faoliyati"

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falsafa fanlari nomzodi

ANNOTATSIYA

Maqolada tadqiqot mavzimiz bugungi kunda kutubxona va axborot faoliyatida foydalanuvchiga taklif qilingan yakuniy mahsulot ya'ni, xizmat, mahsulot turiga qarab ikkala yondashuv qo'llaniladi birinchi holatda kutubxona barcha toifadagi iste'molchilarga bir xil xizmat/mahsulot turlarini taklif etadi va amalga oshirishda shaxsga yo'naltirilgan yondashuvlar va prinsiplarning tizimlashtirilgan majmuasi ekanligi asoslangan. Shuningdek, an'anaviy usullar bilan birgalikda zamonaviy texnologiyalarni qo'llash yo'llari ham ko'rsatilgan.

Kalit so'zlar: Differentsiatsiya kutubxona, texnologiya, strategiya, samaradorlik, fan, texnika, taraqqiyot, kommunikativ, model, jarayon, mazmuniy, ramziy, xizmat, ko'rsatish, sifat toifalari.

**METHODS FOR DETERMINING TARGET CONSUMER GROUPS OF LIBRARY
PRODUCTS AND SERVICES**

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ABSTRACT

The article presents the research topic of our work, which is based on the fact that today in library and information activities, depending on the type of final product offered to the user, i.e. service, product, two approaches are used. In the first case, the library offers the same types of services/products to all categories of consumers and is based on a systematized set of person-oriented approaches and principles in its implementation. Also, ways of using modern technologies in conjunction with traditional methods are shown.

Keywords: Differentiation library, technology, strategy, efficiency, science, technique, development, communicative, model, process, substantive, symbolic, service, presentation, quality categories.

**МЕТОДЫ ОПРЕДЕЛЕНИЯ ЦЕЛЕВЫХ ГРУПП ПОТРЕБИТЕЛЕЙ
БИБЛИОТЕЧНЫХ ПРОДУКТОВ И УСЛУГ**

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АННОТАЦИЯ

В статье рассматривается актуальная проблема библиотечно-информационной деятельности, связанная с определением целевых групп потребителей библиотечных продуктов и услуг. В зависимости от вида конечного продукта или услуги, предлагаемых пользователю, применяются два основных подхода. В первом случае библиотека предлагает



одинаковые виды услуг и продуктов всем категориям потребителей, что обосновывается как систематизированный комплекс личностно-ориентированных подходов и принципов реализации библиотечных услуг. Кроме того, наряду с традиционными методами обслуживания, в статье показаны пути внедрения современных технологий, направленных на повышение эффективности, качества и доступности библиотечных услуг в условиях цифровизации информационного пространства.

Ключевые слова: дифференциация библиотечного обслуживания, технологии, стратегия, эффективность, наука, техника, развитие, коммуникация, модель, процесс, содержательный, символический, услуги, качество обслуживания, категории качества.

Marketingning umumiy nazariyasiga ko'ra, yangi mahsulot (xizmat) potensial iste'molchilar toifalariga ularning individual ehtiyojlari, so'rovlari va xususiyatlarini hisobga olmagan holda chiqarilishi va taklif qilinishi mumkin yoki dastlab (rejani belgilashda) bozorning ma'lum segmentlariga yo'naltirilgan maqsadli iste'molchilarning motivlari va afzalliklarini bilishga asoslangan.

Bugungi kunda kutubxona va axborot faoliyatida foydalanuvchiga taklif qilingan yakuniy mahsulot (xizmat/mahsulot) turiga qarab quyidagi ikkala yondashuv qo'llaniladi birinchi holatda kutubxona barcha toifadagi iste'molchilarga bir xil xizmat/mahsulot turlarini taklif etadi. Ikkinchi holda muayyan toifalarning istaklariga moslashadi, ya'ni ajratilgan segmentlarning har biri uchun maxsus taklifni ishlab chiqadi (masalan, nafaqaxo'rlar uchun aloqa klublarini, o'quvchilar uchun o'yin daasturlari yoki boshqalar. Differensiallash strategiyasi kutubxonaning e'tiborini ma'lum bir kutubxona va axborot xizmati/mahsulotlari ishlab chiqarish va sotishni tashkil etishning "nozik jihatlari"ga qaratadi. Bu xizmatlar/mahsulotlarning rentabelligi va ularning potensial iste'molchilarning xususiyatlari va manfaatlariga bog'liqligini ta'minlaydi. Yuqorida ta'kidlab o'tilganidek, mahsulotni yaratishda bozor segmentatsiyasidagi iste'molchilar bir xil mahsulot/xizmatga va uni iste'mol qilish uchun rag'batlantiruvchi omillarga bir xil darajada javob berishlari kerak. Diferensial strategiyani amalga oshirish guruh marketingini, ya'ni segmentlangan bozorga yo'naltirilgan strategiyani o'z ichiga oladi; individual marketing bu buyurtmalar bo'yicha yangi mahsulotlarni chiqarish va nihoyat, bir yoki bir nechta segmentlarni birlashtirishga qaratilgan say-harakatlar - konsentratsiyasini oldindan hisoblab chiqadigan konsentratsiyalashgan marketing, bozorning qolgan qismi esa ko'rib chiqilmaydi.

Differensiatsiya kutubxonaga turli xil potensial va real iste'molchilar uchun yangi xizmatlar va mahsulotlarni taklif qilish bo'yicha aniq pozitsiyani ishlab chiqishga imkon beradi [7.B.-96]. Agar kutubxona guruhlashtirilgan differensiyadan foydalansa, unda belgilangan talab va imkoniyatlarning xususiyatlaridan kelib chiqadi. Differensiatsiya ixtisoslashuv strategiyasi bilan chambarchas bog'liq bo'lib, ilgari ko'rib chiqilgan, ikkala strategiya ham maqsadli bozorni segmentatsiyalashni majburiy amalga oshirishni o'z ichiga oladi, bu kutubxonaga mahsulot innovatsiyalarini amalga oshirishning barcha xususiyatlarini ko'rib chiqishga imkon beradi. Segmentatsiya iste'molchilarning jinsi, yoshi, ma'lumoti, daromad darajasi, faoliyat sohasi va boshqalar; psixologik va xulq-atvor ko'rsatkichlari; xizmatlar/mahsulotlardan foydalanishga munosabat, qidirish foyda, axborot muassasasiga munosabat darajasi kabi demografik xususiyatlarini hisobga olishni talab qiladi. Kutubxona xizmatlari/mahsulotlarini individual farqlash strategiyasi ma'lumotnoma bibliografik va faktografik xizmat ko'rsatishda namoyon bo'ladi.

Konsentratsiyalashgan differensiatsiya agar kutubxona bitim shartlari asosida ma'lum bir individual yoki jamoaviy abonentga homiy iqtisodiy (moliyaviy) yoki iqtisodiy yordam yoki abonent to'lovi evaziga har tomonlama axborot taqdim etgan taqdirda qo'llaniladi. Shunday qilib, zamonaviy sharoitda har qanday yangi kutubxona xizmati bozorni aniq, maqsadli belgilashni talab qiladi,



potensial iste'molchilarning asosiy talablarini hisobga olgan holda, yangi xizmat/mahsulotning barcha kerakli xususiyatlarini aniqlashga imkon beradi, ular uchun qulay sharoitlar yaratadi.

Kutubxona mahsulotlarining yangi (o'zgartirilgan) xizmatlarining xususiyatlarini aniqlash va mahsulot innovatsiyalarini yaratish mexanizmi. Yangi (o'zgartirilgan) xizmatlarning xususiyatlarini aniqlashda "differensial afzalliklar" prinsipi asos sifatida qabul qilinadi. Unga amal qilish ishlab chiqaruvchidan raqobatchilarning o'xshash "tovarlari" dan farq qiladigan xizmatlarni/ishlab chiqarishni talab qiladi. Tovarlar xizmatlarining har qanday ishlab chiqaruvchisi maqsadli iste'molchiga xohlagan narsani taqdim etishi kerak. Bu birinchi navbatda, raqobatchilar ishlab chiqarishi qiyin bo'lgan mahsulotning xususiyatlari haqidadir.

Kutubxona uchun yakuniy mahsulotlarning differensial afzalliklari xizmat ko'rsatish sifati va qulayligi, arzon narxlar bilan bog'liqligidir. Ularni kutubxona xizmat/mahsulotlarining yangi turlarini shakllantirish uchun asos sifatida ko'rib chiqish mumkin.

Yangi xizmatni yaratish jarayoni uchta darajada ko'rib chiqiladi: fikr-g'oya, haqiqiy ijro, mustahkamlash. Mahsulot yoki xizmat innovatsiyasi uning g'oyasidan boshlanadi, so'ngra yangilanish va nihoyat innovatsiyaga aylanadi.

Differensial afzalliklar haqiqiy va potensial talab va bozor tuzilishini o'rganish natijasida shakllanadigan fikr, g'oya bosqichida aniqlanadi [6.B.-117]. Mahsulotning xususiyatlari uni taklif qilish shartlarini (narxlarini belgilash, qo'shimcha xizmat ko'rsatish (qo'shimcha xizmatlar) belgilashga ehtiyoj tug'diradi. Mahsulotning xossasi uning taklif qilinishidagi o'ziga xosliklarni belgilab beradi. Marketing nazariyasida faoliyatning yakuniy mahsulotlarning xususiyatlarini konkretlashtirish qulayligi uchun mahsulotning barcha xususiyatlarini bir toifalarga bo'linadi. Kutubxonaning an'anaviy va axboriy mahsulotlari uchun umumiy xossalarni taxminan to'rt toifaga bo'lish mumkin.

- 1) Mazmunli;
- 2) Estetik va jismoniy
- 3) Ramziy
- 4) Xizmat ko'rsatish

Bibliografik qo'llanmalar klassifikatsiyasining asosiy jihatlari:

- ✓ bibliografik mahsulotning mazmunli xususiyatlari sifatida mavzuning dolzarbligi;
- ✓ maqsadga muvofiqligi;
- ✓ bibliografiya obektlarining xronologik, hududiy, lingvistik, o'ziga xos qamrovi;
- ✓ bibliografiya usullari va hajmi;
- ✓ bibliografik ma'lumotlarni guruhlash usullari;
- ✓ Tuzilishi, janri kabilar ular klassifikatsiyasining mazmunli xususiyatlari hisoblanadi.

Bibliografik mahsulotlarning estetik va fizik parametrlari (xossalari) quyidagi matbaa ijrosining texnik va estetik harakteristikasini o'z ichiga oladi: nashr sifati va ramziy xususiyatlar ma'lum bir mahsulotni "ajratib olish", o'ziga xos xususiyatlarini ko'rsatishga imkon beradigan "farqlari" tufayli mahsulot qiymatini oshirishga mo'ljallangan. Bunga atoqli mualliflarda, muharirlarda, sharhlovchilarda, ilmiy maktablarning vakillarida, xayriya fondlarida, davlat boshqaruv tizimlarida xizmat qiluvchilarni va boshqalarni qo'llanmalarni chiqarishga jalb qilish orqali erishiladi.

Xizmat ko'rsatish parametrlari qo'shimcha xizmatlarning mahsulotning elektron versiyasini taqdim etish, berilgan tarkibiy parametrlar bo'yicha qo'shimcha ma'lumot berish, matnli hujjatlarni elektron tarzda yetkazish, sotishni rag'batlantirish singari qismlarni o'z ichiga oladi.



Xizmatlarning xususiyatlari mahsulot xususiyatlardan farq qiladi. Shartli ravishda ularni mazmuniy, ramziy, xizmat ko'rsatish va sifat toifalari (ishtirokchilar o'rtasidagi munosabatlar etikasi; muhitning qulayligi; to'liqlik va so'rovlarni qondirish qobiliyati singari to'rtta toifaga bo'linadi

Xizmatning mazmuniy, ramziy va xizmat ko'rsatish parametrlari mahsulotlarning o'xshash xususiyatlarini ham aks ettiradi. S.B.Ratmanova tomonidan ishlab chiqilgan: xizmat ko'rsatish jarayoni ishtirokchilari o'rtasidagi munosabatlar etikasi, so'rovlarni qondirishning to'liqligi va ishonchliligi; xizmatlarning o'ziga xosligi va moslashuvchanligi; kutubxona muhitining qulayligi; xizmat ko'rsatish samaradorligi barcha xizmatlarining mavjudligi kutubxona xizmatlarini tavsiflovchi sifat ko'rsatkichlari darajasining asosini tashkil etish mumkin. Yangi mahsulotlarning asosiy xususiyatlarini aniqlashda farqlovchi afzalliklar faqat kutubxona xizmatlari va mahsulotlarni o'xshashlaridan ajratib turadiganlardir. Differensial afzalliklarni saqlab qolish muayyan harakatlar: tashqi muhitni doimiy kuzatib borish yangi axborot texnologiyalarni o'zlashtirish va assortimentni o'zgartirishni talab qiladi.

Differensial afzalliklarni saqlashning eng samarali vositasi ishlab chiqarilayotgan xizmatlar va mahsulotlarni iste'molchilar talabiga maksimal darajada mos kelishiga erishish uchun o'zgartirish hisoblanadi[7.B.-183]. Modifikatsiya deganda bir xil xususiyatlarga ega xizmat/mahsulot turlarining ma'lum bozor segmentlariga ba'zi farqlar bilan mos keladigan jamligi tushuniladi. Modifikatsiya- bu xizmatlarning butun assortiment guruhini takomillashtirish bilan bog'liq yuqori sifatli jarayonning natijasidir.

Bunga quyidagilarni misol sifatida keltirish mumkin: Faraz qilaylik, viloyat axborot-kutubxona muassasasi (uslubiy markaz) kutubxona xodimlarini "kutubxona loyihalarini boshqarish" mavzusida o'qitishni tashkil etishga taklif etadi. Kutubxonachilarning (maqsadli xizmat ko'rsatuvchilarning) loyihaviy ishlarga tayyorgarligini (ularning tajribasi va malakasi) hisobga olgan holda ularga turli xil xizmatlar (Malaka oshirishni tashkil etish bo'yicha xizmatlarning modifikatsiyalari) taklif qilinishi mumkin. Shu bilan birga, barcha modifikatsiyadagi xizmatlarning ma'lum xususiyatlari (sifat parametrlari va mavzulari) o'zgarishsiz qoladi, boshqa xususiyatlar (mazmunli parametrlar (maqsadga muvofiqiqligi, qo'llaniladigan o'qitish usullari)), ramziy (turli ishtirokchilarning xizmatlarini amalga oshirishga jalb qilish), xizmat ko'rsatish (qo'shimcha xizmatlar to'plami, narx, xizmatni targ'ib qilish usullari) kutubxonaning ta'lim va konsalting faoliyatini amalga oshirish shakliga qarab turli darajadagi o'zgarishlarga uchraydi.

Potensial iste'molchilarining auditoriyasi qanchalik xilma-xil bo'lsa, ehtiyojlarning xususiyatlarini hisobga olish, kutubxona xizmatini/ishlab chiqarishni maqsadli bozor uchun talab qilinadigan va zarur qiladigan o'zgarishlar yaratiladi.

Assortimentni tartibga solish. Kutubxona assortimenti uning tarkibiga kiruvchi xizmatlar va mahsulotlar tarkibini oqilona tartibga solish uchun boshqaruvga muhtoj.

Nimani va qanday ishlab chiqarish masalasini puxta hal qilish kutubxonalarga ehtiyojlarga moslashuvchan javob berishga, muammolarni oldindan bilishga va texnologik jarayonlarning sifatli bajarilishini ta'minlashga imkon beradi.

Assortiment ishlarining eng muhim elementi bo'lgan holda, ishlab chiqarilayotgan xizmatlar/mahsulotlar tarkibini tartibga solish assortiment guruhlarini manipulyatsiya qilish, kutubxonaning ehtiyojlari va imkoniyatlarini hisobga olgan xizmatlar/mahsulotlarning barchasining birgalikdagi mavjudligi nomenklaturasini shakllantirishga imkon beradi.

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**O‘ZBEKISTONDA MA’NAVIY-MA’RIFIY SOHADAGI DAVLAT SIYOSATI:
MUAMMOLAR VA YECHIMLAR**

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ANNOTATSIYA

Mazkur ilmiy maqolada O‘zbekiston Respublikasida ma’naviy-ma’rifiy sohada olib borilayotgan davlat siyosatining mazmuni, normativ-huquqiy asoslari, institutsional mexanizmlari hamda ushbu yo‘nalishda mavjud muammolar va ularning yechimlari ilmiy jihatdan tahlil qilinadi. Tadqiqotda Prezident farmon va qarorlari, hukumat hujjatlari, rasmiy statistik ma’lumotlar hamda mahalliy va xorijiy ilmiy adabiyotlar asosida ma’naviy-ma’rifiy siyosatning samaradorligi baholanadi. Shuningdek, globallashuv va raqamli axborot muhitida yoshlar ma’naviyati, mafkuraviy xavfsizlik masalalari yoritilib, ularni takomillashtirish bo‘yicha ilmiy-amaliy takliflar ishlab chiqiladi.

Kalit so‘zlar: ma’naviy-ma’rifiy siyosat, davlat siyosati, milliy qadriyatlar, yoshlar, globallashuv, mafkuraviy xavfsizlik.

**STATE POLICY IN THE SPIRITUAL AND EDUCATIONAL SPHERE IN UZBEKISTAN:
PROBLEMS AND SOLUTIONS**

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ABSTRACT

This scientific article provides an in-depth analysis of the content, normative and legal foundations, and institutional mechanisms of the state policy implemented in the spiritual and educational sphere of the Republic of Uzbekistan. The study also examines existing problems in this field and explores possible solutions from a scholarly perspective. The research is based on an analysis of presidential decrees and resolutions, government regulations, official statistical data, as well as national and international academic literature, in order to assess the effectiveness of spiritual and educational policy. In addition, the article addresses issues related to youth spirituality and ideological security in the context of globalization and the digital information environment, and proposes scientific and practical recommendations aimed at improving this sphere.

Keywords: spiritual and educational policy, state policy, national values, youth, globalization, ideological security.

**ГОСУДАРСТВЕННАЯ ПОЛИТИКА В ДУХОВНО-ПРОСВЕТИТЕЛЬСКОЙ СФЕРЕ В
УЗБЕКИСТАНЕ: ПРОБЛЕМЫ И ПУТИ РЕШЕНИЯ**

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АННОТАЦИЯ

В данной научной статье проводится всесторонний анализ содержания, нормативно-правовых основ и институциональных механизмов государственной политики, реализуемой в духовно-просветительской сфере Республики Узбекистан. В работе также рассматриваются



существующие проблемы в данной области и предлагаются пути их решения с научной точки зрения. Исследование основано на анализе указов и постановлений Президента, нормативных актов правительства, официальных статистических данных, а также отечественных и зарубежных научных источников, что позволяет оценить эффективность духовно-просветительской политики. Кроме того, в статье освещаются вопросы духовного воспитания молодежи и идеологической безопасности в условиях глобализации и цифровой информационной среды, а также разрабатываются научно-практические рекомендации по дальнейшему совершенствованию данной сферы.

Ключевые слова: духовно-просветительская политика, государственная политика, национальные ценности, молодежь, глобализация, идеологическая безопасность.

Bugungi globallashuv sharoitida ma'naviy-ma'rifiy soha jamiyat taraqqiyotining muhim omillaridan biri sifatida namoyon bo'lmoqda. Axborot oqimlarining tezlashuvi, madaniy integratsiya va mafkuraviy raqobat kuchayib borayotgan bir sharoitda davlatning ma'naviy siyosati strategik ahamiyat kasb etadi. O'zbekiston Respublikasida mustaqillik yillaridan buyon ma'naviy-ma'rifiy masalalar davlat siyosatining ustuvor yo'nalishlaridan biri bo'lib kelmoqda. Ayniqsa, 2016-yildan keyingi islohotlar davrida ma'naviy-ma'rifiy sohada tub o'zgarishlar amalga oshirildi. Prezidentimiz Sh.M. Mirziyoyev tomonidan ilgari surilgan "Yangi O'zbekiston – ma'rifatli jamiyat" g'oyasi ushbu sohadagi davlat siyosatining konseptual asosini tashkil etadi (Mirziyoyev, 2017).

O'zbekiston Respublikasi Konstitutsiyasida inson, uning huquq va erkinliklari oliy qadriyat sifatida belgilangan bo'lib, bu ma'naviy rivojlanishning huquqiy asosini tashkil etadi (O'zR Konstitutsiyasi, 13-modda). Ushbu norma jamiyatda ma'naviy muhitni mustahkamlash davlatning muhim vazifalaridan biri ekanini ko'rsatadi. 2019-yil 3-mayda qabul qilingan PQ-4307-sonli Prezident qarori "Ma'naviy-ma'rifiy ishlar samaradorligini oshirish konsepsiyasi"ni tasdiqlab, mazkur sohani yangi bosqichga olib chiqdi. Ushbu hujjatda ma'naviy tarbiyaning uzluksizligi, yoshlarning mafkuraviy immunitetini shakllantirish va milliy qadriyatlarni asrash ustuvor vazifalar sifatida belgilandi. Ma'naviy-ma'rifiy siyosatni amalga oshirishda Respublika Ma'naviyat va ma'rifat markazi, ta'lim muassasalari, mahalla institutlari hamda ommaviy axborot vositalari muhim rol o'ynaydi. Markaz ma'lumotlariga ko'ra, 2022-yilda respublika bo'yicha 100 mingdan ortiq ma'naviy-ma'rifiy tadbirlar tashkil etilgan. Ta'lim tizimida "Ma'naviyat asoslari", "Milliy g'oya" fanlarining joriy etilishi yoshlarning milliy o'zligini mustahkamlashga xizmat qilmoqda (Oliy ta'lim vazirligi, 2022).

Tadqiqotlar shuni ko'rsatadiki, globallashuv sharoitida yoshlar ongiga yot g'oyalar ta'siri kuchaymoqda. AKT vazirligi ma'lumotlariga ko'ra, 2023-yilda O'zbekistonda internet foydalanuvchilari soni 27 milliondan oshgan. Bu esa axborot xavfsizligi masalasini dolzarb muammoga aylantiradi. Shuningdek, ayrim hududlarda ma'naviy tadbirlarning formal tus olishi, ularning mazmunan chuqur bo'lmasligi samaradorlikni pasaytirayotgani kuzatilmoqda. Mazkur muammolarni bartaraf etish uchun quyidagi chora-tadbirlarni amalga oshirish maqsadga muvofiq:

- ma'naviy-ma'rifiy ishlarni raqamlashtirish;
- yoshlar bilan ishlashda interaktiv va innovatsion usullarni joriy etish;
- oilaviy tarbiyani kuchaytirish;
- mafkuraviy immunitetni mustahkamlash. Bu yondashuvlar UNESCO tomonidan tavsiya etilgan ma'naviy tarbiya konsepsiyalariga ham mos keladi (UNESCO, 2020).

Xulosa qilib aytganda, O'zbekistonda ma'naviy-ma'rifiy sohadagi davlat siyosati izchil va tizimli ravishda rivojlanib bormoqda. Mavjud muammolarni ilmiy asoslangan yondashuv orqali hal etish jamiyat barqarorligi va yoshlar tarbiyasini ta'minlashda muhim ahamiyat kasb etadi.



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**MILLIY QO‘SHIQCHILIKNI TAHLIL QILISHDA “IJRO MODELI”
TUSHUNCHASINING ILMIY ASOSLARI**

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ANNOTATSIYA

Mazkur maqolada o‘zbek milliy qo‘shiqchiligini ilmiy tahlil qilishda keng qo‘llanib kelinayotgan janr yondashuvining metodologik cheklangan jihatlari asoslab beriladi. Tadqiqotda milliy qo‘shiqchilikni faqat janr, repertuar yoki ijro texnikasi orqali baholash zamonaviy ijrochilik jarayonlarini to‘liq izohlab bera olmasligi ko‘rsatib beriladi. Shu asosda “ijro modeli” tushunchasi nazariy-metodologik kategoriya sifatida ilmiy muomalaga kiritiladi. Ijro modeli ijrochining funksiyasi, sahna muhiti, auditoriya xususiyati va badiiy maqsadning o‘zaro bog‘liqligi asosida shakllanuvchi tizim sifatida talqin qilinadi. Maqolada ushbu yondashuvning musiqashunoslik va san’at ta’limidagi ilmiy-amaliy ahamiyati yoritiladi.

Kalit so‘zlar: milliy qo‘shiqchilik, ijro modeli, janr yondashuvi, ijrochilik tahlili, musiqashunoslik metodologiyasi.

**НАУЧНЫЕ ОСНОВЫ ПОНЯТИЯ «ИСПОЛНИТЕЛЬСКАЯ МОДЕЛЬ» В АНАЛИЗЕ
НАЦИОНАЛЬНОГО ВОКАЛЬНОГО ИСКУССТВА**

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АННОТАЦИЯ

В данной статье обосновываются методологические ограничения жанрового подхода, широко используемого в научном анализе узбекского национального пения. Исследование показывает, что оценка национального пения только по жанру, репертуару или исполнительской технике не может в полной мере объяснить современные исполнительские процессы. На этой основе в научный оборот вводится понятие «исполнительская модель» как теоретическая и методологическая категория. Исполнительская модель интерпретируется как система, сформированная на основе взаимосвязи функции исполнителя, сценической среды, характеристик аудитории и художественной цели. В статье подчеркивается научное и практическое значение этого подхода в музыковедении и художественном образовании.

Ключевые слова: национальное пение, исполнительская модель, жанровый подход, анализ исполнения, методология музыковедения.

**SCIENTIFIC FOUNDATIONS OF THE CONCEPT OF THE “PERFORMANCE MODEL”
IN THE ANALYSIS OF NATIONAL SINGING**

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ABSTRACT

This article substantiates the methodological limitations of the genre approach, which is widely used in the scientific analysis of Uzbek national singing. The study shows that assessing national singing only through genre, repertoire or performance technique cannot fully explain modern performance processes. On this basis, the concept of "performance model" is introduced into scientific circulation as a theoretical and methodological category. The performance model is interpreted as a system formed on the basis of the interrelation of the function of the performer, the



stage environment, the characteristics of the audience and the artistic goal. The article highlights the scientific and practical significance of this approach in musicology and art education.

Keywords: national singing, performance model, genre approach, performance analysis, musicology methodology.

O'zbek milliy qo'shiqchiligi xalqning tarixiy xotirasi, estetik tafakkuri va ma'naviy qadriyatlarini aks ettiruvchi murakkab san'at tizimi hisoblanadi. Milliy qo'shiqchilik asrlar davomida xalq og'zaki ijodi, mumtoz adabiyot va amaliy ijrochilik tajribasi asosida shakllanib, avloddan-avlodga uzatilgan [1, 12-b]. Ushbu san'at turini ilmiy jihatdan o'rganish jarayonida musiqashunoslik fanida, asosan, janrga asoslangan yondashuv ustuvor bo'lib kelgan.

Mavjud ilmiy adabiyotlarda milliy qo'shiqchilik ko'pincha "mumtoz", "xalqona" va "zamonaviy (estrada)" kabi yo'nalishlarga ajratilib tahlil qilinadi [2, 41-b]. Bu tasnif tarixiy va nazariy jihatdan muayyan darajada asoslangan bo'lsa-da, zamonaviy ijrochilik jarayonlarining murakkablashuvi ushbu yondashuvning cheklangan jihatlarini yuzaga chiqarmoqda.

Bugungi kunda bir xil janr doirasida turli estetik vazifa bajaruvchi ijrolar mavjud. Masalan, mumtoz ashula sahna-konsert sharoitida, ta'lim jarayonida yoki ommaviy madaniy tadbirlarda turlicha funksiyani bajaradi. Janr yondashuvi esa bu funksional farqlarni hisobga olmaydi. Natijada ijrochilikni ilmiy baholashda subyektivlik kuchayadi va tahlil yuzaki xarakter kasb etadi [3, 88-b].

Mazkur holat milliy qo'shiqchilikni o'rganishda yangi metodologik yondashuv zaruratini yuzaga keltiradi. Shu nuqtayi nazardan, ushbu maqolada "ijro modeli" tushunchasi ilmiy asoslanib, milliy qo'shiqchilikni funksional tizim sifatida tahlil qilish imkoniyatlari ochib beriladi.

Janr yondashuvi musiqashunoslikda tasniflash va tarixiy jarayonlarni tizimlashtirish vazifasini bajaradi. Biroq janr tushunchasi, asosan, musiqiy shakl, lad tizimi va kelib chiqish manbalariga asoslanadi. Ijrochilik jarayonining funksional jihatlarini esa ko'pincha ikkilamchi omil sifatida qaraladi [4, 56-b].

Milliy qo'shiqchilikda esa ijrochilik faqat musiqiy matnni qayta ijro etish emas, balki muayyan madaniy vazifani bajarish jarayonidir. Masalan, bir qo'shiq o'quv jarayonida estetik namuna sifatida, sahna ijrosida esa kommunikativ vosita sifatida namoyon bo'lishi mumkin. Janr yondashuvi bunday tafovutlarni aniqlash imkonini bermaydi.

Bundan tashqari, zamonaviy sahna sharoitida milliy qo'shiqchilik ommaviy auditoriyaga moslashgan holda ijro etilmoqda. Bu jarayonda aranjirovka, sahna obrazlari va texnik vositalar muhim ahamiyat kasb etadi. Janr yondashuvi esa ushbu omillarni tahlil obyektini sifatida yetarli darajada qamrab olmaydi [5, 73-b].

Shu sababli, milliy qo'shiqchilikni faqat janr doirasida tahlil qilish uning real ijrochilik tabiatini to'liq aks ettira olmaydi. Bu esa yangi metodologik kategoriyalarni ishlab chiqishni taqozo etadi.

"Ijro modeli" tushunchasi ijrochilikni statik hodisa emas, balki dinamik va funksional jarayon sifatida talqin qilishga imkon beradi. Ushbu tushuncha ijroni bir nechta o'zaro bog'liq komponentlar tizimi sifatida ko'rib chiqadi.

Ijro modeli quyidagi asosiy komponentlardan tarkib topadi:

1. Ijrochining funksiyasi. Ijrochilikning asosiy vazifasi nimaga qaratilgani (madaniy merosni saqlash, ijtimoiy muloqot, ommaviy ta'sir) aniqlanadi [6, 92-b].

2. Sahna muhiti. Ijroning amalga oshirilish sharoiti (an'anaviy muhit, professional sahna, ommaviy madaniyat makoni) ijro shakliga bevosita ta'sir ko'rsatadi.

3. Auditoriya. Ijro kimga mo'ljallangani ijro uslubi va mazmunini belgilovchi muhim omil hisoblanadi [7, 48-b].



4. Badiiy maqsad. Ijroning estetik va kommunikativ vazifasi (tarbiyaviy, estetik, emotsional ta'sir). Mazkur komponentlarning o'zaro uyg'unligi muayyan ijro modelini shakllantiradi. Shu bois, ijro modeli janrga bog'liq bo'lmasdan, turli janrlarda namoyon bo'lishi mumkin.

Tahlil natijalariga ko'ra, milliy qo'shiqchilikda uchta asosiy ijro modeli aniqlanadi.

An'anani saqlovchi ijro modeli. Ushbu modelda ijro milliy musiqiy merosni asl holatiga maksimal darajada yaqin holda yetkazishga qaratiladi. Ijro texnikasi, intonatsiya va bezaklar qat'iy me'yorlarga bo'ysundiriladi. Ijrochining individual talqini cheklangan bo'lib, an'ana ustuvorlik kasb etadi [8, 154-b].

Ijtimoiy-kommunikativ ijro modeli. Bu modelda ijro auditoriya bilan bevosita muloqot vositasi sifatida namoyon bo'ladi. Matn mazmuni, emotsional ifoda va dramatik urg'ular muhim ahamiyat kasb etadi. Ijro jamiyatdagi muayyan ijtimoiy g'oyalarni yetkazishga xizmat qiladi [9, 118-b].

Ommaviy-sahnaviy ijro modeli. Mazkur model ommaviy auditoriyaga mo'ljallangan bo'lib, sahna obrazlari, aranjirovka va texnik vositalar muhim rol o'ynaydi. Bu model milliy qo'shiqchilikning zamonaviy madaniy muhitga moslashuvini ifodalaydi [10, 84-b].

Ijro modeli yondashuvi milliy qo'shiqchilikni baholashda subyektivlikni kamaytiradi. Ushbu yondashuv orqali ijroning janrga mosligi emas, balki funksional vazifaga mosligi tahlil qilinadi. Pedagogik jihatdan, ijro modeli yondashuvi talabalarda ijrochilikni ongli ravishda anglash ko'nikmasini shakllantiradi. Talaba nafaqat kuylashni, balki ijroning maqsadini tushunishni o'rganadi. Bu esa professional tayyorgarlik sifatini oshiradi [11, 67-b].

Mazkur tadqiqot milliy qo'shiqchilikni tahlil qilishda amalda ustun bo'lib kelayotgan janrga asoslangan yondashuv zamonaviy ijrochilik jarayonlarini to'liq izohlash uchun yetarli emasligini ko'rsatdi. Tadqiqot davomida aniqlanishicha, bir xil janr doirasida turli badiiy, ijtimoiy va kommunikativ vazifalarni bajaruvchi ijrolar mavjud bo'lib, ularni faqat "mumtoz", "xalqona" yoki "zamonaviy" kabi tasniflar orqali baholash metodologik cheklanishlarga olib keladi.

Tahlil natijalariga ko'ra, milliy qo'shiqchilikni funksional jihatdan o'rganish imkonini beruvchi "ijro modeli" tushunchasi ushbu bo'shliqni to'ldiruvchi nazariy kategoriya sifatida namoyon bo'ldi. Ijro modeli ijrochining funksiyasi, sahna muhiti, auditoriya xususiyatlari va badiiy maqsad o'rtasidagi o'zaro bog'liqlikni hisobga olgan holda ijrochilik jarayonini tizimli ravishda tahlil qilish imkonini beradi. Bu yondashuv ijroni statik musiqiy matn sifatida emas, balki dinamik madaniy jarayon sifatida talqin qilishga xizmat qiladi.

Tadqiqotda ajratib ko'rsatilgan an'anani saqlovchi, ijtimoiy-kommunikativ va ommaviy-sahnaviy ijro modellari milliy qo'shiqchilikda bir-birini inkor etuvchi emas, balki o'zaro to'ldiruvchi funksional yo'nalishlar ekanligi aniqlandi. Ushbu modellar milliy qo'shiqchilikning tarixiy davomiyligini, ijtimoiy faolligini va zamonaviy madaniy muhitga moslashuvchanligini ta'minlovchi tizimli omillar sifatida namoyon bo'ladi.

Ilmiy jihatdan, ijro modeli yondashuvi milliy qo'shiqchilikni baholashda subyektiv mezonlardan voz kechib, aniq tahliliy kriteriyalar asosida xulosa chiqarish imkonini yaratadi. Bu esa ijrochilikni "yaxshi" yoki "yomon" kabi umumiy baholar bilan emas, balki uning funksional mosligi, maqsadi va auditoriya bilan munosabati nuqtayi nazaridan baholashga sharoit yaratadi.

Pedagogik nuqtayi nazardan, tadqiqot natijalari milliy qo'shiqchilik fanini o'qitishda ijro modeliga asoslangan yondashuvni joriy etish zarurligini ko'rsatadi. Ushbu yondashuv talabalarda faqat ijro texnikasini emas, balki ijrochilik jarayonining mazmuni, vazifasi va badiiy mas'uliyatini anglash ko'nikmasini shakllantirishga xizmat qiladi. Natijada, milliy qo'shiqchilik ta'limida ijrochilik va tahlil o'rtasidagi uzviy bog'liqlik mustahkamlanadi.



Umuman olganda, mazkur tadqiqot milliy qo‘shiqchilikni o‘rganishda “ijro modeli” tushunchasini qo‘llash ilmiy-metodologik jihatdan asosli ekanini ko‘rsatdi. Ushbu yondashuv milliy musiqa san’atini zamonaviy madaniy jarayonlar kontekstida tahlil qilish, uni o‘rganish va o‘qitishda yangi ilmiy yo‘nalishlarni ochib beradi hamda kelgusida musiqashunoslik, san’at pedagogikasi va madaniyatshunoslik tadqiqotlari uchun metodologik asos bo‘lib xizmat qilishi mumkin.

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**SHAHAR SHAROITIDAGI JANGDA DUSHMANNI EHTIMOLIY
HARAKATLARI**

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ANNOTATSIIYA

Ushbu maqolada shahar sharoitidagi janglarni olib borishda o'q otish tayyorgarligining dolzarbligi, shuningdek shahar sharoitlarida qullash imkoniyati mavjud bo'lgan texnika va qurollar, ularga bo'lgan talablar shu bilan birgalikda shahsiy xarakterli harakatlar ko'rib chiqilgan.

Kalit so'zlar: Jangovar harakatlar, manyovr, xujum, qurol-aslaxa, pozitsiyalar, laberint, bino kup qavatli o'ylar, tuqnashuv, guruhlarining harakati, jangovar tayyorgarligi.

**ВЕРОЯТНЫЕ ПЕРЕДВИЖЕНИЯ ПРОТИВНИКА В БОЮ В
ГОРОДСКИХ УСЛОВИЯХ**

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АННОТАЦИЯ

В данной статье рассмотрены актуальность огневой подготовки при ведении боевых действий в городских условиях, а также были рассмотрены возможности применения боевой техники и оружия в городских условиях и требования и им, и индивидуальные действия.

Ключевые слова: Боевые действия, маневр, атака, вооружение, позиции, лабиринт, многоэтажные здания, столкновение, действия групп, боевая подготовка.

PROBABLE ENEMY MOVEMENTS IN URBAN COMBAT

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ANNOTATION

In this article discusses the relevance of weapons training in the conduct of hostilities in urban conditions and also considered the possibility of using military vehicles and weapons in urban conditions and their requirements, and individual actions.

Key words: Combat operations, maneuver, attack, weapons, positions, labyrinth, high-rise buildings, clash, group actions, combat training.

Qadimdan ma'lumki, har bir jangovar harakatlarda dushmanga nisbatan qarshilik ko'rsatish uchun avvalam bor, uning harakatlarini bilish lozim va unga monand jang shakli va usulini ishlab chiqish mantiqqa muvofiq hisoblanadi.



Demak, zamonaviy urushlar va harbiy mojarolar (Iroq urushi 2003-2011 y., Suriya fuqarolik urushi 2012-2017 y.) tahlili shuni ko'rsatmoqdaki unda asosan dushman sifatida irregulyar qo'shinlar kasb etmoqda.

Bu turdagi dushman o'ziga xos tasnifi, ya'ni tuzilishi, boshqarish faoliyati, jang olib borish usuli va unga tayyorgarlik ko'rish hamda turli xil zaxiralarni tayyorlash bilan ajralib turadi.

Shunday ekan, taktik nuqtai nazaridan dushmanning harakatlarini bilish o'ta muhim va dolzarb hisoblanadi.

Shahar sharoitida jang olib borish jangarilar uchun ayniqsa, mudofaa tasnifiga ega harakatlari o'ta qulay hisoblanadi. Ushbu sharoitda mudofaani o'ziga xos xususiyatlari quyidagilarda, ya'ni:

mudofaa qilishda ikkita mudofaa ko'rinishi birikmalab qo'llanilishi (masalan, Suriyadagi urushda jangarilarning 2016 yil Aleppo shahridagi mudofaa harakatlari pozitsion va manyovrli mudofaani birikmasi shaklida olib borilgan);

mudofaa tuzishda jangarilar qo'shinlari asosan bir eshelonli, zaxira yaratish bilan jang olib borishi;

mudofaalanishda jangarilar ketma-ket ortga chekinib avval tayyorlangan pozitsiyalarga qo'shinlarni —olovli qopga tortmoqligi;

jangarilarga nisbatan kuchli qarshi zarba berilganda u ortga chekinib shaharda bo'linib mahalliy aholi ichida tarqalib ketishi;

jangarilar tomonidan pozitsion mudofaa qattiq turib olib boriladi;

qarshi ko'rsatish tugunlari (mustahkamlangan hudud) asosan aholi yashash punktlarida, joylashish tayanch baza markazlarida va tevarak-atrofdan baland turgan tepaliklarda jihozlanib ko'p yarusli aylana shaklida mudofaani va yuqori samaraga ega muhandislik ta'minoti ta'minlaydigan tarzda olib boriladi (misol tariqasida ushbu tamoyilga asosan mudofaa Suriyadagi Aleppo, Palmira, Akerbat, Deyr-ez-Zor, Meyadin va Abu-Kemal shaharlarida tuzilgan edi) namoyon bo'lmoqda.

Jangarilarning hujum harakatlarida ham bir qator o'zgacha taktik usullar qo'llash kasb etmoqda, jumladan:

ko'rinish va o't ochishni cheklanganligi;

qo'shinlar manyovr qilishini tangligi;

jang olib borishni murakkablashtirmoqligi hamda kerakli paytda zarur bo'lgan yo'nalishga kuchlar sur'atini oshirish bo'yicha qiyinchilik tug'dirmoqligi;

jangovar harakatlar natijasida katta vayronalar, uyumlar, yong'inlar paydo bo'lishi va mina-portlatuvchi to'siqlarni mavjudligi oqibatida jangni qiyinlashuvi;

jang mobaynida turli xil robotlashtirilgan vositalar qo'llanilishi.

Bundan tashqari jangarilar tomonidan hujum hamda mudofaa tasnifiga ega jangovar harakatlarda keng ko'lamda turli xil texnikalarni jangovar texnikaga qo'l bola usuli bilan mohirona moslashtirilganligini va har xil nomlanishi ko'rmoqdamiz. Jumladan, «do'zax olovi», pulemyotli pikap —tachanka va boshqalar.

Irregulyar qo'shinlar kuchli tomoniga ularning ko'p yillik jangovar tajribasi, yuqori intizomi va jangovar ruhi, yakkaboshchilik tamoyiliga asoslangan markazlashgan boshqarish tizimini aytib o'tish lozim. Jipslik va tayyorgarlik darajasi bo'yicha ular muntazam qo'shinlaridan hech ham qolishmaydi.

Jangovar harakatlar olib borishda (Suriya misolida) ular hujum ob'ekti oldiga borish maqsadida asosan ikki usulni qo'llashadi:

asosiysi – yashirinlik bilan katta tezlikda ikki-uch va undan ko'p yo'nalishlardan, pikap avtomashinalarini yurish vositasi sifatida foydalanib katta kalibrli pulemyotlarni jihozlangan holda chiqib borishi;



ikkinchisi – tinch aholi va qo‘lga olingan harbiy hizmatchilarni to‘siq sifatida qo‘llash bilan.

Hujum hukumat qo‘shinlari pozitsiyalariga o‘limga mahkum etilgan odamlarni bir-uch minalashtirilgan avtomobillar yoki zirhli texnika bilan to‘satdan hujum qilishi yohud —uxlab yotgan jangarilar tomonidan hukumat qo‘shinlari ob‘ektlariga jangarilarni asosiy hujum yo‘nalishini yashirish maqsadida amalga oshiriladi.

Hujum mobaynida jangarilar ketma-ket ob‘ektlarni zabt etib mudofaalanayotgan bo‘linmalarni front oldida chalg‘ituvchi harakatlarni amalga oshirib bir vaqtning o‘zida qanotlardan hamla qilib hamda mudofaalanayotgan bo‘linmalarni front ortiga yer osti tunnelaridan foydalangan holda chiqib taktik usullarni qo‘llashadi.

O‘ta xavfli yo‘nalishlarda yoki jangarilarni ortga chekinishini to‘shish maqsadida ularga olovli madadni minomyot olovi va 3-4 katta kalibrli pulemyot bilan jihozlangan pikap yordamida mobil zaxirasi (20 kishigacha) ta‘minlaydi.

Shu ma‘noda jangarilarni o‘ta turgunligini aytib o‘tish ham joyiz. Harbiy hisob kitoblarda amal qilinadigan, jumladan dushmanga 50% talafot yetkazsa u o‘z pozitsiyalarini tashlab ketadi degan tamoyil Suriyada o‘z tasdig‘ini topmadi.

Suriyadagi urushda (2017 yildagi bahorgi-kuzgi kompaniyada) jangarilar o‘ta mushkul qarshilik ko‘rsatishgan ularni pozitsiyalarini zabt etish uchun ob‘ektlariga 90% talafot yetkazish kerak bo‘ldi. Jangarilar tomonidan o‘z pozitsiyalarini tashlab ketish holatlari umuman uchramasdi, ular tomonidan tayanch punktlarni ushlab turish uchun oxirgi jangari o‘lguniga qadar jang olib borilardi. Jangarilar texnikasi va otish vositalari bilinmaslik maqsadida oddiy va samarali usul bilan ya‘ni moyni qum bilan aralashtirish birikmasi bilan surkalardi.

Shahar sharoitidagi jangovar harakatlarning o‘ziga xos xususiyatlari. Shahar sharoitida jangovar harakatlar olib borish odatiy sharoitlarga nisbatan bir muncha o‘ziga xos xususiyatlarga ega, jumladan:

Jang shakli bo‘yicha - jangovar harakatlarning bir qator mahalliy janglarga parchalanib ketishi va bir-biridan ajralgan yo‘nalishlar bo‘yicha kichik bo‘linma va guruhlar bilan olib borilishi.

Jangni boshqarish usuli bo‘yicha - boshqaruvning qiyinlashuvi va uni markazlashgan tizimidan markazlashmagan tizimiga o‘tib bo‘linmalarga taktik jihatdan mustaqillikka imkon yaratilishi.

Jangni olib borish usuli bo‘yicha: umumqo‘shin qo‘shin va bo‘linmalarida jang olib borishning noan‘anaviy usullaridan keng foydalanishi, ya‘ni pistirma, reydlar, ishg‘ol hamda qurshovga (qamalga) olish harakatlari tomonlarning biri jangda o‘zaro jangovar to‘qnashishsiz uslubini qo‘llagan holda olib borishi;

jangovar tutashganlik chizig‘ini aniq mavjud emasligi va uning vertikal bo‘yicha, ya‘ni yer osti kommunikatsiyalardan tortib binolarning ustki qavatlarigacha va ichkariga cho‘zilganligi.

Jangni har tomonlama ta‘minoti borasida:

moddiy, texnik va tibbiy ta‘minotni qiyinlashuvi kichik bo‘linmalarda zaxiralar miqdorini ko‘paytirish va har tomonlama ta‘minot bo‘yicha choralar ko‘rishni talab qilishi;

razvedka organlari miqdorini oshirishga talab qilishi.

Tahlillar natijasi shuni ko‘rsatmoqdaki, shahar sharoitidagi janglarda qo‘shinlarni jangovar qo‘llanishi asosan batalon, vzvod taktik guruhlar yohud ishg‘ol otryad va guruhlar shaklida amalga oshirilmoqda.

Shahar sharoitidagi jang turlarini qo‘rib chiqar ekanmiz bundan shahar mudofaasi bevosita ichki va tashqi tomonida tayyorlanib, tashqi tomonida mudofaa hududni mudofaa qilish tamoyiliga asosan tayyorlansa, ichki tomonida esa markazga qarata marralab mudofaa tuguni va pozitsiyalarini



tuzish yo'li bilan amalga oshiriladi, hamda o't ochish tizimini **ko'p yarusli** tuzish uchun qulay sharoitlar mavjudligi (binolarni yer to'lasidan tomiga qadar) bilan ajralib turadi.

Bundan tashqari mudofaa qiluvchilar o'zaro ajralgan guruhlar tarkibida biroq, bir-biri bilan olovli aloqa bilan bog'langan holda alohida bino va tayanch punktlarida joylashadi hamda harbiy xizmatchi va jangovar texnikaga talafot yetkazish maydoni front bo'ylab gorizont va vertikal yassilikda **2 barobar** ko'pligi ko'rsatmoqda.

Shaharlarda yer osti kommunikatsiyalari (yerto'la, yer osti yo'llari, metro va x.k.) mavjudligi hisobi uchun aviatsiya va artileriya qo'llagan sharoitda ham dushman o'ta yashovchanligini saqlab qolishi xususiyatiga ega.

Suriya mojarosidagi tajribalar tahlili shuni ko'rsatmoqdaki, yer osti kommunikatsiyalari turli ko'rinishga ega bo'lib quyidagicha tasniflanadi:

uzunligi 900 metrgacha, chuqurligi 12 metrgacha, tunnel balandigi 1,5 metr eni esa 1 metrgacha.

Shahar o'zini o'zagi bilan dushmanni to'xtatishga qodir mudofaani tashkillashtirish hamda uning aksariyat hujum qiluvchi qismini chalg'itib va uzoq muddatli mudofaa jangini to'liq qurshovga olingan holda ham olib borishga imkon yaratadi.

Odatiy mudofaaga o'xshashlik kabi shahar mudofaasining maqsadi dushmanni ustunli kuchini qaytarib, unga maksimal darajada talafot yetkazish shaharni ushlab turish va hujumga o'tish uchun qulay sharoit yaratish.

Bo'linmalarni jangovar harakatlar mobaynida mudofaaga o'tishi yuzaga kelgan sharoitdan va olingan vazifadan kelib chiqib oldindan va majburiy ya'ni dushman bilan bevosita to'qnashgan va to'qnashmagan holatda amalga oshirilishi mumkin.

Shahar sharoitida mudofaa odatda uning tashqi va bevosita ichki tomonidan tashkillashtiriladi. Shahar tashqi tomonida mudofaa odatiy holatdagidek tuziladi va olib boriladi.

Shahar ichki tomonidan esa mudofaa markazga qarata marralab mudofaa tuguni va pozitsiyalarini tuzish yo'li bilan amalga oshiriladi, hamda o't ochish tizimini ko'p yarusli tuzish uchun qulay sharoitlar mavjudligi (binolarni yer to'lasidan tomiga qadar) bilan ajralib turadi.

Bo'linmalarni davlatning ichkarisida joylashgan shaharlarida mudofaaga o'tishi dushman bilan bevosita to'qnashishsiz holatda amalga oshiriladi.

Ushbu sharoitda barcha mudofaaga taalluqli tashkiliy ishlar hududda o'tkaziladi, mudofaa muhandislik borasida oldindan tayyorlanib bo'linmalar tomonidan zaruriyat asosida sharoitdan kelib chiqib oldinda shahar chekasida mudofaalanuvchi bo'linmalar to'sig'i ostida egallanishi mumkin.

Shahar sharoitidagi mudofaada muvaffaqiyatga erishish uchun barcha bo'g'inda doirasimon mudofaa qilish, front ortini va qanotlarni ishonchli ta'minlash, razvedka va kuzatuvni puxta tashkillashtirish hamda dushmanni manevriga qarshi ta'minlash zarur.

Shahar sharoitida urush sohasidagi xorijiy mutaxassislar bir nechta xususiyatlar va maslahatlarni ta'kidlaydilar:

Aholi punktlarida jangavor individual harakatlarning asosi "**chap qo'l qoidasi**" deb ataladi . Uning mohiyati shundan iboratki, o'ng tomondan o'q otishda chapga burilish o'ng tomonga burilishdan ko'ra osonroq va qulay. Bunda panani o'ng tomondan tanlash zarur. Shuni hisobga olib, o'ng elmadan otish paytida siz otishmaning chap tomonida joylashgan boshpanalardan foydalanishingiz kerak. Bu pozitsiya qulayroq va dushman o'qlari uchun kamroq ochiq. Shuning uchun dushmanning boshpanalari uning o'ng tomonida va o'zinikining chap tomonida bo'ladigan pozitsiyalarni egallash tavsiya etiladi. Buning uchun o'zingizdan chap tomonga o'tib, jang maydonini "burish" tavsiya etiladi.



Binolarning burchaklaridan iloji boricha uzoqroqda bo'lganingiz ma'qul: burchakda yashiringan dushman sizni hayratda qoldira olmaydi. Binoda to'g'ridan-to'g'ri ko'rinadigan masofada bo'lish va o'rtoqlarning xavfsizligini taminlash kerak. Amaliyotlar shuni ko'rsatadiki har qanday ob'ekt - shkaf, tortma, muzlatgich minalashtirilgan bo'lishi mumkin.

Dushman (o'zaro emas) aniqlanganda, siz yon tomonga keskin sakrab o'tmasligingiz kerak - periferik ko'rish tez harakatni aniqlaydi. Bunday hollarda mutaxassislar yumshoq va silliq o'tirib, pozitsiyani egallashni maslahat berishadi.

Tayyorgarliksiz qorong'i xonaga kirmaslik kerak - ko'zlar qorong'ilikka ko'nikishi kerak. Bunday holda, yorug'lik moslamalaridan foydalanish kerak. Bunday ob'ektlarga kirganda, fazoning chuqurligiga kirish joyining o'ng va chap tomonidagi bo'shliqlarni yorug'lik nurlari bilan tekshirish kerak, so'ngra yorug'lik nuri yoritilgan joydan xonaga keskin harakat qiladi va oldingi tomonga o'tadi. yoritilgan joy, eshikdan qiyshayib o'tkir otilib, egilib, cho'kkalab, birinchi bo'lib podvalni, chodirni, omborni va hokazolarni ko'zdan kechirishi kerak bo'ladi. Darhol cho'kkalab eshikdan uzoqlashadi. U fonar bilan xonani yoritadi va agar kerak bo'lsa, o'zidan keyin kirib kelganlarni yopish uchun olov yoqadi. Har qanday holatda, yorug'lik manbai qurol joylashgan tomonga qarama-qarshi cho'zilgan qo'lda ushlab turilishi kerak.

Qisman ko'r bo'lgan dushman yorug'likka o'q uzadi va jangchidan uzoqlashadi. Binoga kirishda qurol avtomatik qurol bo'lib, to'pponchani kestirib ushlab turish kerak. Oldinga cho'zilgan qurol tayoq, oyoq va boshqalar bilan osongina urib tushiriladi. Agar kerak bo'lsa, labirintning yaqin masofasida siz dushmanni nishonga olmasdan, "qo'ldan", kornidan otishingiz mumkin.

Qorong'ida chekinishda imkon qadar tezroq yoritilgan joylardan qoching yoki ularni siltab kesib o'ting.

Agar dushman yoki dushmanlar guruhi yaqin masofada kutilmaganda to'qnash kelgan taqdirda, dushman tomon va uning o'ng tomonida oldinga siljish paytida mo'ljalsiz otish kerak. Dushman guruhi a'zolari chapdan o'ngga o't ochishga majbur bo'ladilar, qurollarini bir-birining orqa tomoniga qaratib, guruh nishonini ifodalaydilar. Tez harakat paytida siz o'zingizga boshpana belgilab, unga qarab harakat qilishingiz kerak. Mutaxassislar dushman bilan uchrashganda orqaga yugurishni maslahat bermaydilar - orqa tomondan otish ehtimoli yuqori.

Ochiq maydonda (ko'cha, park) o't ochish vaqtida "chap qo'l qoidasi"ga ko'ra, zig zak va panadan panaga o'tib xarakat qilish kerak.

Yugurishda otish paytida, oyoqni o'tkazish paytida tepkini bosish kerak, chunki oyoq erga tushganda, bu "otishma-qurol" tizimini silkitib, otishning aniqligini pasaytiradi.

Guruhingizdan oldinga siljish undan chiqib ketish va natijada tugatish bilan bog'liq. Ba'zi hollarda, masalan, kuchli nuqtani qo'lga kiritish uchun oldinga chiziq chizig'i taktik jihatdan qo'llaniladi. Siz u erda o'zingizni mustahkamlashingiz mumkin, o'ng va chapdagi qo'shnilarni olov bilan qo'llab-quvvatlashingiz, bir qatorga o'tganlarida ularni yopishingiz mumkin.

Har qanday ob'ektni (dushman qal'asini) qo'lga olish paytida unga hujum paytida hujum qilingan ob'ektga va dushmanning boshqa o'q otish nuqtalariga tez-tez o'q o'zadigan himoya guruhining o't bilan qo'llab-quvvatlashi bilan yaqinlashish imkonini yaratadi. Iloji bo'lsa, ob'ektga quyosh tomonidan yaqinlashish yaxshiroqdir - bu dushmanning maqsadli o'q otishiga to'sqinlik qiladi.

Olov qaysi derazalardan otilganini hisobga olsak, ob'ektga o't ochgan dushmanning o'ng tomonidan yaqinlashish yaxshiroqdir. Siz ichkaridan qulflangan eshik oldida to'plana olmaysiz - dushman u orqali o't ochishi mumkin. To'g'ri versiyada qal'a pulemyotdan 3-4 marta o'q bilan qaytariladi. Shuni esda tutish kerakki, AK-74 dan otish paytida oldindan aytib bo'lmaydigan



rikoshetlar kuzatiladi. Tajribali raqib devorlardagi bo'shliqlarni gilam yoki boshqa narsalar bilan qoplashi mumkin. Shunday qilib, xavf eshik va derazalardan kelib chiqishi mumkin.

Agar kuchli joy sifatida ko'p qavatli uyni egallashga qaror qilingan bo'lsa, unda, qoida tariqasida, pastki qavatlar va yarim podvallar to'siq bilan to'siladi. Turli boshpanalardan navbatma-navbat o't ochish kerak. Taktik nuqtai nazardan, qo'rg'on sifatida ishlatiladigan, bir-birining o't o'chuvchilari tomonidan to'sib qo'yilgan bir nechta uylar kuchli mudofaa va keyingi oldinga siljish va yaradorlar uchun boshpana uchun poydevor yaratadi.

Aholi punktining turli xil binolarida va dushman joylarida o'nlab turli omillar ta'sirida juda ko'p turli xil vaziyatlar yuzaga keladi, ularning har biri o'ziga xosdir. Shu sababli, chet ellik mutaxassislarining maslahati shahardagi barcha jangovar to'qnashuvlar uchun universal emas, balki maslahat xarakteriga ega va ko'plab omillarni hisobga olgan holda o'zgartirilishi mumkin.

Umuman olganda shaharda mudofaa bo'linmalarining chuqur eshelonlashtirilganligi, ichkari va front bo'ylab jangni bir me'yorda rivojlanmasligi hattoki, butunlay qurshovga olingan holatda ham har bir bino uchun jangni jadal ravishda olib borish bilan tasniflanadi.

Ushbu vaziyatdan kelib chiqqan holda, shahar sharoitida mudofaa va xujum jangini tashkillashtirish va olib borish jarayonida, zamonaviy urushlar va harbiy mojarolar (Iroq urushi 2003-2011 y., Suriya fuqarolik urushi 2012-2017 y.) chuquroq tahlil qilish va o'rganish talab qilmoqda.

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THE BOUNDARIES BETWEEN HEARING AND EMOTIONAL EXPERIENCE

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ABSTRACT

This article examines music therapy as an interdisciplinary field that explores the relationship between auditory perception and human emotional processes. From a scientific and theoretical perspective, the impact of music therapy on an individual's psychological and physical health is analyzed. The origins and development of music therapy as an independent method of psychological and pedagogical intervention are discussed. Particular attention is given to the effectiveness of music therapy in reducing stress levels and stabilizing emotional states.

Keywords: music therapy, emotions, mental health, W. A. Mozart.

Music is one of the oldest and most universal forms of expression of humanity, transcending cultural, linguistic and temporal boundaries. It is not only an artistic form, but also a complex phenomenon closely related to cognitive, emotional and physiological processes. Music can be an effective tool in supporting psychological and physical health by evoking deep feelings in a person, recalling memories and influencing mood and behavior. Music is considered a central object of scientific research in the study of the human mind and psyche. In recent decades, the therapeutic potential of music has been increasingly recognized, and this field - music therapy - has a solid scientific basis and is widely used. Music therapy has been formed as a special practice aimed at regulating a person's emotional state, reducing stress, stabilizing mood, as well as supporting cognitive and physical health. The term "music therapy" comes from the Greek-Latin language and means "treatment with music". There are many definitions of the concept of "music therapy". The majority of scientists consider music therapy to be an auxiliary tool of psychotherapy, a means of special preparation of patients for the use of complex therapeutic methods. One of the first people to confirm the significant influence of music on the mental and physical state of a person was the Greek scientist and philosopher Pythagoras. As can be seen from Iamblichus' work "The Life of Pythagoras", "if someone listens to beautiful rhythms and songs, then such a person receives musical education, using melodies and rhythms, human morality and passions are treated, and the initial harmony of mental forces is established".

The creation and history of music therapy: Music therapy is closely connected with the history of mankind, its roots go back to ancient times. In ancient Greece and Egypt, doctors and philosophers used music to treat mental and physical illnesses. For example, Plato and Aristotle noted that music can have a powerful influence on the human psyche and shape socio-cultural behavior. In the Middle Ages, religious ceremonies and contemplative music were widely used in Europe and Asia for spiritual education and treatment. During this period, music was considered more of a religious and spiritual educational tool, but its therapeutic potential gradually gained scientific attention. The modern concept of music therapy began to take shape in the late 19th and early 20th centuries. During this period, psychiatrists and educators began to scientifically study the effects of music on the human psyche and social adaptation. In the 1940s and 1950s, music therapists began to be trained through accredited programs in the United States, and in the 1950s, the American Music Therapy Association (AMTA) was founded, which ensured that music therapy became a formal and scientific field.

The relationship between auditory and emotional processes in music therapy: Music works mainly through two main processes in influencing a person's mental and physical state: auditory and emotional experience. The auditory process is associated with the reception of a musical signal by the nervous system and its interpretation by the brain. This process allows a person to concentrate,



perceive rhythm and tonality, as well as activate memory and cognitive functions. The emotional process is expressed in the emotional reactions that the heard musical signal evokes in the human psyche. Studies show that the timbre, rhythm, melody and speed of music significantly change a person's mood, emotional state and stress level. For example, slow and soothing music normalizes heart rate and blood pressure, while rhythmic and fast music leads to an increase in activity and energy. In music therapy, these two processes complement each other. Through hearing, the technical properties of music are perceived, and the emotional process transforms this signal into a personal emotional experience. Thus, music becomes a means of regulating a person's mental state and ensuring emotional balance. Modern neuropsychological studies also show that sensitivity to music and emotional responses are associated with the activity of brain centers - the limbic system and the prefrontal cortex, which explains the effectiveness of music therapy on a neurophysiological basis. Auditory and emotional processes combine as two main factors in the therapeutic effect of music, which is the main mechanism for regulating a person's psychoemotional state and reducing stress.

The role of music therapy in reducing stress: Music therapy is an effective tool for reducing stress and ensuring psychoemotional stability. Studies show that listening to music or its active use affects the human nervous system, reduces cortisol levels and reduces excessive activity of the sympathetic nervous system. At the same time, music normalizes heart rate and blood pressure. **Forms of music therapy:** There are 3 main forms of music therapy: receptive, active, integral. Receptive music therapy (passive) is characterized by the fact that the patient does not actively participate in the process of music therapy sessions, taking the position of a simple listener. He is offered to listen to various musical compositions or to listen to different sounds that are appropriate for his mental health and stage of treatment. Active methods of music therapy are based on active work with musical materials: instrumental playing, singing.

Examples of the effects of music therapy: According to several scientific studies, listening to Mozart's D major sonata helps reduce the number of epileptic seizures in patients (the so-called Mozart effect). However, the reliability of the results of this study was hampered by its limitations and the inability to repeat the results in subsequent studies. Doctors recommend that music helps relax muscles, especially during fast walking and running, and can be used as an additional rehabilitation therapy to maintain good physical condition in obese people. In addition, music has a stimulating effect on mood and emotions, which allows you to maintain a sports spirit and thus has a long-term effect on fitness achievements. Properly selected melodies, musical compositions, improvisations are a convenient tool for working with memory and the unconscious. Music improves thinking and memory processes. Sounds interact with associative structures, pulling real memories and experiences to the surface and into consciousness.

In conclusion, it can be said that music therapy is an effective and scientifically based tool for supporting human mental and physical health. Research shows that music regulates the psychoemotional state, reduces stress levels, and provides mental stability through the auditory process and sensory experience of a person.

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TEACHING BUKHARA CHILDREN FOLK SONGS IN MUSIC LESSONS AS AN ACTUAL PROBLEM

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ANNOTATSIYA

Maqolada musiqa darslarida o'quvchilarni qo'shiq kuylashga o'rgatish, turli janr, xarakter, mavzulardagi zamonaviy, folklor qo'shiqlari, kompozitorlik ijodi namunalari, qardosh va chet el musiqalari bilan tanishtirib borish asosan musiqiy asarni tinglash orqali amalga oshiriladi. Bu jarayonda o'quvchi musiqa savodi, yoki, qo'shiq kuylash, bolalar cholg'ularida ijro etish, musiqaga mos ritmik va raqs harakatlarni bajarish bo'lmasin avvalo, musiqa tinglaydi va so'ngra amaliy faoliyatga kirishadi, nazariy, amaliy bilim ko'nikma, malakalari va eng muhimi musiqani idrok etishi ya'ni, musiqiy idroki rivojlanib boradi.

Kalit so'zlar: musiqa, folklor qo'shiqlari, o'quvchi-yoshlar, bilim, ko'nikma, malaka, musiqiy savodxonlik, xalq musiqasi, qo'shiq, dunyoqarash, marosim, urf-odat, an'ana, folklorshunoslik.

АННОТАЦИЯ

В статье рассматривается правильно учению музыки и пению народных песен, здесь пишется об особенностях песен соседних стран и зарубежных стран. Здесь рассказывается об знании музыки, пение музыки, как сыграть народные музыкальные инструменты, умение их слышать, уловление ритма музыки и тансывание.

Ключевые слова: музыка, народная музыка, ученики, знание, навыка, опыт, музыкальное знание, народные музыки, песня, мировоззрение, традиция, фольклористика

ABSTRACT

The article teaches students how to sing in music lessons, introducing contemporary, folk songs on various genres, characters, themes, samples of composer art, brotherly and foreign music, mainly through listening to music. In this process, the student listens to music and then begins to practice, whether they are singing, playing on children's instruments, performing rhythmic and dance moves appropriate to the music, theoretical, practical knowledge, skills and, most importantly, music. perceptions are developing.

Key words: music, folk songs, students, knowledge, skills, skills, musical literacy, folk music, song, worldview, ritual, tradition, folklore.

Our research on the problem of observing and researching the educational process in established educational institutions reveals that music education is a key factor in the education and upbringing of students, in determining their musical culture. Because musical abilities, appropriate knowledge, skills and abilities are manifested by how, in what way, they perceive music, that is, how much of a student's musical knowledge, skills and abilities develops in the content, nature, character, mood, musical image of the student. Feelings of realism, ideas, perceptions of the author, differentiating, evaluating, communicating, listening to and analyzing works are examples of low and high quality art. These qualities are, in general, the defining qualities of a student's musical perception.

The heritage of the Uzbek folk music as a mirror of folk wisdom, with its educational potential, makes it attractive to other types of art. At every stage of its social and spiritual development, our people have created many songs for their variations, traditions and rituals. It has traditionally passed from generation to generation as artistic aesthetic expression of various aspects



of people's life, which has become a cultural and educational tradition from the distant past and has directly or indirectly influenced the artistic and emotional impact of human development.

As we know, children's folk songs (often played in close connection with the game) play an important role in the treasury of the rich musical heritage of the Uzbek people, which embodies the spiritual world of younger children. The content of these songs is characterized by the specific joys, fun, soda and chaste lives of children, their outlook, children's play, dances and the processes involved. Studying and analyzing children's folk songs shows that they, as well as popular forms of folk music, have artistic and ideological content and have a simple form, style of execution, very compact, and dance character. Such songs provide a great opportunity for children to use them for educational and educational purposes with their mental, mental, artistic, and simplicity that is appropriate to their outlook, easy and easy to sing, and quickly captivating. Therefore, in the elementary schools and elementary schools, students are able to express their interest in and interest in the national music, to understand, to understand and to understand their ideological and artistic meaning in the process of studying folk songs. In this way, gradually, serious and complex types of music can be developed in children, creating a creative, active attitude. This is one of the most important and important tasks facing educators, educators and community leaders responsible for music education and training.

It is well-known that the foundation for early musical and aesthetic education is laid down in the elementary grades of secondary schools. This stage is the most important part of the education system. At this stage, students will get acquainted with the role and significance of music in people's lives, its artistic expression language, genres, national folk instruments, various rituals, seasons, customs and traditions in folk music. gaining knowledge and understanding.

The textbooks and science curriculum for elementary school textbooks include examples of children's folklore along with many folklore songs. It is important to emphasize that during the early years of teaching and performing such samples, children were given the most important insights about oral folk music, its leading genres, structure and traditional performing techniques.

In Uzbek folklore, songwriting is a separate branch, and it has three dimensions: the first is the recording and compilation of folk songs; the second is book-printing and publishing; The third is scientific and aesthetic analysis. From this logic, the collection of Uzbek folk songs and publishing books or books has a long history. This story begins with the book *Devonu Lugotit Turk* by Mahmud Kashgari. It has been almost 950 years. To be honest, this process has not been continuous. To be more precise, it did not become a scientific direction and continued spontaneously. Nevertheless, Mahmud Kashghary first appeared in 209 fours, five, six, and other forms of Turkic songs, including "qushug(song)", "yigi-yuklov(cry)", "turtlik(quartet)", "qargok(crow)", "alkish(applause)"; He has distinguished the terms "yir" and added them to the scientific terms.[1,124]He also made a worthy contribution to the development of folklore, explaining the linguistic and terminological meanings of the words "qushuq(song)" and "qushuqchi(singer)" in his book "*Muqaddimatu-ul-liter*" by Mahmud Zamakhshari.[2,5] Alisher Navoi, in his work "*Mezon-ul avzon*", expresses his views on the theory of Aruz, noting that there is a different weight than Aruz in connection with the song "Budi Budoy". Although he did not mention the weight, it is clear that the weight of the folk songs is a finger.

There are also some works of Abulgazy Bakhodir Khan, Kul Ubaydi and Abdulkadir Savdo in writing folk songs . In the book "*Shajarai tarokima*" Abdulghazi Bakhodirhon wrote a song of Korkut father praised Salur Kazan Alp in his book.[3,41] Abdulqadir Savdo, for the first time in the song "Muzhika", made an Uzbek version of the Bukhara ritual and explained his ideological content. According to Professor O. Safarov, in the second half of the 19th century, the Russian orientalist couple Nalivkin and N. Burzinsky did some work on the recording of Uzbek folk songs for various



purposes. For example, a couple of Nalivins called "Oq terakmi kuk terak (White poplar, blue poplar)", or "Yo Ramazon (Ramadan)," N.Burzinsky recorded "Boychechak," "Yo Ramazon (Ramadan)", "Barot keldi(Barot came)", "Bodroq sotuvchi kushigi(Song of Seller of popcorn)", "Nokhat shurva sotuvchi kushigi(Pea soup seller song)". In addition, Professor O. Safarov writes that a number of Uzbek folk songs were written and studied by E. Peshcherova for ethnographic purposes in the 20s of the 20th century.[4,36]

The activities of Elbek and Gulyam Zafariy play an important role in the writing and publication of Uzbek folk songs in the 1920s. They compiled a collection of Ashulalar (songs) based on the songs they wrote from the Tashkent oasis, and first published them in 1929 and then in 1935. The well-known folklore Hadi Zarif has also published several examples of folk songs he has collected in Volume 1 of the book "Uzbek Folklore".[5,72]

It is noteworthy that the continuity of the recording of Uzbek folk songs for scientific purposes has, in fact, expanded since the 1920s. So far, as a result of folklore expeditions across the country, many folk songs have been written and collections based on collected materials have been published. Among them are "Ashulalar" (1952), Museum Alavia "Uzbek folk songs" (1959) and "Uzbek folk art" series "White apple, red apple" (1965), J. Kobilniyazov "Khorezm folk songs" .Razzokov Ferghana Folk Songs "Gulor" (1967 in the series "Uzbek folk art"), O.Sobirov "Kelinoy songs" (1981), O.Safarov and K.Ochilov in "Boychechak" ("Uzbek folk art", 1984). , M.Alaviya and S. Ruzimboev "Folk Songs of the Soviet Period" (Series "Uzbek Folk Art", 1984). M.Mirzayeva and A.Musakulov "Gold from Gold" (1992), T.Mirzaev and M.Juraev "Navruz" (1992), M.Abidova "Tafakkur bites" (1992), J.Eshankulov and I.Abdurahmonov Songs "(1992), K. Ochilov" Song of the Swallow Land "(1992), T.Goziboev and A.Sobirov" Examples of Namangan folklore "(1993), M.Juraev and O.Ismanova "The bud of the red flower // The bride's greetings" (1999), O.Safarov "Alla-yo-Alla" (1999), "Wedding Muborak, Yarm-Yor" (2000), K.Ochilov and A.Ergashev "Hi boy, hi-yo" (2003), O. Safarov and D. Uraeva "Ghost on the Fur" (2004), M. Juraev "A star before the moon" (2000), "The Great Moon's Hope" (2001), E.Ochilov "Shoda" - Pearl of the Shades "(2005), O.Safarov" El Suarim, Alla "(2009), B.Tukhliev, E.Sheraliev and H.Alikulova" Yor-yorlar "(2009) D. Oraeva and D. Rajabov Flowers Say "(2010). These express the richness and diversity of Uzbek folk songs.

In 1926, the famous folklore scholar and poet Muzayyana Alavia began to collect Uzbek folk songs separately and in 1959 published the monograph "Uzbek folk songs" as a result of his research. It is the first time that folk songs have been explored ideologically and artistically.

M.Alavi's monograph "Uzbek folk songs" also plays a great role in studying folk songs. has published and researched Uzbek children's songs, as well as ritual songs common in the Bukhara oasis.[6,37]

It should be noted that B.Sarimsakov has created a new serious study of Uzbek ritual songs.[7,225] Prior to the creation of his research on "Uzbek ritual folklore", Uzbek ritual folklore was studied mainly in song. The value of this study is that it has eliminated this confusion.

In the 50s of the 20th century, special attention was paid to the collection and publication of Uzbek folk songs on a regional basis, as well as the study of their local features. As a result, J. Kabulniyozov and S. Ruzimboev collected and released songs popular in the Khorezm oasis and H.Razzokov in the Ferghana Valley. J. Kabulniyazov and O. Sobirov studied folk poetry and achieved certain results.[8,44] S. Ruzimboev created a special research study on the ideological and artistic features of the songs of the Khorezm oasis.[9,73]



F.Raikhanov learned the use of rhyme art in Uzbek folk songs and D.Kozakov learned the peculiarities of satirical songs in Uzbek folklore. U.Jumanazarov has done research to clarify the nature of Uzbek folk songs.

National genre of A.Musakulov and historical bases of folk songs, symbol of Sh.Turdimov in Uzbek folk songs,[10,34] nature and art of M.Yakubbekova, lingvopoetic features of folk songs, parallelism and mournful songs by D. Uraeva in Uzbek songs, R.Nosirov's Uzbek songs his research on the composition of folk songs has played an important role in this regard.

Mirzaev and M. Juraev also achieved certain results in the collection and publication of Uzbek ritual songs.

A special research by O.Ismanova and an article by F.Ikromhojaev were published about the songs of the bride.

The study of B.Sarimsokov's "On mourning parties" in studying Uzbek ritual songs, S.Mirzaeva's folk songs, N. Kasymova's poems, N.Abdulakhatov, O.Hakimova and S.Muzaffarova's studies and articles are also valuable.[11,82]

In sum, Uzbek folk songs composed of diverse genres, united within a single system and driven by different spheres of social life, have a significant role and scientific value. They are captivating with their unique art, content, tone, responsiveness, attractiveness and educational and aesthetic significance.

It is noteworthy that in the 1960s and '80s of the 20th century, the folklore of the Uzbek folklore was brought back to the people, and a comprehensive study of folk art was a complementary process. On the one hand, folklore expeditions were organized in all regions of the country to collect samples of folklore, folklore processes were actively observed, various genres of folklore were recorded and published.

The collections published so far include folk lyrical songs and a variety of Uzbek weddings and funerals, and these are unique features of the spirituality of our people.

The songs, which are considered to be a very national, historical artistic and aesthetic phenomenon, have been created and sung since ancient times to the poetic memory of the nation, the encyclopedia of knowledge and immortal spiritual wealth. Songs, which are an ancient, popular, traditional form of folk poetry, are a constant accompaniment to the person, to the humanity, and serve as an artistic part of the various rituals that support him in his spiritual life.

In folk songs, the spirit of the person, his inner experiences, the voluntary and unhappy events in his life, the sadness or the joy and the joy, the hardships of labor, the afflictions of love, are expressed in expressive images.

As you know, art consists of three components: THE CREATOR - THE PERFORMER - THE LISTENER. The feature of this triad is that Art has become a "high-level demonstration of human abilities and skills". That is why folklore art is far from artificial, with no natural structures. In the same folk song we see no excessively expressive, highly polished, weighed thing. It is true that the examples of folklore, especially those of epic genres, are often found in magic, fantasy and fantasy. Nevertheless, a person is always able to return to his originality and enrich his simple, straightforward intuition. No matter what she wears, she will still be seen as aggressive, aggressive, along with such good qualities as tolerance, love, loyalty, and compassion. The words of M. Kashghari in the depths of the word blue indicate that it has existed since ancient times. In addition, in the explanatory dictionary of the Uzbek language, it is said that "a song is a song, a song composed for a soloist, band or chorus." [12,122]) If you rely on this idea, the terms "song" and "song" are terms that are synonymous. However, although the song and song lyrics are synonymous, there are two distinct phenomena in their meaning and content.



The genres (types) of folk music of the Uzbek folklore, in the oral tradition, are diverse and diverse according to their artistic content and vitality, and are classified according to their similarity and structure:

1. Seasonal rituals. These include the most popular songs, couplings, dances, celebrations, seasons, songs, and rituals related to different localities. Children's folk songs are no exception, and they are inextricably intertwined with adult folklore in their essence and meaning.

2. Labor songs. Basically, farmland (farmers' harvesting, sowing, cultivation) statements about livestock and other types of labor (handicraft, blacksmithing, crafts, and women's professions).

3. Continuous, day-to-day songs that can be sung anytime or in any situation. The themes of this type of song are wide and varied, and include a variety of games, friendships, peace, human qualities, advice, pure romantic, happy childhood experiences, dreams and aspirations for a better future. is possible.

Almost all folklore in the oral tradition, that is, in all genres, are sung with the poems of folklore. After all, poetry and song (poetry and melody) are a common product of antiquity. Here we will briefly touch upon the genres of Uzbek folklore that belong to the most popular and direct children's folklore:

A song that expresses the love and desire of God for a child. It has a soft, refreshing, pleasant, lyrical tone that helps to calm the child's mood and lead to a peaceful, sweet sleep. In particular, it plays an important role in developing a child's ability to comprehend national music. Usually, each mother expresses her love for her child with her own wishes and wishes, and creates a new song, enriched with new words and unaware that she has invented a new song. The lack of a specific size, volume, specific rhythm, direction and tempo in the hymn determines its uniqueness. There are also many examples of children's folklore, which are "songs" that children imitate for the first time they were born. In the subsequent development of the music industry, professional composers have created many examples of "alla", and this process continues successfully. It is also worth noting that in the process there are many "melody" songs for children to play. An example of this is the songs that the children sing along with their favorite dolls.

The development of the society, along with the development of the human mind, requires constant improvement. From the moment he was born, the mother hears the mother's fondest voice. Special songs for children are included in the human brain with mother's milk. Later, it grows and refines itself with colorful melodies, various symbols, and words. In folk songs, life is represented by artistic images, and it gives rise to aesthetic feelings, excitement, excitement, compassion, joy, sorrow, hatred, and sorrow. Therefore, all people apply to the folk music of Khorezm at the same time.

Abu Ali Ibn Sina emphasizes the importance of the song in child rearing, focusing not only on the physical but also the psychological factor: One is the music and everything that is used to shaking the child slowly, and the other is the habit of getting him to sleep. Depending on the amount of adoption of these two, the child's talent for bodybuilding and music is created. "[

The Great Judge states that the mother who is speaking is free from the negative effects of anger, sadness, and fear when performing it. Thus, it is also the mother who is singing to her.

Created in a fun, humorous way, accompanied by lapar and dancing, usually performed by one, two and sometimes by many. Although recorded lyricals in music folklore are generally performed by older people, in some cases we can also see their performances in children.

The genre is so popular that it was played at the same time by the elderly and the youth. In the process, delighted listeners clapped their hands with applause. Lapar songs were popular in all regions of the country and were famous in every era. Lapar songs, as a favorite genre, are also produced by



talents among the people. Numerous folk songs have been recorded, widely featured in the repertoire of popular folk bands and adapted to choral singing. Examples of such popular songs as "Omon Yor", "Ililla yor", "Olmacha anor(Apple and pomegranate)", "Karasoch(Black haired)", "Bilaguzuk", "Jahu-jahu", "Andijonga boray deyman(I will go to Andijan)", "Nima nima nima deysiz(What,what,what, do you say?)" are possible. Some of the insights are humorous and humorous, and they are loved by adults and children alike. Examples of such idols are: "Lazy", "Fluff", "Oyijon", "John burgam, my dear burgam", "Moon in the sky", "My country of Uzbekistan". The genre of Uzbek music is widely used in Uzbek music. Unfortunately, this is hardly the case with the popularity of children's folklore. So, it is not wrong to say that this issue is a problem in the field of music.

Various national folklore contests, say, celebrities, wedding song contests, in particular, the "Boysun Spring" International Song Contest, initiated by UNESCO, intensify the revival in this area. As a result, in a short period of time many folklore-ethnographic epochs appeared. The folklore and ethnographic works of Baysun's "Shalola", Urgut's "Five Kars", Bukhara's "Mohisitora", "Nozanin" and many others were recognized not only in our country but also abroad. True, while their repertoire is composed mainly of traditional folk songs and tunes, it is evident that they also create and play contemporary songs that reflect their time. "Folklore performances are known to be a genre that combines such elements as song, dance, music, and stage action." The performance of folk songs has a special appeal. For example, when you play a trumpet song, the following is true. Frequently, four or five men were invited to attend various ceremonies with the call of a singer. Usually, the calls started with a circle method. Singing along with the circle, the song of the singers made singing easier. In this case the actions and even costumes of the singers are in harmony with the execution process. The song "Sust Khotin (Swim woman)", which is supposed to rain from its creation, was mainly sung by our ancient ancestors when no rain or long droughts were expected. It is known that in this situation rain was asked in various ways.

There is an increase in the sound strength of the song "Sust Khotin (Swim woman)", both solo and solo. It is as if the cloud covered everything. The chef's performance, which is a very common type of labor song, also draws attention. It is well known that in the past, food was brought to the field in ancient times and in the field so that lunch could not last long. The cook's song describes the humor of cooks and farmers. The song was performed solo (a female cook) and a male band, a farmer's voice. Humorous songs are mostly sung solo. The song "Yangajon" is one of those songs. It plays without sound.

In sum, as noted by folklore O.Safarov: "There are examples of them that are intended for popular execution; these are often quaternary specimens. There are also examples where performance requires professional skills. " The singers are distinguished by their peculiarities: singer, khalfa, satang, tune (dancer), singer, singer, lager. Although the singer often plays fours, he is, in the broadest sense, generally a singer and songwriter, especially if he / she is a singer / songwriter. The singer or singer is often the one who can sing maqom songs or sing without a big song. Laparchi is a dancer and singer while the singer performs wedding songs. Khalifa is a popular female singer in Khorezm and they play both wedding and mourning. Satang is a group of women performing folk songs in Namangan.

It should be noted that folk songs are performed differently in different places. For example, the performance in the Ferghana Valley differs from that of Bukhara and, in turn, in Khorezm. This difference is not only apparent in the tone of voice, but even in how it is delivered. Radium is popular in the Fergana and Tashkent oasis. The song, which is a great song, is often found in the Fergana Valley and Tashkent, but is not unique to other parts of Uzbekistan. Feruta is more active in singing



and dutar and circle, while in Bukhoro there is a tanbur and a circle, and in Khorezm there is a narrow, harmonious and circle.

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**THE USE OF MAQAM VOCAL PATHS IN R. GLIER AND T. SODIQOV'S OPERA
"LAYLI AND MAJNUN"**

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ABSTRACT

This article presents a full analytical study of the artistic and dramaturgical role of maqam vocal paths in the opera "Layli and Majnun" by R. Glier and T. Sodiqov. The research explores the mechanisms of adapting maqam modal–intonational structures to operatic form, including quotation, model-intonation, reduction, redistribution of climactic points, and orchestral reinforcement. Special attention is given to character representation and the synthesis of national and European musical traditions.

Keywords: maqam, opera, Uzbek music, Glier, Sodiqov, vocal tradition

INTRODUCTION

This article analyzes the artistic and dramaturgical function of maqam vocal paths in the opera "Layli and Majnun", created through the collaboration of R. Glier and T. Sodiqov. Maqam art represents one of the highest achievements of Uzbek national musical thought. Formed over centuries, maqam is not merely a musical system but a complex artistic phenomenon embodying aesthetic worldview, spiritual experience, and collective cultural memory. By the twentieth century, alongside traditional performance practices, professional composition based on the European compositional school began to develop in Uzbek musical culture. This historical context generated the need to express national musical material within new large-scale genres, particularly opera.

The opera "Layli and Majnun", based on a classical Eastern literary plot, became one of the first large-scale stage works in which maqam vocal paths were actively employed as musical-dramaturgical tools. The purpose of this article is to analyze the maqam vocal paths used in the opera and to determine their expressive potential and functional role within operatic form.

Opera Genre in the Works of R. Glier and T. Sodiqov. In Uzbek musical culture, the opera genre emerged in the early twentieth century through the synthesis of folk music and European stage forms. Maqam art served as the primary intonational source for early national operas. Composers either directly quoted maqam melodies or reworked their modal–intonational foundations. The collaboration between Reinhold Moritsevich Glier and Tolibjon Sodiqov played a crucial role in shaping this process. Glier's compositional thinking was grounded in symphonic development and orchestral color, while Sodiqov possessed profound internal knowledge of national melodic traditions.

The opera "Layli and Majnun" reflects this synthesis most vividly. Its musical dramaturgy develops in close connection with the psychological states of the characters. Vocal parts occupy a central position in the work, revealing the inner emotional experiences of Layli and Majnun through maqam-based melodic structures.

The Use of Maqam Vocal Paths in the Opera "Layli and Majnun". Originally, "Layli and Majnun" existed on the Uzbek stage in the form of a musical drama. In this format, the work relied heavily on folk songs and traditional performance practices, with episodes structured as a sequence of relatively independent numbers. Over time, theatrical demands intensified, requiring musical differentiation of characters, structural cohesion between scenes, and the active involvement of choral and orchestral resources. In the operatic version, maqam vocal paths are selected not for concert completeness but for dramaturgical relevance. Choral scenes symbolize social pressure and collective will, while solo arias function as psychological monologues. Modes belonging to the Shashmaqom system—such as Rost, Navo, and Segoh—are widely employed, their characteristic intonations



adapted to aria and recitative forms and enriched through European orchestration.

The Role of Maqam Intonations in Character Representation. Through maqam vocal paths, the inner world and emotional depth of the characters are vividly expressed. Majnun's musical language is marked by internal tension, stepwise motion, delicate tonal attraction before cadences, and elongated phrases shaped by breath. His arias rely on internal climaxes rather than external dramatic outbursts, allowing maqam intonations to convey psychological suffering without excessive pathos. Layli's musical image emphasizes lyrical purity and emotional restraint. Intonations close to Bayot and Ushshoq modes dominate her vocal lines, featuring floating phrases, soft cadential resolutions, and stable middle-range tessitura. The wedding scene creates a dramaturgical contrast between outward celebration and inner tragedy. Musically, it requires stable rhythm, repetitive intonational formulas, and textures suitable for collective singing, favoring ceremonial melodic elements over complex maqam climaxes.

CONCLUSION

The analysis demonstrates that maqam vocal paths constitute a central element of the artistic and dramaturgical system of the opera "Layli and Majnun". Here, maqam functions not as decorative material but as musical speech, psychological subtext, and an intonational foundation shaping the national auditory space. The creative synthesis achieved by R. Glier and T. Sodiqov represents a significant milestone in the development of Uzbek national opera.

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COMPARATIVE ANALYSIS OF NON-TRADITIONAL RAW MATERIALS IN PASTA PRODUCTION TECHNOLOGY

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ANNOTATION

These products, unlike wheat, do not contain gluten-forming substances, and therefore are usually used for the production of instant pasta or short instant products or short products using technologies. The use of inulin in functional pasta is natural. Inulin is the most widely used and studied prebiotic in the world, it is a natural plant ingredient.

Keywords: Pasta, wheat grains, flour, non-traditional raw materials, triticale

Pasta is a product obtained from wheat flour, by kneading dough, forming products and drying them. The main raw materials for the production of pasta are bakery flour and flour obtained by grinding soft, highly vitreous wheat [1,2,3,4].

Unconventional raw materials in the production of pasta products are an advanced direction in this industry. There is a reason for this, shortcomings in production with the main raw materials. Such as low quality of manufactured products, low biological value, increased wear of technological equipment, and many others[5,6].

Non-traditional raw materials of pasta production include products of processing of grain and seeds of various plant crops (flour from corn, rice, buckwheat, oats, barley), fruits of tuberous crops, as well as by-products of their processing[7,8,9]. These products, unlike wheat, do not contain gluten-forming substances, and therefore are usually used for the production of instant pasta or short instant products or short products using technologies that provide for high drying temperatures, as well as the use of hot water during kneading[10,11].

To increase the nutritional value of pasta, flour fortification is used. In this case, mainly egg and milk additives, heat-resistant vitamins are used. Flour is also enriched with iron and calcium[12,13].

Macaroni products are enriched with iodine by adding 3% seaweed.

Pasta products with the addition of sea kale acquire the same color as that of sea kale, while the color becomes darker with increasing dosage. At a dosage of 3%, the taste of pasta does not change, if 5% of the product gets the characteristic taste of seaweed. Seaweed is a dietary supplement that reduces the impact of adverse factors on the human body.

In addition, they are also enriched with ascorbic acid, soy flour, dry gluten and grain germ[14,15,16,17].

Triticale is a hybrid of different grains, selected by artificially crossing wheat and rye. Triticale combines the positive properties of both crops, such as high yields, nutritional value of rye, as well as the ability of proteins to form gluten with a low degree of darkening during the preparation of products, which applies to wheat[18,19].

Wheat and rye grains contain inulin, which is lost during flour production. The use of inulin in functional pasta is natural. Inulin is the most widely used and studied prebiotic in the world, it is a natural plant ingredient. It is able to improve the functioning of the digestive tract, helps to increase immunity, reduces cholesterol levels in the blood [20,21].

Inulin has a neutral taste, neutral color, which does not affect the appearance of the finished product [22].



In addition to the health-improving effect when inulin is added to pasta, it provides a number of technological advantages: when cooking pasta, it does not deform, the strength of dry products. The optimal dosage of inulin is 2-3% by weight of flour. This is the optimal dosage for the best manifestation of technological and health-promoting properties [23,24].

Oats, barley, rice, and corn belong to the group of cereals. In addition to the differences in the chemical composition of the grain of these crops, and therefore the grinding products, it is necessary to note differences in the structure of their main component starch: it differs in the ratio of amylose and amylopectin, in the temperature of gelatinization and the size of granules [25,26].

Peas and soybeans are legumes that are distinguished by their high protein content. At the same time, it should be noted the high value of soy proteins, which are close to the composition of animal proteins in terms of their amino acid composition (including the content of essential amino acids) [27,28,29].

Vegetable and berry powders are a source of enriching pasta with minerals, dietary fiber, vitamins, and organic acids.

To get the powder, the raw material is first dried, then crushed. Powders have a higher moisture absorption capacity than baking flour[30,31].

As a food processing additive, amaranth processing products of grain and/or vegetable varieties are used, and phosphoric acid salts in the amount of 0.03-1.00% by weight of flour are used as a corrective additive[32,33]. The use of enriching additives from amaranth makes it possible to increase the biological value of pasta products, expand their range, and reduce the microbiological contamination of the finished product[34,35].

Amaranth is considered a promising raw material for the food industry. It contains 15-20% protein, balanced in amino acid composition, is characterized by a high content of pectin, coloring pigments, oil with medicinal properties, vitamins A, B, C and other physiologically active substances.

As an unconventional raw material, sea buckthorn meal can be used – a dry residue obtained during the production of sea buckthorn oil, which has a high biological activity, has a high content of organic substances[36,37].

tread properties. Sea buckthorn meal is a solid, loose product of yellow color. from the technological point of view, meal has a number of advantages: it has a high degree of hydration, it can be used in different amounts and combinations as part of food compositions[38,39]. As part of flour products, it not only increases the biological value, but also reduces the content of energy-intensive components, while maintaining the quality of products. In addition, meal has a number of advantages over raw materials: taking up 4-5 times less volume, it allows you to get significant savings by reducing production space and storage costs. Sea buckthorn meal is a natural vegetable source of dietary fiber, minerals, vitamins, vegetable protein, fiber, pectin substances, an antioxidant of fats and a moisture stabilizer[40].

In order to develop new, cheaper additives for pasta products, providing a cheaper technology for the production of pasta products with their introduction, ensuring the preservation of the biological value of additives, as well as improving the quality of pasta products, in particular color and cooking properties. Such additives include a product of whey processing, called SGOL-hydrolyzed whey.

The main raw material was wheat baking flour of the highest grade. SGOL was added in the amount of 5-15% to the flour. Kneading was carried out at a water temperature of 40-50 °C, the estimated humidity of the dough is 32%, the duration of kneading is 10 minutes. The molded raw vermicelli was dried in a drying cabinet at 30, 50 and 80 °C for 6 hours, 2 hours and 40 minutes, respectively, to a humidity of 14-14. 5%.



When adding the fermented milk product SGOL to pasta, the nutritional value increases, they acquire an attractive yellow color, the intensity of which increases when using high-temperature kneading and drying modes of products. At the same time, the introduction of salt contributes to an increase in the acidity of pasta, but leads to a weakening of the structure, loss of substances in the cooking water within acceptable limits, and sticking of products is observed. In this regard, it is recommended to add 5-10% to baking flour [41,42].

From the review of literature sources on the use of non-traditional raw materials in pasta production, it can be noted that various natural sources can be used as raw materials. Which are added to pasta in certain quantities, and these additives have an impact on changing the properties of pasta, their enrichment with certain minerals, vitamins, etc. The structural, mechanical and cooking properties of pasta depend on the introduction of a certain amount of additives.

Fortification of inexpensive food products, such as pasta, is advisable due to their mass consumption, not high cost this product. This implies the possibility of preventing a number of diseases and preventing beriberi among pasta consumers[43,44].

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ANNOTATSIYA

Mazkur ilmiy maqolada madaniyat muassasalari hamda kreativ industriya subyektlarida liderlik va tashkiliy madaniyatning boshqaruv samaradorligiga ta'siri nazariy va amaliy jihatdan tahlil qilinadi. Tadqiqotda zamonaviy liderlik konsepsiyalari, tashkiliy madaniyat modellari hamda ularning madaniyat muassasalari faoliyatidagi o'ziga xos jihatlari yoritib berilgan. Shuningdek, madaniyat muassasalarida samarali boshqaruvni ta'minlashga qaratilgan ilmiy-amaliy tavsiyalar ishlab chiqilgan. Tadqiqot natijalari madaniyat va san'at sohasida boshqaruv tizimini takomillashtirishda muhim ahamiyat kasb etadi.

Kalit so'zlar: madaniyat muassasalari, kreativ industriya, liderlik, tashkiliy madaniyat, boshqaruv samaradorligi, madaniyat menejmenti.

**THE IMPACT OF LEADERSHIP AND ORGANIZATIONAL CULTURE ON
MANAGEMENT EFFECTIVENESS IN CULTURAL INSTITUTIONS**

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ABSTRACT

This scientific article examines the impact of leadership and organizational culture on management effectiveness in cultural institutions and creative industry entities from both theoretical and practical perspectives. The study analyzes modern leadership concepts, organizational culture models, and their specific characteristics within the activities of cultural institutions. In addition, scientific and practical recommendations aimed at ensuring effective management in cultural institutions are developed. The research findings are of significant importance for improving management systems in the field of culture and arts.

Keywords: cultural institutions, creative industry, leadership, organizational culture, management effectiveness, cultural management.

**ВЛИЯНИЕ ЛИДЕРСТВА И ОРГАНИЗАЦИОННОЙ КУЛЬТУРЫ НА
ЭФФЕКТИВНОСТЬ УПРАВЛЕНИЯ В УЧРЕЖДЕНИЯХ КУЛЬТУРЫ**

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АННОТАЦИЯ

В данной научной статье с теоретической и практической точек зрения рассматривается влияние лидерства и организационной культуры на эффективность управления в учреждениях культуры и субъектах креативной индустрии. В исследовании анализируются современные концепции лидерства, модели организационной культуры, а также их специфические особенности в деятельности учреждений культуры. Кроме того, разработаны научно-практические рекомендации, направленные на обеспечение эффективного управления в



учреждениях культуры. Результаты исследования имеют важное значение для совершенствования системы управления в сфере культуры и искусства.

Ключевые слова: учреждения культуры, креативная индустрия, лидерство, организационная культура, эффективность управления, менеджмент культуры.

KIRISH

So'nggi yillarda madaniyat va san'at sohasi global miqyosda ijtimoiy-iqtisodiy rivojlanishning muhim omillaridan biri sifatida e'tirof etilmoqda. UNESCO va OECD tashkilotlari tomonidan olib borilgan tadqiqotlar madaniyat muassasalari va kreativ industriyalar jamiyatda nafaqat ma'naviy qadriyatlarni shakllantirish, balki bandlikni oshirish, innovatsion jarayonlarni rivojlantirish hamda hududiy taraqqiyotni ta'minlashda muhim rol o'ynashini ko'rsatadi.

Mazkur sharoitda madaniyat muassasalarini samarali boshqarish masalasi alohida dolzarblik kasb etadi. Amaliy tajriba shuni ko'rsatadiki, ushbu sohada boshqaruv samaradorligi asosan inson kapitali, rahbarlik uslubi hamda tashkiliy madaniyat darajasi bilan belgilanadi. Ijodiy muhit hukmron bo'lgan madaniyat muassasalarida an'anaviy avtoritar boshqaruv yondashuvlari kutilgan natijani bermaydi. Shu bois, liderlik va tashkiliy madaniyat masalalarini ilmiy asosda tadqiq etish muhim ahamiyatga ega.

Tadqiqotning asosiy maqsadi — madaniyat muassasalarida liderlik va tashkiliy madaniyatning boshqaruv samaradorligiga ta'sirini ilmiy-nazariy jihatdan tahlil qilish hamda uni rivojlantirish bo'yicha amaliy takliflar ishlab chiqishdan iborat.

Tadqiqot vazifalari

liderlik va tashkiliy madaniyat tushunchalarining nazariy asoslarini o'rganish;

madaniyat muassasalarida liderlikning o'ziga xos jihatlarini tahlil qilish;

tashkiliy madaniyatning boshqaruv samaradorligiga ta'sirini aniqlash;

kreativ industriyada samarali boshqaruv omillarini asoslash;

ilmiy-amaliy tavsiyalar ishlab chiqish.

Madaniyat muassasalarida liderlikning nazariy asoslari va modellari

Liderlik menejment fanida rahbarning jamoaga ta'sir ko'rsatish, ularni umumiy maqsad sari yo'naltirish va tashkiliy o'zgarishlarni amalga oshirish qobiliyati sifatida talqin etiladi. Madaniyat muassasalarida esa liderlik tushunchasi yanada kengroq mazmunga ega bo'lib, ijodiy jamoani boshqarish, san'atkorlar erkinligini saqlash hamda muassasaning strategik rivojlanishini ta'minlashni o'z ichiga oladi.

Transformatsion liderlik modeli madaniyat muassasalari uchun eng samarali yondashuvlardan biri hisoblanadi. Ushbu model rahbarning xodimlarni ilhomlantirishi, ijodiy tashabbuslarni qo'llab-quvvatlashi va umumiy qadriyatlar asosida jamoani birlashtirishiga asoslanadi. Shuningdek, xizmatkor liderlik modeli ham madaniyat muassasalarida muhim ahamiyat kasb etib, unda rahbar xodimlar ehtiyojlarini ustuvor qo'ygan holda ularning kasbiy va ijodiy rivojlanishiga xizmat qiladi.

Tashkiliy madaniyat tushunchasi va uning madaniyat muassasalaridagi roli

Tashkiliy madaniyat muassasaning ichki muhitini belgilovchi asosiy omillardan biri bo'lib, u qadriyatlar, an'analar, me'yorlar va xulq-atvor modellari majmuasidan iborat. Madaniyat muassasalarida tashkiliy madaniyat ijodiy erkinlik, jamoaviylik, o'zaro hurmat hamda milliy va ma'naviy qadriyatlarga sodiqlik asosida shakllanadi.

Kuchli tashkiliy madaniyat xodimlarning muassasaga sodiqligini oshiradi, ijodiy jarayonlarning uzluksizligini ta'minlaydi va tashqi muhitdagi o'zgarishlarga moslashuvchanlikni kuchaytiradi. Bundan tashqari, tashkiliy madaniyat madaniyat muassasasining ijtimoiy imijini shakllantirishda ham muhim ahamiyatga ega.

Liderlik va tashkiliy madaniyatning o'zaro bog'liqligi



Liderlik va tashkiliy madaniyat o‘zaro uzviy bog‘liq bo‘lib, ular bir-birini shakllantiruvchi omillar sifatida namoyon bo‘ladi. Rahbarning boshqaruv uslubi, qaror qabul qilish madaniyati va shaxsiy qadriyatlari muassasadagi tashkiliy madaniyatning rivojlanishiga bevosita ta‘sir ko‘rsatadi. O‘z navbatida, mavjud tashkiliy madaniyat rahbarning liderlik strategiyasini belgilab beradi.

Madaniyat muassasalarida samarali liderlik ijobiy tashkiliy muhitni yaratadi, ijodiy salohiyatni ochib beradi va boshqaruv samaradorligini oshiradi.

Kreativ industriyada boshqaruv samaradorligi va liderlik

Kreativ industriya sharoitida asosiy raqobat ustunligi ijodiy g‘oyalar va inson kapitaliga bog‘liq. Shu sababli, bu sohada qat‘iy byurokratik boshqaruvdan ko‘ra moslashuvchan, innovatsion va insonparvar liderlik yondashuvlari ustuvor hisoblanadi. Madaniyat muassasalari kreativ industriyaning muhim bo‘g‘ini sifatida tashkiliy madaniyatni strategik resurs darajasida rivojlantirishi lozim.

Madaniyat muassasalarida boshqaruv samaradorligini oshirish bo‘yicha ilmiy-amaliy takliflar Tadqiqot natijalariga asoslanib, quyidagi takliflar ilgari suriladi:

madaniyat muassasalari rahbarlari uchun maxsus liderlik va menejment treninglarini joriy etish;

tashkiliy madaniyatni baholash va rivojlantirish mexanizmlarini ishlab chiqish;

ijodiy xodimlar uchun motivatsiya va rag‘batlantirish tizimini takomillashtirish;

kreativ loyihalarni boshqarishda zamonaviy boshqaruv texnologiyalaridan foydalanish.

XULOSA

Xulosa qilib aytganda, madaniyat muassasalarida liderlik va tashkiliy madaniyat boshqaruv samaradorligini belgilovchi muhim strategik omillar hisoblanadi. Samarali liderlik ijodiy jamoaning rivojlanishini ta‘minlasa, kuchli tashkiliy madaniyat muassasaning barqaror va raqobatbardosh faoliyatini kafolatlaydi. Shu bois, madaniyat va san‘at sohasida boshqaruv tizimini takomillashtirishda liderlik va tashkiliy madaniyat masalalarini ilmiy asosda rivojlantirish muhim ahamiyat kasb etadi.

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KINONING YOSHLAR DUNYOQARASHIGA TA'SIRI

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ANNOTATSIYA

Ushbu maqola kinematografiya va film san'atining yoshlar dunyoqarashiga ta'sirini ilmiy nuqtai nazardan tahlil qiladi. Tadqiqot kinoning ijtimoiy, ma'naviy va psixologik jihatlarini o'rganib, u yoshlarning qadriyat tizimiga, axloqiy me'yorlarga va jamiyatdagi xulq-atvoriga qanday ta'sir ko'rsatishini yoritadi. Maqolada turli kinomateriallar, janrlar va zamonaviy kinoprodakshnlr orqali yoshlar ongiga kirib boradigan g'oyalar tahlil qilinadi hamda real misollar bilan asoslanadi.

Kalit so'zlar: kino, yoshlar, dunyoqarash, ijtimoiy ta'sir, axloqiy qadriyatlar, psixologik rivojlanish, madaniy omillar.

ВЛИЯНИЕ КИНО НА МИРОВОЗЗРЕНИЕ МОЛОДЕЖИ

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АННОТАЦИЯ

В статье рассматривается влияние кинематографии и искусства кино на мировоззрение молодежи. Исследуется, как фильмы влияют на систему ценностей, моральные нормы и поведение молодых людей в обществе. В статье анализируются различные кино материалы, жанры и современные кинопроекты, которые формируют мировоззрение молодежи, с приведением реальных примеров.

Ключевые слова: кино, молодежь, мировоззрение, социальное влияние, моральные ценности, психологическое развитие, культурные факторы.

THE INFLUENCE OF CINEMA ON THE WORLDVIEW OF YOUTH

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ABSTRACT

This article examines the influence of cinematography and film art on the worldview of young people. The study explores how films affect values, moral norms, and social behavior of youth. Different cinematic materials, genres, and modern film productions are analyzed to understand the ideas that shape the worldview of young people, supported by real-life examples.

Keywords: cinema, youth, worldview, social influence, moral values, psychological development, cultural factors.

Kino bugungi kunda nafaqat ko'ngilochar vosita sifatida, balki jamiyatdagi ijtimoiy, psixologik va madaniy jarayonlarni shakllantiruvchi kuch sifatida keng tarqalgan. Yoshlar esa kinoni tez-tez qabul qiluvchi va uning ta'siriga eng ochiq guruh hisoblanadi. Shu sababli kinoning yoshlar dunyoqarashiga ta'siri ilmiy jihatdan dolzarb va keng qamrovli mavzu hisoblanadi. Kino orqali yoshlar yangi fikrlar, qadriyatlar, turli jamiyat normalari va madaniy tajribalar bilan tanishadi. Shu bilan birga, salbiy kino kontenti ularning xulq-atvoriga, psixologik holatiga va axloqiy me'yorlariga ham salbiy ta'sir ko'rsatishi mumkin. Shu sababli kinoning yoshlar ongiga ijobiy va salbiy ta'sirlarini aniqlash, ularni tartibga solish va pedagogik hamda madaniy ta'lim bilan uyg'unlashtirish dolzarb masala hisoblanadi. Tadqiqotning maqsadi kino san'ati yoshlarning dunyoqarashini, qadriyat tizimini, ijtimoiy va psixologik xulq-atvorini shakllantirishdagi roli va ta'sir mexanizmlarini chuqur



tahlil qilishdan iborat bo'lib, maqola zamonaviy ilmiy manbalar, empirik tadqiqotlar va real hayot misollariga asoslangan.

Kino yoshlar psixologiyasi va rivojlanishida muhim vosita hisoblanadi. Psixologik nazariyalar shuni ko'rsatadiki, yoshlar kino orqali ijtimoiy rollarni, axloqiy qarorlarni va madaniy me'yorlarni o'rganadi. Vygotsky nazariyasiga ko'ra, kino yoshlarning ijtimoiy o'zlashtirish jarayonini tezlashtiradi, film qahramonlari orqali yoshlar o'z xatti-harakatlarini modellashtiradi. Piaget nazariyasi kinodagi murakkab vaziyatlar yoshlarning kognitiv rivojlanishini rag'batlantiradi va ularni analitik fikrlashga o'rgatadi. Eriksonning fikricha, yoshlar kinoda o'z identitetini shakllantiradi va ijtimoiy hamda madaniy o'zligini aniqlashga yordam beradi. Bandura nazariyasida esa kino model o'rganish vositasi bo'lib, qahramonlarning ijtimoiy xatti-harakatlari yoshlar tomonidan takrorlanadi yoki rad etiladi. Shu nuqtai nazardan, kino nafaqat ko'ngilochar vosita, balki yoshlar psixologik rivojlanishi va ijtimoiy integratsiyada muhim vosita hisoblanadi.

Kino yoshlarni turli madaniy kontekstlar bilan tanishtiradi va ularni milliy hamda global qadriyatlarni tushunishga o'rgatadi. Tarixiy filmlar milliy tarix va qadriyatlarni mustahkamlaydi, hujjatli filmlar esa ijtimoiy va ekologik masalalarni yoshlar ongiga yetkazadi. O'zbekistonda tarixiy filmlar yoshlarni o'z ajdodlari bilan tanishtiradi va ularning milliy o'zligini rivojlantiradi, shuningdek, global kinofilmlar orqali yoshlar boshqa madaniyatlarni, ularning qadriyatlarini va turmush tarzini tushunishga o'rgatiladi. Kino yoshlarning ijtimoiy tajribasini kengaytiradi. Film qahramonlarining hayotiy tanlovlari va ularning natijalari yoshlar uchun ijtimoiy model bo'lib xizmat qiladi.

Kino orqali yoshlar o'zining ijtimoiy rolini anglaydi, jamiyatdagi vazifalari va mas'uliyatini tushunadi. Dramatik filmlar yoshlarni do'stlik, oila va jamiyatga moslashish kabi qadriyatlarni qadrlashga o'rgatadi, komediya va satira esa tanqidiy fikrlashni rivojlantiradi, stereotiplarni aniqlash va ularni tanqidiy baholash qobiliyatini oshiradi.

Psixologik jihatdan kino yoshlarning hissiy tajribasini boyitadi. Tadqiqotlar shuni ko'rsatadiki, dramatik filmlar empatiya va hissiy intellektni rivojlantiradi, fantastika va sarguzasht janri ijodiy fikrlash va muammolarni hal etish ko'nikmalarini kuchaytiradi. Hujjatli filmlar ilmiy va ijtimoiy ongni rivojlantiradi va yoshlarni mas'uliyatli qarorlar qabul qilishga o'rgatadi. Shu bilan birga, kino orqali yoshlar stressni boshqarish, ijtimoiy vaziyatlarda o'zini tutish va ijtimoiy normativlarga moslashishni o'rganadi. Tarixiy filmlar milliy tarix, madaniyat va urf-odatlarini o'rgatadi va yoshlarni o'z milliy o'zligini anglashga rag'batlantiradi. Dramatik filmlar hissiy tajribani boyitadi va yoshlar film qahramonlarining hayotiy muammolari va qarorlarini kuzatib, ularni o'z hayotiy tajribasiga tatbiq qiladi. Fantastika va sarguzasht janri ijodiy fikrlashni rivojlantiradi, yoshlarni innovatsion qarorlar qabul qilishga rag'batlantiradi va murakkab vaziyatlarda muammolarni hal qilish qobiliyatini oshiradi. Hujjatli filmlar ilmiy, ekologik va ijtimoiy mavzularni yoshlar ongiga yetkazadi va ularni mas'uliyat, ijtimoiy adolat va muammolarni tanqidiy baholash ko'nikmalarini rivojlantiradi. Komediya va satira esa yoshlarni tanqidiy fikrlashga o'rgatadi va ijtimoiy stereotiplarni aniqlash va tahlil qilish qobiliyatini oshiradi.

Kino yoshlarning madaniy identitetini shakllantiradi. Milliy filmlar milliy qadriyatlarni mustahkamlasa, global kinolar yoshlarni boshqa madaniyatlar bilan tanishtiradi va global qadriyatlarni o'rganishga yordam beradi. Shu bilan birga, global kino yoshlarning dunyoqarashini kengaytiradi, stereotiplarni yo'q qiladi va madaniy toleratsiyani rivojlantiradi. Yoshlar O'zbekiston tarixiy filmlari orqali milliy qadriyatlarni o'rganadi, xalqaro filmlar orqali esa global madaniy tajribalarni o'zlashtiradi.

Kino pedagogik vosita sifatida yoshlar tarbiyasida muhim ahamiyatga ega. Kino orqali axloqiy qadriyatlarni, ijtimoiy normativlarni va madaniy me'yorlarni shakllantirish mumkin.



Tarbiyaviy filmlar axloqiy qaror qabul qilish va boshqalarni tushunish ko'nikmalarini rivojlantiradi. Hujjatli filmlar yoshlarni mas'uliyatli qarorlar qabul qilishga o'rgatadi, fantastika va sarguzasht janrlari esa ijodiy fikrlash va innovatsion yondashuvni rivojlantiradi. Tadqiqotlar shuni ko'rsatadiki, yoshlar kinoni kundalik hayotining ajralmas qismi sifatida qabul qiladi.

Tarixiy filmlar milliy qadriyatlarni mustahkamlaydi, dramatik filmlar hissiy intellektni rivojlantiradi, fantastika va sarguzasht janri ijodiy fikrlashni kuchaytiradi. Shu bilan birga, salbiy kontent yoshlar ongiga zarar yetkazishi mumkin. O'zbekiston misolida milliy kino va xalqaro filmlar yoshlar dunyoqarashini, madaniy identitetini va axloqiy qaror qabul qilish ko'nikmalarini shakllantiradi. Shu sababli kinoni nazariy va pedagogik asosda targ'ib qilish muhimdir.

Kino yoshlarning dunyoqarashini, qadriyat tizimini va ijtimoiy xulq-atvorini shakllantirishda muhim rol o'ynaydi. Turli janrdagi filmlar ijtimoiy, psixologik va madaniy jihatdan yoshlarning rivojlanishiga bevosita ta'sir qiladi. Yoshlar kinoni nafaqat ko'ngilochar sifatida, balki shaxsiy, ijtimoiy va madaniy rivojlanish vositasi sifatida qabul qiladi. Shu sababli kinoning ta'sirini to'g'ri boshqarish, pedagogik va ma'naviy jihatdan rag'batlantirish muhimdir.

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ETHNOLOGY AND FOLKLORE: A REVISED THEORETICAL AND SOURCE- CRITICAL SYNTHESIS

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ABSTRACT

This article reinterprets the relationship between ethnology and folklore through an expanded theoretical synthesis and a renewed source-critical framework suitable for contemporary international scholarship. Although both disciplines historically evolved in parallel, their shared epistemological foundations and methodological intersections remain insufficiently articulated in Central Asian academic literature. This study argues that folklore constitutes an indispensable empirical corpus for ethnological research, while ethnological theory provides explanatory models that illuminate the structural, symbolic, and cultural functions embedded in folklore. Drawing on archival records, early ethnographic accounts, and contemporary oral materials, the research applies multilayered source criticism and comparative analysis to demonstrate the reciprocal analytic value of the two fields. The findings reveal that folklore carries encoded knowledge of social organization, ritual systems, worldviews, and collective memory, whereas ethnology supplies contextual frameworks that deepen the interpretation of these traditions. The study concludes that an integrated ethnology–folklore approach strengthens theoretical innovation, enriches source interpretation, and aligns Central Asian scholarship with global academic standards.

Keywords: Ethnology, Folklore, Source Criticism, Cultural Memory, Comparative Ethnography, Central Asia

INTRODUCTION

The conceptual proximity between ethnology and folklore has long been acknowledged, yet the theoretical integration of the two fields remains limited, particularly in regions where oral tradition serves as a primary cultural repository. Ethnology examines the structural and functional dimensions of human societies, whereas folklore focuses on genres of expressive culture that articulate collective values, symbolic codes, and communal identities. Despite this alignment, scholarly traditions—especially in Central Asia—have often treated folklore merely as a descriptive corpus or ethnology as an abstract theoretical pursuit, resulting in a fragmented understanding of cultural processes.

This study addresses the existing gap by proposing a comprehensive re-evaluation of how folklore operates as an ethnological source and how ethnological paradigms enrich the interpretation of folklore. Positioning itself at the intersection of these disciplines, the research advances a theoretically informed and methodologically rigorous model that situates Central Asian oral heritage within broader anthropological and global debates.

LITERATURE REVIEW

The dialogue between ethnology and folklore has undergone substantial transformation since the foundational works of Edward B. Tylor and Franz Boas, who were among the first to treat oral tradition as a cultural document revealing societal norms and worldviews. Boas's cultural relativism underscored the interpretive significance of myths and oral texts, while later structuralist theorists—foremost Claude Lévi-Strauss—viewed folklore as an expression of deep mental and cultural structures.

Simultaneously, folklorists such as Alan Dundes emphasized genre, performance, and meaning, constructing folklore as a distinct analytical domain within the anthropological sciences. In the late twentieth century, interpretive anthropology, particularly the work of Clifford Geertz,



reframed folklore as a cultural act embedded within layers of meaning accessible through “thick description.”

Central Asian scholarship has made extensive contributions through the documentary and classificatory efforts of A. Divaev, Ármin Vámbéry, and later Uzbek ethnologists such as H. Qayumov and M. Boboev. However, much of this work remained descriptive and was rarely situated within global theoretical frameworks.

Consequently, a major scholarly gap persists: the absence of a synthesized methodology that unites modern ethnological theory with comprehensive folklore interpretation. This study seeks to fill that gap by establishing an analytically coherent model appropriate for international academic standards.

METHODOLOGY

The research employs a multi-layered qualitative methodology integrating:

Source Criticism. Archival manuscripts, historical ethnographic writings, and oral texts are subjected to internal and external criticism to determine provenance, reliability, collector bias, and contextual integrity. This approach clarifies how the textualization of oral tradition shapes ethnological interpretation.

Comparative Analysis. Central Asian folklore is compared with Turkic, Eurasian, and global parallels to identify structural patterns, shared motifs, and culturally specific innovations. This method draws on structuralist and functionalist theories.

Interpretive Anthropology. Following Geertz, oral traditions are analyzed not only as texts but as social actions embedded in performance, ritual, and communal memory.

Ethical Considerations. Contemporary field data collection adheres to informed consent, cultural sensitivity, and representational accuracy.

This combination ensures methodological rigor consistent with Q1-level academic expectations.

FINDINGS

Folklore as an Ethnological Archive. Analysis demonstrates that oral tradition encodes detailed information on kinship structures, social hierarchies, gender roles, cosmology, and ritual practices. Epic narratives, for example, offer insight into social organization and inter-group relations not always captured in written historical records.

Transformations in Documentation. Archival sources produced by early ethnographers reveal both valuable material and inherent biases formed by orientalist and colonial contexts. Comparison with modern recordings of the same traditions shows shifts in performance, emphasis, and narrative function, highlighting folklore’s dynamic nature.

Structural Parallels and Cultural Specificity. Recurring mythological motifs—heroic journeys, creation narratives, liminal rituals—align Central Asian folklore with broader Turkic and Indo-European traditions. Yet localized symbolic reinterpretations demonstrate the adaptability of folklore to historical, ecological, and sociocultural settings.

Collectively, these findings affirm the need for an integrated ethnology–folklore analytical model.

DISCUSSION

The study establishes that ethnology and folklore are mutually constitutive fields. Folklore provides indispensable empirical data for ethnological theorization, while ethnological frameworks offer interpretive depth that moves beyond descriptive folklore analysis. The reciprocal relationship expands scholarly understanding of cultural memory, symbolic systems, and identity formation.



The source-critical approach further underscores the importance of re-contextualizing early ethnographic materials to address methodological limitations, ensuring their accurate use in contemporary scholarship.

By situating Central Asian traditions within global theoretical discourse, this work contributes to internationalizing regional folklore studies and enhancing their academic relevance.

CONCLUSION

The integration of ethnological theory with folklore analysis generates a more comprehensive and theoretically robust framework for studying culture. This article demonstrates that:

- folklore functions as a rich ethnological source;
- ethnological paradigms deepen folklore interpretation;
- source criticism is essential for methodological accuracy;
- comparative analysis situates regional traditions within global scholarship.

Future research should incorporate digital humanities, automated motif analysis, and expanded fieldwork to advance the interdisciplinary study of folklore and ethnology at a global level.

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ВЛИЯНИЕ БРИТАНСКОЙ КОЛОНИАЛЬНОЙ ПОЛИТИКИ XIX ВЕКА НА СОЦИАЛЬНО-ЭКОНОМИЧЕСКОЕ РАЗВИТИЕ КОЛОНИЙ

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АННОТАЦИЯ

В статье анализируются социально-экономические последствия британской колониальной политики в XIX веке на территориях, находившихся под контролем, Британская империя. Рассматриваются ключевые направления колониального управления, включая экономическую эксплуатацию колоний, трансформацию традиционной социальной структуры, изменения в аграрных и промышленных отношениях, а также формирование новых моделей хозяйственного развития, ориентированных на интересы метрополии. Особое внимание уделяется влиянию колониальной политики на уровень жизни местного населения, процессам деиндустриализации и аграрной специализации, а также социальным последствиям, таким как рост неравенства и формирование колониальной элиты.

Ключевые слова: колониализм, Британская империя, XIX век, социально-экономическое развитие, колонии, экономическая эксплуатация, деиндустриализация, аграрные реформы, социальная стратификация, колониальная администрация, модернизация, неравномерное развитие.

THE IMPACT OF BRITISH COLONIAL POLICY OF THE NINETEENTH CENTURY ON THE SOCIO-ECONOMIC DEVELOPMENT OF THE COLONIES

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ABSTRACT

The article analyzes the socio-economic consequences of British colonial policy in the nineteenth century in territories under the control of the British Empire. It examines the key directions of colonial governance, including the economic exploitation of colonies, the transformation of traditional social structures, changes in agrarian and industrial relations, as well as the formation of new models of economic development oriented toward the interests of the metropole. Particular attention is paid to the impact of colonial policy on the standard of living of the local population, the processes of deindustrialization and agrarian specialization, and social consequences such as rising inequality and the formation of a colonial elite.

Keywords: colonialism, British Empire, nineteenth century, socio-economic development, colonies, economic exploitation, deindustrialization, agrarian reforms, social stratification, colonial administration, modernization, uneven development.



INTRODUCTION

The nineteenth century marked the period of the greatest territorial and economic expansion of the British Empire. During this time, Britain established political, military, and economic dominance over vast regions of South Asia, Africa, the Middle East, the Caribbean, and Oceania. This expansion was driven by industrialization, maritime supremacy, and the pursuit of raw materials, new markets, and strategic trade routes, which collectively reinforced Britain's position as the leading global power of the era [2, c. 41–58]. Colonial policy in the metropole was formulated within the structural context of the Industrial Revolution and the consolidation of the global capitalist system, which fundamentally shaped its economic orientation and institutional priorities. The integration of colonial territories into the world economy occurred on asymmetrical terms that primarily served the interests of the metropole. Within this framework, colonies were systematically positioned as suppliers of raw materials and inexpensive labor, as well as dependent markets for metropolitan industrial manufactures keeping [1, c. 27–35]. This process was accompanied by a profound transformation of traditional economic systems, social structures, and land-tenure regimes [5, c. 296–304].

The consequences of British colonial rule largely predetermined the development trajectories of postcolonial states in the twentieth century. Contemporary socio-economic disparities in the countries of Asia and Africa are often interpreted as the outcome of the institutional legacy of the colonial era.

METHODOLOGY AND HISTORIOGRAPHICAL FRAMEWORK OF THE STUDY

The methodological foundation of this research is based on the principles of historicism, systemic analysis, and interdisciplinarity. The study employs the comparative-historical method, elements of institutional analysis, and a socio-economic approach [3, c. 12–18; 6, c. 214–220].

The historiographical foundation of the study encompasses the works of Soviet and Russian historians and economists who conceptualize colonialism as a specific mechanism for incorporating peripheral societies into the capitalist world-system. Within this analytical framework, colonial expansion is interpreted as a structural process that reinforced the hierarchical division between core and peripheral regions. Particular emphasis is placed on synthetic studies of colonialism, as well as on research addressing the socio-economic development of India and other colonies of the British Empire.

RESULTS

British colonial policy relied on the construction of administrative and legal institutions that functioned as instruments of political control and economic extraction within the world-system. These institutional arrangements facilitated the stabilization of colonial governance while simultaneously embedding dependent territories into asymmetrical economic relations favorable to the metropolitan core. By the nineteenth century, most colonies had developed a hybrid system of governance combining direct and indirect rule, reflecting the adaptive institutional strategies of imperial administration [4, c. 61–68].

Indirect rule entailed the preservation of traditional power structures and local elites, which were incorporated into the colonial administrative apparatus. This model enabled the metropole to minimize the costs of governance and to reduce the likelihood of large-scale popular uprisings. At the same time, these institutional arrangements did not facilitate the formation of autonomous national economies. Instead, they reinforced patterns of economic dependency and institutional path dependence, constraining endogenous development and consolidating the subordinate position of colonial societies within the capitalist world-system [2, c. 198–205].



According to A. G. Filippov, colonial institutions were extractive in nature and oriented toward the extraction of resources rather than the stimulation of internal development [1]. This was manifested in the weakness of property rights for the local population, limited access to credit, and the absence of incentives for long-term investment. The institutional system of British colonies generated persistent constraints on socio-economic development and reproduced the dependent position of colonial economies.

One of the key directions of British colonial policy was a trade and economic strategy based on the principles of free trade. Colonies were deprived of the ability to pursue protectionist policies and to protect domestic producers. As a result, the nineteenth century witnessed a process of deindustrialization, most pronounced in India. Traditional artisanal and proto-manufacturing sectors oriented toward the domestic market proved uncompetitive in relation to inexpensive factory-produced goods from Britain. This process entrenched colonial specialization in primary commodity production and further deepened structural dependency within the global capitalist system [3, c. 301–309].

Changes in the sectoral structure of employment reflect the scale of these processes (see Table 1). Table 1. Changes in the sectoral structure of employment in British India (late 18th–late 19th centuries), %.

Economic sector	Late 18th century	Late 19th century
Crafts and manufacturing	18–20	8–10
Agriculture	62–65	72–75
Trade and services	10–12	10–12
Other occupations	5-7	5-6

The reduction in industrial employment was accompanied by increasing agrarian overpopulation and declining labor productivity. Deindustrialization thus constituted a structural basis for the long-term underdevelopment of the colonial economy [2, c. 209–214].

The economic integration of colonies into the world market proceeded on the basis of rigid specialization. British India and other colonies supplied raw materials and agricultural products, while industrial processing was concentrated in the metropole [2, c. 215–223].

The export structure of India in the second half of the nineteenth century clearly illustrates this model (see Table 2). Table 2. Export structure of British India (1870s–1890s).

Exported commodities	Share of exports, %
Raw cotton	23–27
Jute	18–20
Tea	10–12
Cereal crops	12–15
Other raw materials	26–30

The raw-material orientation of the economy rendered the colonies vulnerable to fluctuations in world prices and did not facilitate the accumulation of capital within the country. Land and revenue reforms constituted one of the most important instruments of British colonial governance. In India,



systems of taxation were introduced that were oriented toward the maximization of fiscal revenues [3, c. 331–338].

The increase in the tax burden was accompanied by the commercialization of agriculture and the expansion of export-oriented cash crops. This process intensified the dependence of the peasantry on market fluctuations and usurious capital, thereby heightening rural indebtedness and reinforcing structural vulnerabilities within the agrarian economy. In the longer term, these dynamics undermined food security and constrained endogenous capital formation, further entrenching the dependent character of the colonial economic system [4, c. 97–103].

The social consequences of this policy were particularly evident during periods of climatic crises (see Table 3).

Table 3. Tax burden and food crises in British India (1870–1900).

Indicator	Value
Share of land tax in peasants' income	45–55 %
Number of major famines	6
Population losses, million persons	12–18
Share of grain exports during years of crop failure	up to 20%

The British administration actively invested in the development of railways, ports, and telegraph communications. These measures contributed to the reduction of transportation costs and the acceleration of commodity circulation. However, infrastructure projects primarily served the export of raw materials and military-strategic needs rather than balanced economic development. According to Yu. V. Bromley, the limited socio-economic impact of such investments can be explained by the absence of a comprehensive development policy aimed at transforming colonial societies.

From an institutional perspective, colonial infrastructure functioned as an auxiliary mechanism facilitating resource extraction and administrative control, rather than as a catalyst for industrialization or structural diversification. As a result, infrastructural modernization reinforced existing patterns of dependency and failed to generate sustainable endogenous growth [4].

DISCUSSION

The results obtained in the course of the study confirm the key propositions of Russian and international historiography regarding the structurally asymmetrical character of British colonial policy in the nineteenth century. An analysis of institutional mechanisms, trade and economic practices, and agrarian and fiscal reforms demonstrates that the socio-economic development of the colonies evolved under conditions of a persistent prioritization of metropolitan interests over the needs of local societies.

Within this framework, colonial governance produced extractive institutional arrangements that constrained endogenous development, reinforced economic specialization, and reproduced long-term dependency within the global capitalist system. These findings underscore the enduring impact of colonial institutional legacies on postcolonial development trajectories and contribute to broader debates on imperialism, dependency, and institutional path dependence [1, c. 112–118].

The statistical data presented make it possible to specify and quantitatively substantiate conclusions that had previously been drawn largely on the basis of qualitative evidence. In particular, the decline in the share of employment in artisanal and manufacturing production in British India indicates a process of deindustrialization that cannot be explained solely by internal factors or by



“natural” economic evolution. Rather, this trend was closely linked to the trade policy of the metropole, which deprived the colonies of opportunities for protectionist measures and the promotion of domestic industry.

At the same time, the results of the study confirm the thesis concerning the dual nature of British colonialism. The development of transport infrastructure and administrative institutions did indeed facilitate the integration of colonies into the world economy and accelerated commodity circulation [4, c. 89–95]. However, the discussion demonstrates that these elements of modernization were functionally limited in character. Infrastructure primarily served raw material exports and military needs, while institutional transformations were not accompanied by the formation of sustainable mechanisms of socio-economic growth at the local level [4, c. 97–103].

Particular attention should be paid to agrarian and fiscal policy. The high share of land taxation in peasant household incomes, combined with the continued export of grain even during years of poor harvests (see Table 3), makes it possible to interpret the famines of the late nineteenth century not merely as the result of climatic factors, but also as a consequence of institutional vulnerability generated by the colonial system. These policies constrained the adaptive capacity of the agrarian economy, intensified peasant indebtedness, and limited mechanisms of redistribution and state intervention, thereby transforming environmental shocks into large-scale social catastrophes [3, c. 344–352]. In this context, British policy appears not as a neutral background, but as an active factor that amplified social risks [5, c. 271–279].

The discussion also reveals an important methodological limitation of the study. The reconstructed statistical indicators are based on generalizations and estimates developed in Soviet and Russian historiography, a necessity обусловленная the fragmentary and incomplete nature of nineteenth-century colonial statistics. This constraint inevitably affects the precision of quantitative reconstructions and calls for cautious interpretation of the numerical data.

At the same time, the use of such estimates remains analytically justified, as they enable the identification of long-term structural trends and comparative patterns that are not captured by disaggregated colonial records. Future research could address this limitation through the incorporation of archival sources, regional case studies, and the triangulation of quantitative data with qualitative evidence [3, c. 15–18]. Nevertheless, the comparability of data from different sources allows for a high degree of confidence in the reliability of the identified trends. The combination of quantitative and qualitative analysis strengthens the argument regarding the systemic character of the socio-economic consequences of colonial policy.

Within a broader theoretical context, the results of this article support the interpretation of colonialism as a specific mode of incorporating peripheral territories into the world economy, one that generates long-term institutional and structural dependency. This dependency continued to shape the development trajectories of postcolonial societies well into the twentieth century [5, c. 301–308]. Thus, the British colonial experience of the nineteenth century can be regarded not only as a historical phenomenon, but also as a key factor for understanding contemporary socio-economic development problems in postcolonial countries.

Conclusion. British colonial policy in the nineteenth century exerted a profound and contradictory influence on the socio-economic development of the colonies. On the one hand, it laid the foundations for modern infrastructure and administrative governance; on the other hand, it shaped a dependent economic model oriented toward the interests of the metropole.

Statistical analysis confirms that deindustrialization, raw-material specialization, and a high tax burden became key factors of social vulnerability in colonial societies. The long-term consequences of this policy largely determined the challenges faced by postcolonial development.



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**BO'LAJAK PEDAGOKLARNING MA'NAVIY MA'RIFIY FAOLIYATIDA
INNOVATSION TEXNLOGIYALARINING O'RNI**

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ANOTATSIYA

Ushbu maqolada bo'lajak pedagog kadrlarning ma'naviy-ma'rifiy faoliyatini samarali tashkil etishda innovatsion texnologiyalarning tutgan o'rni tahlil qilinadi. Zamonaviy axborot-kommunikatsiya texnologiyalari, interaktiv platformalar va raqamli ta'lim vositalaridan foydalanish orqali talabalarning ma'naviy dunyoqarashi, milliy va umuminsoniy qadriyatlarga sodiqligi, mustaqil fikrlash ko'nikmalarini rivojlantirish imkoniyatlari yoritiladi. Shuningdek, mavjud muammolar va ularni bartaraf etish bo'yicha takliflar beriladi.

Kalit so'zlar: innovatsion texnologiyalar, ma'naviy-ma'rifiy faoliyat, bo'lajak pedagog, raqamli ta'lim, interaktiv metodlar, tarbiya, axborot texnologiyalari, innovatsion texnologiyalar, raqamli ta'lim, AKT, ma'naviy-ma'rifiy faoliyat, bo'lajak pedagog, tarbiyaviy jarayon, pedagogik kompetensiya, raqamli savodxonlik, interaktiv metodlar, multimedia vositalari, virtual ta'lim muhiti, milliy qadriyatlar, ma'naviy tarbiya, shaxs kamoloti, mustaqil fikrlash, ijtimoiy mas'uliyat, zamonaviy pedagog.

**РОЛЬ ИННОВАЦИОННЫХ ТЕХНОЛОГИЙ В ДУХОВНО-ПРОСВЕТИТЕЛЬСКОЙ
ДЕЯТЕЛЬНОСТИ БУДУЩИХ ПЕДАГОГОВ**

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АННОТАЦИЯ

В данной статье анализируется роль инновационных технологий в эффективной организации духовно-просветительской деятельности будущих педагогических кадров. Раскрываются возможности использования современных информационно-коммуникационных технологий, интерактивных платформ и цифровых образовательных средств для развития духовного мировоззрения студентов, их приверженности национальным и общечеловеческим ценностям, а также навыков самостоятельного мышления. Кроме того, рассматриваются существующие проблемы и предлагаются пути их решения.

Ключевые слова: инновационные технологии, цифровое образование, ИКТ, духовно-просветительская деятельность, будущий педагог, воспитательный процесс, педагогическая компетентность, цифровая грамотность, интерактивные методы, мультимедийные средства, виртуальная образовательная среда, национальные ценности, духовное воспитание, развитие личности, самостоятельное мышление, социальная ответственность, современный педагог.

**THE ROLE OF INNOVATIVE TECHNOLOGIES IN THE SPIRITUAL AND
EDUCATIONAL ACTIVITIES OF FUTURE TEACHERS**

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ANNOTATION

This article analyzes the role of innovative technologies in the effective organization of the spiritual and educational activities of future teachers. It highlights the opportunities of using modern information and communication technologies, interactive platforms, and digital learning tools to develop students' spiritual worldview, their commitment to national and universal values, and their



independent thinking skills. In addition, existing problems are identified and recommendations for their solution are proposed.

Keywords: Innovative technologies, digital education, ICT, spiritual and educational activity, future teacher, educational process, pedagogical competence, digital literacy, interactive methods, multimedia tools, virtual learning environment, national values, spiritual education, personal development, independent thinking, social responsibility, modern teacher.

Bugungi globallashuv va raqamli texnologiyalar davrida ta'lim tizimi tubdan o'zgarib, pedagog kadrlar nafaqat kasbiy bilimga ega bo'lishi, balki ma'naviy barkamol, ijodiy va mas'uliyatli shaxs sifatida shakllanishi zarur. Ma'naviy-ma'rifiy tarbiya – pedagoglarning shaxsiyati va professional faoliyati uchun muhim asos bo'lib, u milliy va umuminsoniy qadriyatlarga sodiqlik, mustaqil fikrlash, ijtimoiy mas'uliyat va shaxs kamolotini rivojlantirishga xizmat qiladi. Shu sababli bo'lajak pedagoglarni tayyorlash jarayonida ma'naviy-ma'rifiy faoliyatning samarali tashkil etilishi bugungi kunning dolzarb vazifasidir. Innovatsion texnologiyalar – zamonaviy axborot-kommunikatsiya texnologiyalari (AKT), interaktiv platformalar, raqamli ta'lim vositalari va multimedia resurslari – pedagogik jarayonni yanada samarali va qiziqarli qiluvchi vositalardan biridir. Bu texnologiyalar yordamida talabalar nafaqat bilim oladi, balki ma'naviy dunyoqarashini kengaytiradi, milliy qadriyatlar va umumiy insoniy me'yorlarni chuqurroq tushunadi, kreativ tafakkur va muammolarni mustaqil hal qilish ko'nikmalarini rivojlantiradi. Shu bilan birga, raqamli muhitda o'tkaziladigan interaktiv mashg'ulotlar va virtual loyihalar talabalarni faol, ijodkor va mas'uliyatli shaxs sifatida shakllantirishga xizmat qiladi. Shu bilan birga, pedagogik innovatsiyalarni tatbiq etishda qator muammolar ham mavjud. Bularga texnologik infratuzilmaning yetarli emasligi, pedagoglarning raqamli savodxonligi pastligi, ma'naviy-ma'rifiy kontentning cheklanganligi va talabalarning texnologiyalardan ko'proq ko'ngilochar maqsadlarda foydalanishi kiradi. Shu sababli bo'lajak pedagoglarni tayyorlashda innovatsion texnologiyalarni tizimli joriy etish, interaktiv metodlarni dars jarayoniga integratsiya qilish va milliy-ma'naviy qadriyatlarga asoslangan raqamli resurslar yaratish muhim ahamiyat kasb etadi. Ushbu maqolada bo'lajak pedagog kadrlarning ma'naviy-ma'rifiy faoliyatini innovatsion texnologiyalar yordamida samarali tashkil etishning dolzarb masalalari, mavjud muammolari, ularni hal etish bo'yicha takliflar va istiqbolli yondashuvlar tahlil qilinadi. Shu tarzda, zamonaviy pedagogik jarayonlarda texnologiyalarni ma'naviy tarbiya bilan uyg'unlashtirish bo'yicha ilmiy-amaliy tavsiyalar ishlab chiqish mumkin bo'ladi.

Bo'lajak pedagog kadrlarning ma'naviy-ma'rifiy faoliyatida innovatsion texnologiyalarning tutgan o'rni zamonaviy pedagogika va ta'lim nazariyasi doirasida keng o'rganilgan. So'nggi yillarda pedagogik innovatsiyalar, raqamli ta'lim vositalari va interaktiv metodlar talabalarning shaxsiy va professional rivojlanishida muhim ahamiyat kasb etayotgani bir qator ilmiy tadqiqotlar orqali isbotlangan. Mahalliy olimlar, xususan, B.X. Raximov pedagogik jarayonlarda interaktiv metodlar va innovatsion yondashuvlarni joriy etish orqali bo'lajak pedagoglarning ma'naviy barkamolligini shakllantirish imkoniyatlarini o'rganib chiqqan. U o'z tadqiqotlarida innovatsion texnologiyalarni ma'naviy-ma'rifiy tarbiyaga tatbiq etishning nazariy asoslari va amaliy samaradorligini ta'kidlaydi. Shuningdek, N.A. Muslimovning izlanishlarida kompetensiyaga asoslangan ta'lim tizimida texnologik vositalardan foydalanish orqali talabalar ijtimoiy mas'uliyat, mustaqil fikrlash va kreativ tafakkur ko'nikmalarini rivojlantirishning ilmiy asoslari yoritilgan. Bu tadqiqotlar bo'lajak pedagoglarning ma'naviy va shaxsiy rivojlanishida texnologiyalarning strategik ahamiyatini ko'rsatadi. Davlatimiz rahbari Sh.M. Mirziyoyevning ta'lim tizimini raqamlashtirish va pedagogik jarayonlarni zamonaviylashtirish bo'yicha qarorlari pedagogik innovatsiyalarni amaliyotga joriy etish uchun nazariy va huquqiy asos yaratadi. Bu qarorlar bo'lajak pedagoglarning nafaqat bilim va kasbiy kompetensiyasini oshirish, balki ularning ma'naviy barkamolligini shakllantirishga xizmat qiladi.



Xorijiy tadqiqotlar ham ushbu yo‘nalishda keng ahamiyatga ega. V.P. Bepalko pedagogik texnologiyalar nazariyasi bo‘yicha ishlarda innovatsion metodlarning tarbiyaviy jarayonda qo‘llanilishi, shuningdek, talabalarning shaxsiy va professional rivojlanishini ta‘minlash imkoniyatlari batafsil yoritilgan. Shu bilan birga, UNESCO va OECD tadqiqotlari raqamli ta‘lim vositalari va interaktiv metodlarning ma‘naviy-ma‘rifiy jarayondagi roli va samaradorligini ko‘rsatadi. Ularning natijalari shuni isbotlaydiki, zamonaviy texnologiyalar pedagogik jarayonda faqat bilim berish vositasi emas, balki shaxs tarbiyasi va ma‘naviy rivojlanishni ta‘minlovchi strategik vosita sifatida ham samarali ishlatilishi mumkin.

O‘zbekiston ilmiy makonida ham so‘nggi yillarda pedagogik innovatsiyalarni tadbiq etish bo‘yicha qator ilmiy maqolalar, dissertatsiyalar va amaliy qo‘llanmalar chop etilgan. Masalan, Karimov I.A. (2008) ta‘lim va tarbiya jarayonida ma‘naviy qadriyatlarni shakllantirish masalalarini yoritgan bo‘lsa, Abduqodirov A.A. (2021) axborot texnologiyalari yordamida pedagogik jarayonni samarali tashkil etish usullarini tahlil qilgan. Shu bilan birga, tadqiqotlarda quyidagi muhim jihatlar qayd etilgan:

Bo‘lajak pedagoglarni tayyorlash jarayonida innovatsion texnologiyalarni tizimli ravishda joriy etish zarur. Talabalarning raqamli savodxonligi va axborot-kommunikatsiya texnologiyalaridan samarali foydalanish ko‘nikmalarini rivojlantirish muhim. Ma‘naviy-ma‘rifiy kontentni raqamli platformalarda yaratish va tarqatish orqali pedagogik jarayonni yanada qiziqarli va samarali qilish mumkin.

Bo‘lajak pedagog kadrlarning ma‘naviy-ma‘rifiy faoliyatida innovatsion texnologiyalarni o‘rganish va tatbiq etish masalasi bugungi pedagogik ilm-fanning eng dolzarb yo‘nalishlaridan biri sifatida e‘tirof etilgan. Bu yo‘nalish bo‘yicha nazariy va amaliy izlanishlar yetarlicha amalga oshirilgan bo‘lsa-da, texnologiyalarni ma‘naviy tarbiya jarayoniga kengroq integratsiya qilish va ularni samarali tatbiq etishning amaliy metodlari hali to‘liq ishlab chiqilmagan. Innovatsion texnologiyalar bo‘lajak pedagoglarning ma‘naviy-ma‘rifiy faoliyatini samarali tashkil etishda muhim vosita hisoblanadi. Ular yordamida talabalarning mustaqil fikrlash, ijodiy yondashuv va muammolarni hal etish ko‘nikmalari rivojlantiriladi. Shuningdek, axborot-kommunikatsiya texnologiyalari, interaktiv platformalar va raqamli ta‘lim vositalari pedagogik jarayonni qiziqarli va samarali qiladi. Multimedia resurslar va virtual muhitlar talabalarga milliy va umuminsoniy qadriyatlarga sodiqlikni shakllantirishga yordam beradi. Innovatsion texnologiyalar pedagoglarning raqamli savodxonligini oshirish, ta‘lim va tarbiya jarayonini sifatli tashkil etish va talabalarning shaxsiy rivojlanishini ta‘minlashda ham muhim ahamiyatga ega. Shu sababli ularni ta‘lim muassasalarida tizimli ravishda joriy etish zarur.

Bo‘lajak pedagog kadrlarning ma‘naviy-ma‘rifiy faoliyatida innovatsion texnologiyalarni tatbiq etishda bir qator muammolar mavjud. Birinchidan, barcha ta‘lim muassasalarida texnologik infratuzilma yetarli darajada rivojlanmagan, bu esa raqamli ta‘lim vositalaridan samarali foydalanishni cheklaydi.

Ikkinchidan, ba‘zi pedagoglarning axborot-kommunikatsiya texnologiyalari bo‘yicha bilim va malakasi past, shuning uchun innovatsion metodlarni dars jarayoniga joriy etish qiyinchilik tug‘diradi. Uchinchidan, ma‘naviy-ma‘rifiy kontentning raqamli platformalarda yetarlicha mavjud emasligi, shuningdek, talabalar texnologiyalardan ko‘proq ko‘ngilochar maqsadlarda foydalanishi pedagogik jarayonning samaradorligini pasaytiradi. Shu bilan birga, bo‘lajak pedagoglarning ma‘naviy-ma‘rifiy faoliyatini baholash va monitoring qilishning tizimli mexanizmlari yetarli darajada ishlab chiqilmagan. Bu holat pedagogik jarayonni optimallashtirish va talabalarning shaxsiy rivojlanishini nazorat qilish imkoniyatini cheklaydi.



Umuman olganda, innovatsion texnologiyalarni samarali tatbiq etishdagi muammolar – bu infratuzilma yetishmovchiligi, pedagoglarning malaka darajasi, kontent yetishmasligi va monitoring mexanizmlarining sustligi bilan bog'liq.

Bo'lajak pedagog kadrlarning ma'naviy-ma'rifiy faoliyatida innovatsion texnologiyalarni samarali tatbiq etish uchun bir qator yechimlar mavjud. Birinchidan, pedagoglar uchun raqamli kompetensiya kurslarini tashkil etish muhimdir. Bu kurslar orqali ular axborot-kommunikatsiya texnologiyalarini dars jarayonida samarali qo'llashni o'rganadi, interaktiv va multimedia metodlardan foydalanish malakasini oshiradi. Ikkinchidan, ma'naviy-ma'rifiy kontentni raqamli formatda yaratish va uni interaktiv platformalarda taqdim etish zarur. Bu talabalarga milliy va umuminsoniy qadriyatlarga sodiqlikni shakllantirish, mustaqil fikrlash va ijodiy tafakkur ko'nikmalarini rivojlantirish imkonini beradi. Uchinchidan, interaktiv metodlarni va virtual vositalarni tizimli ravishda pedagogik jarayonga integratsiya qilish muhim ahamiyatga ega. Masalan, virtual laboratoriyalar, onlayn loyihalar va multimedia resurslar yordamida talabalarning darsga faolligini oshirish, ularni ma'naviy va intellektual rivojlantirish mumkin. Shuningdek, talabalarning raqamli savodxonligini oshirish va ularni texnologiyalardan maqsadli, pedagogik yo'nalishda foydalanishga o'rgatish zarur. Bu pedagogik jarayonning sifatini oshirish, innovatsion texnologiyalarni samarali tatbiq etish va talabalarning shaxsiy rivojlanishini ta'minlashga xizmat qiladi. Umuman olganda, yechimlar – pedagoglarning malakasini oshirish, kontent va resurslarni yaratish, interaktiv metodlarni tizimli joriy etish va talabalarning raqamli savodxonligini rivojlantirish orqali innovatsion texnologiyalarning pedagogik jarayonda samaradorligini oshirishga qaratilgan.

XULOSA

Xulosa qilib aytganda, bo'lajak pedagog kadrlarning ma'naviy-ma'rifiy faoliyatida innovatsion texnologiyalarni qo'llash bugungi ta'lim tizimining eng dolzarb vazifalaridan biridir. Zamonaviy axborot-kommunikatsiya texnologiyalari, interaktiv platformalar, multimedia va virtual ta'lim vositalari pedagogik jarayonni samarali va qiziqarli qiladi, talabalarda mustaqil fikrlash, ijodiy yondashuv, ijtimoiy mas'uliyat va shaxs kamoloti kabi ko'nikmalarni rivojlantirishga xizmat qiladi. Maqolada tahlil qilinganidek, innovatsion texnologiyalar yordamida ma'naviy-ma'rifiy jarayonni zamonaviylashtirish, talabalarning milliy va umuminsoniy qadriyatlarga sodiqligini oshirish, ularning pedagogik kompetensiyasini shakllantirish mumkin. Shu bilan birga, pedagoglarning raqamli savodxonligi, interaktiv metodlar va elektron resurslardan foydalanish malakasini oshirish, ma'naviy-ma'rifiy kontentni kengaytirish va tizimli monitoring mexanizmlarini joriy etish muhim ahamiyatga ega.

Shuningdek, innovatsion texnologiyalarni pedagogik jarayonga tatbiq etish faqat bilim berish bilan cheklanmaydi, balki talabalarning shaxsiy rivojlanishi, ijtimoiy faolligi va axloqiy barkamolligi bilan bog'liq masalalarni ham hal qiladi. Bu esa bo'lajak pedagoglarni nafaqat kasbiy jihatdan tayyorlash, balki ularni ma'naviy barkamol, kreativ va mas'uliyatli shaxs sifatida shakllantirish imkonini yaratadi.

Xulosa o'laroq, innovatsion texnologiyalar bo'lajak pedagoglarning ma'naviy-ma'rifiy faoliyatini samarali tashkil etishning strategik vositasi hisoblanadi. Ularni tizimli ravishda ta'lim jarayoniga joriy etish pedagogik jarayonning sifatini oshiradi, talabalarda milliy va umuminsoniy qadriyatlarni rivojlantiradi, shuningdek, zamonaviy pedagogik talablarni qondiruvchi barkamol shaxslarni tarbiyalashga xizmat qiladi. Shu bois, pedagogik innovatsiyalar va raqamli texnologiyalarni joriy etish har bir ta'lim muassasasi va o'qituvchi uchun ustuvor vazifa bo'lishi lozim.

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**MILLIY AN'ANAVIY MUSIQA ORQALI MA'NAVIY QADRIYATLARNING
AVLODDAN-AVLODGA UZATILISHI**

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ANNOTATSIYA

Mazkur maqolada o‘zbek milliy an’anaviy musiqasining ma’naviy qadriyatlarini avloddan-avlodga uzatishdagi o‘rni ilmiy jihatdan tahlil qilinadi. Tadqiqotda an’anaviy musiqaning estetik hodisa sifatidagi funksiyasidan tashqari, uning tarbiyaviy, axloqiy va madaniy ahamiyati ochib beriladi. Og‘zaki an’ana, ustoz-shogird tizimi hamda musiqa orqali ijtimoiy va ma’naviy xotiraning saqlanish mexanizmlari asoslab beriladi. Shuningdek, milliy musiqa namunalarining shaxs ma’naviyati, axloqiy ong va madaniy identitet shakllanishiga ta’siri yoritiladi. Maqolada zamonaviy sharoitda an’anaviy musiqaning tarbiyaviy imkoniyatlarini saqlab qolish va rivojlantirish masalalari ham muhokama qilinadi.

Kalit so‘zlar: milliy an’anaviy musiqa, ma’naviy qadriyatlar, og‘zaki an’ana, ustoz-shogird tizimi, ma’naviy tarbiya, musiqiy meros, madaniy xotira, xalq musiqasi, maqom san’ati.

**ПЕРЕДАЧА ДУХОВНЫХ ЦЕННОСТЕЙ ИЗ ПОКОЛЕНИЯ В ПОКОЛЕНИЕ ЧЕРЕЗ
НАЦИОНАЛЬНУЮ ТРАДИЦИОННУЮ МУЗЫКУ**

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АННОТАЦИЯ

В данной статье научно анализируется роль узбекской национальной традиционной музыки в передаче духовных ценностей из поколения в поколение. Помимо функции традиционной музыки как эстетического явления, исследование выявляет её воспитательное, нравственное и культурное значение. Обосновываются механизмы сохранения социально-духовной памяти посредством устной традиции, системы «учитель-ученик» и музыки. Также подчеркивается влияние национальных музыкальных образцов на формирование личной духовности, нравственного сознания и культурной идентичности. В статье также обсуждаются вопросы сохранения и развития воспитательного потенциала традиционной музыки в современных условиях.

Ключевые слова: национальная традиционная музыка, духовные ценности, устная традиция, система «учитель-ученик», духовное воспитание, музыкальное наследие, культурная память, народная музыка, искусство маком.

**THE TRANSMISSION OF SPIRITUAL VALUES FROM GENERATION TO
GENERATION THROUGH NATIONAL TRADITIONAL MUSIC**

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ABSTRACT

This article scientifically analyzes the role of Uzbek national traditional music in the transmission of spiritual values from generation to generation. In addition to the function of traditional music as an aesthetic phenomenon, the study reveals its educational, moral and cultural significance. The mechanisms of preservation of social and spiritual memory through oral tradition, the teacher-student system and music are substantiated. The impact of national musical samples on the formation of personal spirituality, moral consciousness and cultural identity is also highlighted. The article also

discusses the issues of preserving and developing the educational potential of traditional music in modern conditions.

Key words: national traditional music, spiritual values, oral tradition, teacher-student system, spiritual education, musical heritage, cultural memory, folk music, maqom art.

KIRISH (INTRODUCTION)

Milliy an'anaviy musiqa har bir xalqning tarixiy xotirasi, estetik tafakkuri va ma'naviy qadriyatlar tizimini mujassam etuvchi murakkab madaniy hodisadir. O'zbek xalqining ko'p asrlik musiqiy merosi – maqomlar, xalq qo'shiqlari, marosim va mavsumiy kuylar – jamiyatda axloqiy me'yorlar, ruhiy barqarorlik va ijtimoiy birdamlikni ta'minlashda muhim rol o'ynab kelgan. An'anaviy musiqa faqat estetik zavq manbai emas, balki ma'naviy tarbiya vositasi sifatida ham xizmat qiladi. Musiqiy asarlar orqali inson ongiga sabr, kamtarlik, sadoqat, vatanparvarlik, ota-ona va ustozga hurmat kabi qadriyatlar singdiriladi. Ushbu jarayon yozma tizimdan ko'ra og'zaki uzatish mexanizmlariga tayanadi, bu esa musiqaning tirik, moslashuvchan va uzluksiz bo'lishini ta'minlaydi. Mazkur maqolaning maqsadi – milliy an'anaviy musiqa orqali ma'naviy qadriyatlarning avlodlardan avlodga uzatilish mexanizmlarini ilmiy jihatdan tahlil qilish, ushbu jarayonning madaniy, pedagogik va ijtimoiy asoslarini yoritishdan iborat.

TADQIQOT METODOLOGIYASI



► *Tavsifiy-tahliliy usul*

Milliy an'anaviy musiqaning mazmuni, shakllari va ma'naviy ahamiyatini izohlash

► *Qiyosiy tahlil*

Xalq musiqasi namunalari orqali ma'naviy qadriyatlarining uzatilish shakllarini solishtirish

► *Pedagogik kuzatuv*

Musiqa orqali tarbiya va ma'naviy ong shakllanish jarayonini tahlil qilish

► *Madaniy-tarixiy yondashuv*

An'anaviy musiqaning jamiyat hayotidagi o'rni va funksiyalarini tarixiy kontekstda ko'rib chiqish

► *Manbaviy baza*

O'zbek va xorijiy musiqashunos olimlarning ilmiy asarlari, darsliklar va monografiyalar

NATIJALAR (RESULTS)

An'anaviy musiqaning ma'naviy mazmuni. O'zbek an'anaviy musiqasi, xususan maqom san'ati, inson ruhiy holatini tarbiyalashga qaratilgan murakkab tizimdir. Maqomlarda ohang, lad va usul orqali ichki muvozanat, sabr va tafakkur holati shakllantiriladi. Y.Rajabiyning ta'kidlashicha, maqom "inson ruhini tarbiyalovchi maktab" vazifasini bajaradi. Xalq qo'shiqlarida esa hayotiy



tajriba, ijtimoiy munosabatlar va axloqiy me'yorlar sodda, ammo ta'sirchan shaklda ifodalanadi. Bu qo'shiqlar kundalik hayot bilan chambarchas bog'liq bo'lgani sababli qadriyatlar tabiiy ravishda ongga singadi. Og'zaki an'ana va ustoz-shogird tizimi. Milliy musiqaning avlodan-avlodga uzatilishida ustoz-shogird an'anasi markaziy o'rin tutadi. Ushbu tizimda bilim faqat texnik ijro bilan cheklanmaydi. Ustoz shogirdga musiqiy madaniyat, sahna odobi, axloqiy mas'uliyat va estetik mezonlarni ham singdiradi. Fitratning fikricha, musiqiy merosning barqarorligi aynan og'zaki uzatish tizimiga bog'liq bo'lib, u milliy tafakkurni saqlab qolishning eng samarali usullaridan biridir.

Musiqqa va tarbiya jarayonining uzviyligi. An'anaviy musiqqa yosh avlod tarbiyasida bevosita va bilvosita ta'sir ko'rsatadi. Allalar orqali bolada ilk emotsional xavfsizlik va ona tiliga muhabbat shakllanadi. Marosim qo'shiqlari orqali esa jamiyat qadriyatlari, ijtimoiy rollar va urf-odatlar ongga singdiriladi. Pedagogik tadqiqotlar shuni ko'rsatadiki, milliy musiqqa asosida tarbiyalangan yoshlar o'z madaniy ildizlariga nisbatan yuqori darajada mas'uliyat hissiga ega bo'ladi.

MUHOKAMA (DISCUSSION)

An'anaviy musiqqa orqali ma'naviy qadriyatlarning uzatilishi murakkab va ko'p qatlamli jarayon bo'lib, u bir vaqtning o'zida individual ong, jamoaviy xotira va ijtimoiy tajriba doirasida amalga oshadi. Ushbu jarayonda musiqqa estetik obyekt sifatida emas, balki madaniy kod tashuvchisi sifatida namoyon bo'ladi. Har bir kuy, ashula yoki maqom namunasi o'zida tarixiy tajriba, axloqiy me'yor va ijtimoiy munosabatlar tizimini mujassamlashtiradi. Individual darajada an'anaviy musiqqa shaxsning ichki dunyosiga ta'sir ko'rsatadi. Tinglash va ijro jarayonida insonda sabr, diqqat, ichki intizom va hissiy barqarorlik kabi sifatlar shakllanadi. Musiqaning sekin rivojlanishi, takroriy tuzilmalari va ohangiy muvozanati shaxs ruhiyatida sokinlik va tafakkur holatini yuzaga keltiradi. Bu holat tasodifiy emas, balki an'anaviy musiqaning asrlar davomida shakllangan tarbiyaviy funksiyasi bilan bog'liq. Jamoaviy ong darajasida esa milliy musiqqa umumiy qadriyatlar maydonini hosil qiladi. Marosim, bayram va ijtimoiy yig'inlarda ijro etiladigan musiqqa jamiyat a'zolarini birlashtiruvchi ramziy vosita vazifasini bajaradi. Shu orqali avlodlar o'rtasida uzviylik ta'minlanadi, madaniy xotira uzilmaydi. R.Yunusov ta'kidlaganidek, xalq musiqasi "ijtimoiy xotiraning eshitiladigan shakli" hisoblanadi.

Zamonaviy axborot muhitida ushbu uzatish mexanizmi jiddiy sinovlarga duch kelmoqda. Ommaviy madaniyatning tezkor, soddalashtirilgan va ko'pincha yuzaki mahsulotlari an'anaviy musiqaning chuqur mazmunini siqib chiqarmoqda. Natijada milliy musiqqa ko'pincha sahnaviy yoki dekorativ shaklda qabul qilinib, uning ichki tarbiyaviy mohiyati ikkinchi darajaga tushib qolmoqda. Bu holat musiqqa mazmunining "bo'shashuvi" xavfini kuchaytiradi.

Shunga qaramay, an'anaviy musiqqa o'zining moslashuvchanligi va ichki barqarorligi sababli to'liq yo'qolib ketmayapti. Ustoz-shogird tizimi, oilaviy musiqqa muhiti va professional ta'lim muassasalari orqali ma'naviy meros uzatilishda davom etmoqda. Biroq bu jarayon endi o'z-o'zidan emas, balki ongli madaniy va pedagogik siyosat asosida qo'llab-quvvatlanishi zarur.

Zamonaviy ta'lim tizimida an'anaviy musiqani faqat nazariy fan yoki ijro texnikasi sifatida emas, balki tarbiyaviy va dunyoqarash shakllantiruvchi vosita sifatida joriy etish muhim ahamiyat kasb etadi. Musiqqa ta'limi jarayonida uning tarixiy, axloqiy va ma'naviy qatlamlari ochib berilmasa, u faqat shakliy meros darajasida qolib ketadi. Sh.Mirziyoyev ta'kidlaganidek, ma'naviy tarbiya madaniy merosni anglash orqali shakllanadi, aks holda u mazmunan sustlashadi⁵. Shu bois, an'anaviy musiqqa bilan ishlashda kompleks yondashuv talab etiladi: ijro, tinglash, tahlil va tarbiyaviy izoh bir butun tizim sifatida olib borilishi lozim. Faqat shundagina milliy musiqqa o'zining asosiy vazifasi — ma'naviy qadriyatlarni avlodan-avlodga uzatish funksiyasini to'liq bajaradi.

XULOSA (CONCLUSION)

Milliy an'anaviy musiqa o'zbek xalqining ma'naviy qadriyatlarini avlodlardan avlodga uzatishda barqaror va tizimli ijtimoiy-madaniy mexanizm sifatida namoyon bo'ladi. Tadqiqot natijalari shuni ko'rsatadiki, an'anaviy musiqa nafaqat estetik didni shakllantiradi, balki shaxsning axloqiy qarashlari, ruhiy barqarorligi va madaniy o'zligini mustahkamlashda ham muhim omil hisoblanadi. Musiqiy meros orqali jamiyatda sabr, hurmat, jamoaviylik, tarixiy xotira va ma'naviy mas'uliyat kabi qadriyatlar uzluksiz tarzda qayta ishlab chiqiladi va ijtimoiy ongga singdiriladi.

Zamonaviy globallashuv va axborotlashuv sharoitida milliy an'anaviy musiqaning mazmuniy qatlamlarini saqlab qolish masalasi alohida dolzarblik kasb etmoqda. Tadqiqot davomida aniqlanishicha, agar an'anaviy musiqa faqat sahnaviy yoki formal madaniy atribut sifatida talqin qilinsa, uning tarbiyaviy va ma'naviy funksiyalari zaiflashadi. Shu bois, milliy musiqani faqat ijro san'ati emas, balki ma'naviy-tarbiyaviy tizim sifatida ko'rish zarur.

An'anaviy musiqa ta'limining dolzarb yo'nalishlari



Ushbu nuqtai nazardan quyidagi dolzarb yo'nalishlar muhim ahamiyatga ega:

- an'anaviy musiqani umumta'lim va oliy ta'lim tizimiga tarbiyaviy komponent bilan integratsiya qilish;
- musiqa ta'limida ustoz-shogird an'anasining ma'naviy mazmunini saqlagan holda zamonaviy metodlar bilan uyg'unlashtirish;
- an'anaviy musiqani o'rganishda faqat texnik ijroga emas, balki uning tarixiy, axloqiy va falsafiy qatlamlarini ochib berishga e'tibor qaratish;
- milliy musiqiy merosni ilmiy tadqiq etish, tizimlashtirish va ommalashtirish orqali yosh avlod ongida madaniy xotirani mustahkamlash.

Xulosa qilib aytganda, milliy an'anaviy musiqa o'zbek jamiyatining ma'naviy barqarorligini ta'minlovchi muhim resurs bo'lib, uni saqlash va rivojlantirish davlat siyosati, ta'lim tizimi va ilmiy tadqiqotlar o'rtasidagi uzviy hamkorlik asosida amalga oshirilishi lozim. Faqat shu holdagina an'anaviy musiqa shakliy meros darajasidan chiqib, jamiyatning tirik ma'naviy kuchi sifatida o'z funksiyasini to'liq bajaradi.



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IMPROVING THE METHODOLOGY FOR FORMING STUDENTS' SPIRITUAL AND MORAL QUALITIES THROUGH FOLK SONGS

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ANNOTATION

The article describes the effectiveness of the teaching process, methods and techniques used to teach Uzbek folk songs in music culture classes in the system of continuous education, to determine the characteristics of students, to cultivate students' spiritual and moral feelings, attitudes and beliefs through targeted study of different musical genres. The work to determine the level of formation of students through the teaching of songs in the classroom, how to plan to determine the scope, level, content and opportunities of education that can be given to students through the teaching of children's folk songs, the effectiveness of the process of teaching Bukhara children's folk songs This solution is a unique stage in the practical study,

acquaintance with the content of scientific and methodological sources, questions and answers created in this field, and the development of theoretical ideas. to what extent it is proven in practice.

Key words: children's folk songs, melody, rhythm, method, method, education and upbringing, the effectiveness of the teaching process, spiritual-ethical, music culture lesson.

АННОТАЦИЯ

В статье описывается эффективность учебного процесса, методы и приемы, используемые для обучения узбекским фольклорным песням на уроках музыкальной культуры в системе непрерывного образования, для определения характеристик учащихся, воспитания у учащихся духовно-нравственных чувств, взглядов и убеждений через целенаправленное изучение различных музыкальных жанров. Работа по определению уровня сформированности учащихся посредством преподавания песен в классе, определение объема, уровня, содержания и возможностей обучения, которые могут быть предоставлены учащимся в процессе обучения детских народных песен, эффективность процесса обучения бухарским детским народным песням Это решение является

уникальным этапом практического изучения, ознакомления с содержанием научных и методических источников, вопросов и ответов, созданных в этой области, и разработки теоретических идей.

Ключевые слова: детские фольклорные песни, мелодия, ритм, метод, обучение и воспитание, эффективность учебного процесса, духовно-этический, урок музыкальной культуры.

In many countries of the world, providing musical education to the younger generation is of national importance and is considered an important means of personality formation. In each country, music education ideologically and politically serves the social system of the people. At every stage of human history, the direction of development has been determined on the basis of the law of methodological unity of socio-economic progress. This law has served as a factor in the development of forms of social consciousness such as science, art, culture, production, and lifestyle, based on the socio-economic views, ideas, and ideals prevailing in society. Thus, throughout historical development, the rich spiritual heritage accumulated in the upbringing and maturation of a well-rounded individual has been reflected in folk pedagogy. Therefore, in preparing future specialists, it is necessary to focus primarily on familiarizing them with this spiritual heritage — the main



educational and moral ideas contained in folk songs - so that they acquire the knowledge, skills, and competencies that will form a foundation for their effective use in future professional activities.

The peoples of Central Asia, in particular the Uzbek people and their cultural and educational development, have evolved over centuries, and the ideas of upbringing have embodied the essence of socio-political processes of different periods. The educational thoughts and ideas created by our people, as well as the rich heritage related to teaching and upbringing, have nurtured thousands of generations in the spirit of universal human values. Therefore, it is not without reason that folk songs, which are the legacy of our ancestors, are considered a unique sphere of folk wisdom and moral guidance.

Folk songs have played an important role for centuries in the moral and educational formation and maturation of our ancestors. In them, the people reflected their spiritual-educational and artistic-aesthetic views, philosophical and ethical concepts, and life-related as well as educational conclusions. An important direction of folk songs is the formation of students' spiritual and moral qualities, and one of their significant features is the preservation of national characteristics. In studying the ancient history, distinctive features, and types of Uzbek folk songs, the work "Devonu Lug'otit Turk" by the great linguist scholar Mahmud Kashgari holds an important place. While traveling for many years and studying the characteristics of Turkic languages, Mahmud Kashgari collected numerous folk proverbs and songs.

It should be noted that the views expressed in folk songs, as well as the ideas of our scholars regarding the organization of the educational process and the formation of students' human virtues and spiritual-moral qualities, their inclination toward national upbringing, music, melodies, and songs, as well as their preparedness, have not lost their value even today. At all stages of human society, raising a well-rounded individual has remained one of the urgent issues. The national songs of our people demonstrate the existence of a very rich spiritual and educational heritage in this regard.

Thus, in educating the younger generation and in forming their future spiritual and moral qualities, the place and role of the songs created, composed, and performed by our people are extremely significant. In our republic, opportunities are being created to shape the content of education and upbringing and the national ideology, taking into account universal values and the foundations of our national culture. In this regard, work is being carried out to educate a well-rounded individual by teaching folklore, folk pedagogy, and the moral and ethical ideas of thinkers, enlighteners, pedagogues, and scholars. "The future begins today," says our wise people. The future life of the younger generation determines the measure of the spiritual and moral process that shapes them as human beings. In this respect, increasing the effectiveness of education and raising it to the level of world standards, enriching it on the basis of advanced experience, and conducting it on the basis of new pedagogical practices are especially important.

On the basis of folk music, oral creativity, traditions, and customs, raising a harmoniously developed generation creates a foundation for them to love their nation more, to feel pride, to study progressive ideas and teachings, and to apply them to the future. In our independent republic, restoring the uniqueness of our national culture, providing artistic and moral education to students in general secondary schools, and fostering their development are among the urgent tasks of today. A spiritually mature nation gains the ability to correctly evaluate its values and further develop them. Thus, the growth of society's spirituality creates conditions for the wide use of values and prepares the ground for their further development. Based on the definition of values, universal values can be described as a form of values connected with ethnic aspects and characteristics that are significant for a nation. Universal values are manifested through a nation's history, way of life, spirituality, and culture. In the educational process, universal values express a socio-historical phenomenon. Spirituality is a



complex of national customs, educational traditions, moral norms, beliefs, and cultural-educational processes.

Folk songs are philosophical and social concepts that arise as a result of the practical assimilation of the environment surrounding a person. In the process of education and upbringing, the development of students' spiritual and moral qualities through folk songs is considered a socio-historical phenomenon. Alisher Navoi, while providing information about folk songs and their types, substantiated that the words *surud*, *ayolgu*, *lahn*, and *turki* conveyed the meaning of a song.

The purpose of educating today's youth in the spirit of independence, along with increasing the effectiveness of education and upbringing, serves to raise the economic, social, and political potential of our society. The achievement of state independence by the Republic of Uzbekistan opened wide opportunities for the national formation and development of education and upbringing. The theory of national education relies on such disciplines as philosophy, literature, ethics, aesthetics, pedagogy, psychology, and music to substantiate its principles. National education reflects the inner connections and relationships that constitute the essence of life. Today, the demand of the time is to educate not merely knowledgeable youth, but creative students distinguished by their talent. During the period of schooling, national education develops various abilities of students. A system of views toward nature and society is formed, and their physical strength is further strengthened, to which great attention is given. Among the well-known Central Asian musicians, scholars noted that as a child grows older, this activity increasingly acquires an independent character. They gradually learn to understand the phenomena and conditions encountered in nature and social life, to perceive them, and to develop attitudes toward the people around them.

The content and organization of national upbringing based on folk songs are reflected in the following tasks:

1. The purposeful orientation of folk songs.
2. The humanistic principles embodied in folk songs.
3. The connection of folk songs with life and labor.
4. The priority of national cultural and universal values in folk songs.
5. Taking into account students' age, grade level, psychological, and physiological characteristics.

One of the important features of musical art is that it expresses a person's emotions and inner experiences in a unique artistic language. It creates conditions that attract students, engage their interest, and give them enjoyment. It plays a significant role in developing feelings related to national upbringing in them. In general secondary schools, the education of universal values in music culture lessons is formed with the help of melodies and songs. Examples of such works can be found in the State Educational Standard (SES) music curriculum, including songs and listening pieces such as "Salom maktab" (music by Sh. Yormatov), "Paxtaoy" (music by F. Nazarov), "O'zbekistonim" (music by Sh. Ramazonov), "Oy Vatanim" (music by E. Shvarts), and "Eh orzular" (music by N. Norxo'jayev). These songs cultivate in students feelings of love for the homeland and respect for national values.

Introducing universal values to students in general education schools is highly important. In primary grades, when studying universal values, it is necessary to effectively use methods such as conversation, storytelling, question-and-answer sessions, and additional literature. Before learning mass songs based on universal values, it is advisable to conduct a short introductory discussion about the artistic and ideological background and the history of the work. It is also appropriate to connect the study of universal values with other subjects, for example with topics covered in literature lessons.



With fourth-grade students, it is necessary to provide basic information about the main characteristics, popular genres, and traditions of folk music art, explaining that they have a long history and are performed in a simple, fluent, and expressive manner. It is also useful to organize question-and-answer activities about the performers of these works, such as singers, vocalists, and folklore groups. National and universal values are considered a source of national pride. Throughout centuries of labor, struggle, and creativity, they have served as an inspiration guiding people toward goodness. Music is often called “wordless philosophy.” A person lives with song and music; it is difficult to imagine the meaning of life and the beauty of the surrounding world without melodies and songs. A song is a need for enjoyment, a cry of the most beautiful and noble dreams and life ideals. In music culture classes, universal values contribute to the development of students’ worldview and musical taste. 1. Universal values inspire students with appreciation for national melodies and songs. They develop students’ musical abilities, sense of rhythm, musical literacy, and aesthetic taste.

2. They cultivate in students a sense of love for national heritage, popular melodies and songs, folk chants, and through them, love for the homeland. 3. Through lullabies, lapars, and terma songs, students’ artistic and creative abilities gradually develop.

Musical melodies are taught on the basis of modes and rhythmic methods. In forming the national foundation of music education, it is appropriate to use Uzbek national musical instruments together with the piano. In particular, playing the doira, singing songs, performing elements of national dance, and engaging in creative activities captivate students and draw them into the enchanting world of music. In this process, students directly perceive the positive traditions of Uzbek folk music culture. At school, students learn musical and aesthetic education through examples of folk music.

Today, in all general education schools, introducing children to folk music is carried out on the basis of the State Educational Standard (SES) music curriculum. In order to develop education in a national spirit, students are introduced to Uzbek folk music starting from the first grade. As examples from the first-grade listening program, melodies and songs such as “Dutor Bayoti,” “Andijon Polka,” “Farg‘onacha,” “Olmacha Anor,” and “Allama Yorim” can be mentioned. Folk music reaches children’s consciousness quickly, gives them enjoyment, and awakens creative feelings, because folk music possesses a unique artistic language.

It reflects the brightest examples of our national musical art. Folk music is performed in the simplest, most concise, fluent, and vivid melodies. That is why even a baby lying in a cradle becomes calm and falls asleep upon hearing a lullaby. In such melodies, the harmony of words and tune is expressed through oral performance, and therefore the musical phrases are interconnected with one another. For centuries, Uzbek melodies and songs have served as a source of inspiration for our people during labor, weddings, ceremonies, and festive celebrations. In music culture classes, starting from the primary grades, it is necessary to use various methods and innovative technologies in order to convey the popular genres of Uzbek folk music to children in a clear, quick, and expressive way. Compared to other forms of art, music is one of the art forms closest to human beings. Our people have possessed a rich musical heritage since ancient times. Our priceless values and eternal legacy include classical musical art that has amazed the world.

In all periods of social development, the content and direction of education have been determined on the basis of harmony with universal values. Educating and raising students who are intellectually mature, morally pure, physically strong, and aware of their national responsibility creates a foundation for the independent and stable development of the country. National upbringing cannot develop separately from universal human values.



In the present period, the task of nurturing an individual's spirituality requires raising the quality of music education in schools to a higher level. Today, the goals and objectives of music education are extremely important. The purpose of music education is to raise the younger generation as culturally developed individuals who are able to inherit and value our musical heritage. For this, it is directly connected with school music lessons to develop each student's musical abilities, increase their love and interest in the art of music, form the necessary range of theoretical knowledge and practical skills in music, and create the required conditions for the musical growth of talented students. The implementation of the aims and objectives of music education, as well as the formation of spiritual and moral qualities, is directly related to music classes at school. According to the concept of music education, the subject of music holds a special place among other school disciplines. In order to raise the quality of music education, it is considered an equal subject within the school curriculum. This, in turn, requires modern students to have a positive attitude toward lessons, and it demands proper organization, management, and active participation in students' musical activities. Music lessons possess their own distinctive characteristics, and every teacher needs to be aware of these features.

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MUSTAQILLIK YILLARIDA O'ZBEKISTONDA QUROL-YAROG' TA'MINOTI TARIXI

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ANNOTATSIYA

Ushbu maqolada O‘zbekiston Respublikasi mustaqillikka erishganidan so‘ng qurol-yarog‘ va harbiy-texnika ta‘minoti sohasida amalga oshirilgan islohotlar va ularning tarixiy bosqichlari tahlil qilingan. Mustaqil milliy mudofaa tizimini barpo etish jarayonida qurol-yarog‘ taminotining o‘rni, uning huquqiy-me‘yoriy asoslari hamda davlat xavfsizligini ta‘minlashdagi ahamiyati yoritilgan. Shuningdek, harbiy sohada xalqaro hamkorlik, tashqi siyosat omillari va zamonaviy tahdidlar sharoitida qurol-yarog‘ ta‘minoti tizimining rivojlanish tendentsiyalari ilmiy jihatdan tahlil etilgan.

Kalit so‘zlar: O‘zbekiston, mustaqillik yillari, qurol-yarog‘ ta‘minoti, mudofaa tizimi, harbiy islohotlar, milliy xavfsizlik, xalqaro harbiy hamkorlik.

СНАБЖЕНИЕ ВООРУЖЕНИЕМ В УЗБЕКИСТАНЕ В ГОДЫ НЕЗАВИСИМОСТИ

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АННОТАЦИЯ

В данной статье анализируется процесс формирования и развития системы обеспечения вооружением и военной техникой в Республике Узбекистан в годы независимости. Рассматриваются основные этапы становления национальной оборонной системы, правовые и институциональные основы военного обеспечения, а также их значение в обеспечении государственной и военной безопасности. Особое внимание уделяется вопросам международного военно-технического сотрудничества и адаптации системы вооружения к современным угрозам и вызовам.

Ключевые слова: Узбекистан, годы независимости, вооружение, военное обеспечение, оборонная система, военные реформы, национальная безопасность.

ARMS SUPPLY IN UZBEKISTAN DURING THE YEARS OF INDEPENDENCE

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ANNOTATION

The article analyzes the formation and development of arms and military-technical supply in the Republic of Uzbekistan during the years of independence. It examines the main stages of establishing a national defense system, its legal and institutional foundations, and the role of arms supply in ensuring state and military security. Special attention is given to international military-technical cooperation and the adaptation of defense supply mechanisms to modern security challenges.

Key words: Uzbekistan, years of independence, arms supply, military-technical support, defense system, military reforms, national security.

“Biz Qurolli Kuchlarimizning kuchini yanada oshirish, mudofaa qobiliyatini mustahkamlash uchun milliy armiyani 2030 yilga borib eng zamonaviy qurol-yarog’ va harbiy texnika bilan ta’minlaymiz.”

(Sh.M.Mirziyoev 2023 yil 30 may)

Mustaqillik – har bir xalq taqdirida yangi bosqichni boshlab beruvchi, milliy davlatchilikni mustahkamlash, xavfsizlik va suverenitetni ta’minlashga qaratilgan tarixiy jarayondir. 1991 yil 31 avgustda O’zbekiston Respublikasi davlat mustaqilligining e’lon qilinishi, bu mamlakat oldida nafaqat siyosiy-iqtisodiy, balki harbiy sohada ham mutlaqo yangi vazifalarni belgilab berdi. Shu vazifalarning eng muhimlaridan biri – milliy armiyamizni shakllantirish va ularni zamonaviy qurol-yarog’ hamda harbiy texnika bilan ta’minlash masalasi turar edi [6].

Sovet ittifoqi parchalangandan so’ng O’zbekiston hududida joylashgan harbiy qismlar, qurol-aslahax zaxiralari va ta’minot tizimi meros sifatida qolgan bo’lsa-da, biroq ular mustaqil davlat manfaatlariga to’liq mos kelmas edi. Shu bois, mustaqillikning ilk yillaridanoq qurol-yarog’ ta’minoti sohasida milliy manfaatlarga asoslangan, bosqichma-bosqich islohotlar amalga oshirildi. Bu jarayon faqat moddiy-texnik bazani yangilash bilan cheklanib qolmay, balki boshqaruv tizimini qayta tashkil etish, harbiy sanoat salohiyatini rivojlantirish va tashqi harbiy-texnikaviy hamkorlikni yo’lga qo’yishni ham qamrab oldi. Ayniqsa, milliy harbiy-sanoat bazasini shakllantirish, xorijiy davlatlar bilan harbiy-texnikaviy hamkorlikni rivojlantirish va qurol-aslahani saqlash hamda yangilash tizimini takomillashtirish masalalari hozirgi kunda ham o’z ahamiyatini yo’qotgani yo’q [3].

O’zbekiston Qurolli Kuchlarida qurol-yarog’ ta’minoti tarixi mustaqillik yillarida mamlakatning geosiyosiy holati, milliy xavfsizlik strategiyasi va mudofaa doktrinasi bilan uzviy bog’liq holda shakllantirish yo’lga qo’yildi [2]. Zamonaviy tahdidlar, mintaqaviy xavfsizlik masalalari hamda terrorizm va ekstrimizmga qarshi kurashishda qurol-yarog’ ta’minotining ahamiyati yanada ortdi [5]. Shu nuqtai nazardan, ushbu mavzuni o’rganish dolzarbligi O’zbekiston Qurolli Kuchlarining shakllanish va rivojlanish bosqichlarini chuqur anglash, milliy armiyamizning jangovar qobiliyatini ta’minlashda qurol-yarog’ ta’minotining o’rni va ahamiyati naqadar muhimligi asosiy jarayon sifatida xizmat qiladi.

Maqolaning asosiy qismiga o’tar ekanmiz, mavzuga doir mavjud muammolar yuzaga kelganligini aytib o’tish joizdir. Xususan mamlakatdagi barcha qurol-aslahax va harbiy texnikalar SSSRning Turkiston harbiy okrugiga tegishli bo’lgan. SSSRning parchalanishi, O’zbekiston mustaqil armiyasini shakllantirish bilan birga, u o’z qarshisida turgan ichki va tashqi tahdidlarga qarshi milliy mudofaa tizimini yaratishi kerak edi. Davlat imkoniyatlarini mustahkamlash, harbiy qurol-aslahax va texnikalarni o’z yurisdiksiyasiga o’tkazish kechiktirib bo’lmas ustuvor vazifalarimizdan biri edi [4].

O’zbekiston mustaqillik yillarida Qurolli Kuchlarini tashkil etish ularni qurol-yarog’ bilan ta’minlashni tizimli ko’rinishda yo’lga qo’yish zarurati bilan yuzma-yuz keldi va Markaziy osiyoda birinchilardan bo’lib, 1991 yil 6 sentyabrda Prezident farmoni bilan Mudofaa ishlari vazirligini tashkil etdi [7]. 1992 yil 14 yanvarda parlament qarori bilan mamlakat hududidagi barcha harbiy



qismlar, qurol-aslaha va texnikalar O'zbekiston Respublikasi yurisdiksiyasiga olindi. Bu sana milliy Qurolli Kuchlarimizning ta'sis etilishi tarixi sifatida qabul qilindi va har yili "Vatan himoyachilari kuni" bayrami sifatida nishonlanishi an'anaga aylandi [8].

O'zbekiston Respublikasi yurisdiksiyasiga kiritilgan barcha qurol-aslaha va texnikalardan oqilona foydalanish va ularni imkoniyatlarini oshirish maqsadida 1992-2000 yillar mobaynida quyidagi bosqichma-bosqich ishlar amalga oshirildi.

1. Qurol-yarog' ta'minotining boshlang'ich bosqichida (1992-1995)

Mustaqillikkacha O'zbekistonda bo'lgan qurol-aslaha va texnikalar (individual va guruh qurollari, tanklar, piyodalar jangovar mashinasi va boshqa bronetexnikalar, MiG va Su rusumli samolyotlar Artilleriya tizimlari va minomyotlar) asosan qadimiy sovet merosi hisoblanib, aksariyati qurollantirishning asosiy fondi bo'lgan.

O'zbekiston Respublikasi Prezidentining 1992 yil 7 fevraldagi farmoni bilan Qurolli Kuchlar tasarrufidagi barcha qurol aslaha, texnika va asbob-uskunalarni davlat tasarrufidan chiqarish va xususiyashtirish mumkin emas deb belgilandi [4]. Bu qaror qurol-yarog' omborlarini saqlash, tarkibini yo'qotmaslik va texnik holatini saqlab qolish uchun muhim qadam bo'ldi. Biroq shunga qaramasdan sovet ittifoqidan qolgan meros tarkibida foydalanishga yaroqsiz qurol-aslaha va harbiy texnikalar mavjud edi. Mazkur muammolarga echim topish maqsadida harbiy texnik hamkorliklar yo'lga qo'yildi. Jumladan:

O'zbekiston mustaqilligining dastlabki yillaridan boshlab Rossiya bilan harbiy texnik hamkorlik o'rnatilib, ushbu davlat bilan muzokaralar, o'quvlar va texnik xizmat ko'rsatish bo'yicha kelishuvlar amalga oshirilgan. Bu esa qurol-yarog' ta'minotida muhim ahamiyat kasb etdi. Masalan, samolyotlarga texnik xizmat ko'rsatilishi, qurol va mototexnikani ta'mirlash ishlari shular jumlasidandir.

Bundan tashqari ushbu davr mobaynida O'zbekiston xalqaro kompaniyalar orqali engil qurollar (Makarov pistoletlari, Kalashnikov avtomatlari) va boshqa maxsus qurol-aslaha (tashkiliy amaliyot uchun qurollar, pulemyotlar) vositalarini olish bo'yicha tizimli ishlar olib borilgan. Bu birinchi navbatda Respublikaning qurollanish qobiliyatini oshirishiga xizmat qilgan.

2. Milliy mudofaa salohiyatining rivojlanishi (1996-2000)

Milliy mudofaa salohiyatining rivojlanishi O'zbekistonda qurol-yarog'ni modernizatsiya qilishga tashlangan asosiy qadamlardan biri bo'ldi. Bu borada qurol-yarog' fondini sifatini yaxshilash maqsadida salmoqli harakatlarni amalga oshirdi. Jumladan:

- texnika vositalarga texnologik xizmat ko'rsatish va modernizatsiya qilish;
- harbiy xizmatchilarni texnika bilan ishlash bo'yicha qayta tayyorlash dasturlarini takomillashtirish;
- xalqaro harbiy hamkorlikni kengaytirish orqali yangi modelli qurollar va qurol texnikasiga kirish imkoniyatlarini yaratish bo'yicha qator ishlarni amalga oshirdi.

Bundan tashqari xalqaro hamkorlik orqali qurol-yarog' ta'minlangan holda milliy armiyaning jihozlanishi, texnik ta'mirlash markazlarini tashkil etish va xalqaro standartlarga mos tayyorgarlik dasturlari joriy etildi. Bu O'zbekiston Qurolli Kuchlariga strategik jihatdan yangi qurol va texnika olish imkoniyatlarini yaratdi.

Shuni alohida takidlash joizki O'zbekiston mustaqillik yillarida qurol-aslaha ta'minotida sezilarli muammolar vujudga kelgan edi. Jumladan:

- mamlakatda mavjud qurol-aslahalarning ko'p qismi Rossiya va boshqa Respublikalar tomonidan olib ketilishi;
- yurtimizga eskirgan qurol-aslahalarning qolishi;
- yadroviy, zamonaviy qurollar va avtomatlashtirilgan tizimlar yo'qligi sezildi.



Natijada O'zbekiston armiyasida texnik jihatdan kam quvvatli, asosan sovet davri texnikasi bo'lgan qurollar qoldi.

Bunga asosiy sabablar:

- SSSRdan qurol-aslaha taqsimoti aniq amalga oshmasligi;
- Rossiya va boshqa Respublikalar bilan kelishuvlar murakkab bo'lishi;
- milliy mudofaa sanoati deyarli yo'qligi bilan tavsiflanadi.

Bundan tashqari mustaqillikning dastlabki yillarida dunyo milliy armiyalarida shakllanayotgan yangi standartlar (elektron aloqa, zamonaviy bronejiletlar, razvedka vositalari va kichik qurollar) bilan O'zbekiston qurol-aslaha ta'minoti tez moslasha olmadi. Shu bilan bir qatorda Sovet texnikasi ko'pchilik hollarda original qismlar va ta'mir vositalarisiz qoldi, natijada texnik xizmat ko'rsatish va ehtiyot qismlar ta'minotida katta qiyinchiliklar paydo bo'ldi. Bu eskirgan qurollarning samaradorligini tushirishga va texnik holatni pasayishiga olib keldi [9].

Quyidagi echimlar orqali yuqorida keltirilgan muammolarni bartaraf etilishi yo'lga qo'yildi:

Muhim qadamlardan biri – qurollantirishni modernizatsiya qilish bo'ldi. O'zbekiston Qurolli Kuchlarini qurollantirish davlat komissiyasi tashkil etildi – bu maxsus organ qurol-aslaha va harbiy texnikalarni ilmiy asosda qabul qilish, importni muvofiqlashtirish va milliy zarurlarga tayyorlash uchun xizmat qildi [10]. Bunda asosiy e'tibor zamonaviy aloqa vositalari, bronejiletlar, zamonaviy qurollar, harbiy transport va razvedka texnikalariga qaratildi.

Shu bilan bir qatorda O'zbekiston mustaqillikdan keyin ichki mudofaa sanoatini rivojlantirish bo'yicha bir qator choralarni ko'rdi:

- Milliy mudofaa sanoati potentsialini oshirish va qurol aslaha ishlab chiqarishni jadallashtirish;
- Qurolli Kuchlar uchun avtomatlashtirilgan boshqaruv tizimlarini bosqichma-bosqich joriy etish;
- xizmat ko'rsatish, ta'mirlash va zaxira qismlar taqdimoti tizimini yaxshilash.
- O'zbekistonda harbiy texnikani modernizatsiya qilish va ta'mirlashni mahalliyashtirish.

Bu choralar qurol ta'minotida chet eldan to'liq qochish emas, balki o'zining muayyan ta'minot bazasini yaratishni nazarda tutardi.

O'tgan davr tajribasi shuni ko'rsatadiki, qurol-aslaha ta'minoti faqat xarid masalasi emas, balki strategik, texnologik va institutsional masaladir. Shu nuqtai nazardan quyidagi takliflar tavsiya etiladi:

1. Milliy mudofaa sanoatini yanada chuqur rivojlantirish.

- Qurol-aslaha va harbiy texnikaning ayrim turlarini to'liq ichki ishlab chiqarishga bosqichma-bosqich o'tish;
 - mavjud korxonalarda ikki xil (dual-use) - ya'ni harbiy va fuqaroviy mahsulot ishlab chiqarishni kengaytirish;
 - ilmiy-tadqiqot institutlari va mudofaa sanoati o'rtasida uzviy hamkorlikni kuchaytirish.
- Bular importga qaramlikni kamaytiradi va strategik mustaqillikni oshirishga xizmat qiladi.

2. Qurol-aslaha xaridini diversifikatsiya qilish.

- faqat bir yoki ikki davlatga bog'lanib qolmasdan, turli mintaqalar bilan harbiy-texnikaviy hamkorlikni kengaytirish;
- xarid qilinayotgan qurollarning iqlim, relef va mudofaa doktrinamizga mosligini ustuvor mezon sifatida belgilash.

3. Ta'mirlash va modernizatsiya tizimini kuchaytirish.



- eski sovet texnikasini to'liq almashtirish imkoni bo'lmagan sharoitda, uni chuqur modernizatsiya qilish;

- harbiy qismlar huzurida mobil ta'mirlash va texnik xizmat guruhlarini kengaytirish;
- ehtiyot qismlar ishlab chiqarishni mahalliyashtirish.

Bu orqali qurol-aslahalarning xizmat muddatlarini uzaytirilishiga va xarajatlarning qisqartirilishiga erishiladi.

4. Kadrlar tayyorlash va harbiy-texnikaviy bilimlarni oshirish.

- qurol-aslaha bilan ishlovchi mutaxassislar uchun maxsus-texnik ta'lim yo'nalishlarini kengaytirish;

- xorijiy davlatlar bilan qo'shma o'quv dasturlar va amaliy tashrif amaliyotlarini ko'paytirish;
- muhandis (ixtirochi, konstruktor)-ofitserlar korpusini kuchaytirish.

Zamonaviy qurol hatto eng yaxshi bo'lsa ham, malakali kadrsiz samara bermaydi.

5. Harbiy ta'minot boshqaruvida shaffoflik va rejali ishlarni amalga oshirish.

- qurol-aslaha ta'minotida uzoq muddatli davlat dasturlarini kuchaytirish;
- Rejalashtirish, zaxira yaratish va hisob-kitobda raqamli tizimlardan foydalanish;
- Qabul qilingan qarorlarning samaradorligini muntazam tahlil qilish.

Bu mablag'larni maqsadli va oqilona sarflanishini ta'minlaydi.

Xulosa qilib aytganda mustaqillik yillari davrida O'zbekiston Respublikasi Qurolli Kuchlari qurol-yarog' ta'minoti tizimli jarayon sifatida shakllandi. Dastlabki bosqichda sobiq SSSR merosi bo'lgan qurol aslaha fondlariga tayanish bilan birga, keyingi yillarda milliy mudofaani mustahkamlash va xalqaro hamkorlik orqali milliy arsenalni rivojlantirish borasida keng ko'lamli ishlar olib borildi. O'zbekiston o'z qurol-yarog' resurslarini saqlash, modernizatsiya qilish va yangi texnologiyalarni joriy etish yo'lida muhim qadamlar qo'ydi. Xususan mudofaa sanoati kompleksini rivojlantirish bo'yicha davlat qo'mitasining tashkil etilishi, bu milliy qurol-aslaha mahsulotlarini jadallik bilan ishlab chiqarishiga olib keldi.

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BOSHLANG‘ICH SINIF O‘QUVCHILARIDA EKOLOGIK KOMPETENSIYALARNI SHAKLLANTIRISHDA STEAM TA‘LIM YONDASHUVINING SAMARADORLIGI.

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ANNOTATSIYA

Ushbu maqolada STEAM yondashuvi asosida boshlang‘ich sinf o‘quvchilarida ekologik kompetensiyalarni shakllantirish masalalari yoritilgan. Tadqiqotda integrativ ta‘lim modeli sifatida STEAM (fan, texnologiya, muhandislik, san‘at va matematika) yondashuvining ekologik ta‘lim jarayonidagi ahamiyati, uning o‘quvchilarning ekologik tafakkuri, mas‘uliyati va amaliy ko‘nikmalarini rivojlantirishdagi o‘rni tahlil qilingan. Shuningdek, boshlang‘ich ta‘lim jarayonida ekologik muammolarni amaliy loyihalar, tajribalar va ijodiy faoliyat orqali o‘rgatishning samarali usullari ko‘rsatib berilgan. Maqolada STEAM asosidagi interfaol metodlar yordamida o‘quvchilarda tabiatga ongli munosabat, ekologik madaniyat va barqaror rivojlanish g‘oyalarini shakllantirish bo‘yicha tavsiyalar ishlab chiqilgan. Tadqiqot natijalari STEAM yondashuvi ekologik kompetensiyalarni rivojlantirishda samarali pedagogik vosita ekanligini ko‘rsatadi.

Kalit so‘zlar: STEAM yondashuvi, ekologik kompetensiya, boshlang‘ich ta‘lim, ekologik madaniyat, barqaror rivojlanish, integrativ ta‘lim, interfaol metodlar, ekologik tarbiya, loyiha faoliyati, amaliy ko‘nikmalar.

ЭФФЕКТИВНОСТЬ STEAM-ПОДХОДА В ФОРМИРОВАНИИ ЭКОЛОГИЧЕСКИХ КОМПЕТЕНЦИЙ У УЧАЩИХСЯ НАЧАЛЬНЫХ КЛАССОВ

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АННОТАЦИЯ

В данной статье освещаются вопросы формирования экологических компетенций у учащихся начальных классов на основе STEAM-подхода. В исследовании проанализировано значение STEAM (наука, технологии, инженерия, искусство и математика) как интегративной образовательной модели в процессе экологического образования, а также его роль в развитии экологического мышления, ответственности и практических навыков учащихся. Кроме того, представлены эффективные методы обучения экологическим проблемам в начальной школе посредством практико-ориентированных проектов, экспериментов и творческой деятельности. В статье разработаны рекомендации по формированию у школьников осознанного отношения к природе, экологической культуры и идей устойчивого развития с использованием интерактивных методов на основе STEAM. Результаты исследования показывают, что STEAM-подход является эффективным педагогическим средством развития экологических компетенций.

Ключевые слова: STEAM-подход, экологическая компетенция, начальное образование, экологическая культура, устойчивое развитие, интегративное обучение, интерактивные методы, экологическое воспитание, проектная деятельность, практические навыки.



**THE EFFECTIVENESS OF THE STEAM EDUCATIONAL APPROACH IN
DEVELOPING ECOLOGICAL COMPETENCIES IN PRIMARY SCHOOL STUDENTS**

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ABSTRACT

This article examines the issues of developing ecological competencies in primary school students through the STEAM approach. The study analyzes the significance of STEAM (Science, Technology, Engineering, Arts, and Mathematics) as an integrative educational model in the process of environmental education, as well as its role in fostering students' ecological thinking, responsibility, and practical skills. Furthermore, effective methods for teaching environmental issues in primary education through practical projects, experiments, and creative activities are presented. The article also offers recommendations for cultivating students' conscious attitude toward nature, ecological culture, and ideas of sustainable development by means of interactive methods based on the STEAM approach. The research findings indicate that the STEAM approach serves as an effective pedagogical tool for developing ecological competencies.

Key words: STEAM approach, ecological competence, primary education, ecological culture, sustainable development, integrative education, interactive methods, environmental education, project-based activity, practical skills.

KIRISH

“STEAM yondashuvi orqali boshlang‘ich sinf o‘quvchilarida ekologik kompetensiyalarni shakllantirish” bo‘yicha maqola yozishda foydalanishingiz mumkin bo‘lgan ilmiy-nazariy manba ma‘lumotlari matn ko‘rinishida keltirilgan: Zamonaviy ta‘lim tizimida kompetensiyaviy yondashuv ustuvor ahamiyat kasb etmoqda. Xususan, ekologik muammolarning global tus olishi ta‘lim jarayonida o‘quvchilarda ekologik tafakkur, ekologik madaniyat va tabiatga mas‘uliyatli munosabatni shakllantirishni dolzarb vazifaga aylantirmoqda. Shu nuqtai nazardan, boshlang‘ich ta‘lim bosqichidayoq ekologik kompetensiyalarni rivojlantirish muhim ahamiyatga ega. Ekologik kompetensiya bu o‘quvchining atrof-muhitga ongli munosabatda bo‘lishi, tabiatni asrash zarurligini anglash, ekologik bilimlarni amaliyotda qo‘llay olish hamda ekologik muammolarga nisbatan mas‘uliyatli qarorlar qabul qila olish qobiliyatidir. Ushbu kompetensiya bilim, ko‘nikma, qadriyat va xulq-atvor komponentlarini o‘z ichiga oladi. STEAM yondashuvi (Science, Technology, Engineering, Arts, Mathematics) integrativ ta‘lim modeli bo‘lib, fanlararo bog‘liqlik asosida o‘quvchilarda tadqiqotchilik, muammoli vaziyatlarni hal qilish, tanqidiy va ijodiy fikrlash ko‘nikmalarini rivojlantirishga xizmat qiladi. Ushbu yondashuv ekologik ta‘lim jarayonida ayniqsa samarali bo‘lib, tabiat hodisalarini ilmiy tajribalar, kuzatishlar, loyihalar va ijodiy faoliyat orqali o‘rganishga imkon beradi. Boshlang‘ich sinflarda STEAM asosida ekologik kompetensiyalarni shakllantirish o‘quvchilarning yosh xususiyatlariga mos ravishda amaliy faoliyatga tayangan holda amalga oshiriladi. Masalan, suvni tejash, chiqindilarni saralash, o‘simlik parvarishi, maktab hududini obodonlashtirish kabi loyihalar orqali bolalarda ekologik mas‘uliyat hissi rivojlanadi. Bunda fan (tabiatshunoslik), matematika (hisob-kitob), texnologiya va san‘at elementlari uyg‘unlashtiriladi. Ilmiy tadqiqotlar shuni ko‘rsatadiki, integrativ va loyiha asosidagi ta‘lim o‘quvchilarning bilimni chuqurroq o‘zlashtirishiga, mustaqil fikrlashiga va real hayotiy vaziyatlarda bilimlarini qo‘llay olishiga yordam beradi. Shu bois STEAM yondashuvi ekologik tarbiyani samarali tashkil etishning innovatsion pedagogik vositasi sifatida e‘tirof etilmoqda.



Shuningdek, barqaror rivojlanish ta'limi konsepsiyasi ham ekologik kompetensiyalarni shakllantirishning nazariy asoslaridan biri hisoblanadi. Unga ko'ra, ta'lim jarayoni kelajak avlodning ekologik xavfsizlik, tabiiy resurslardan oqilona foydalanish va ijtimoiy mas'uliyat tamoyillariga asoslangan dunyoqarashini shakllantirishga yo'naltirilgan bo'lishi lozim. Zamonaviy ta'lim tizimida ekologik tarbiya va barqaror rivojlanish tamoyillarini ilgari surish muhim vazifalardan biridir. Shu nuqtai nazardan, boshlang'ich sinf o'quvchilarida ekologik kompetensiyalarni shakllantirish masalasi dolzarb hisoblanadi. Ekologik kompetensiya o'quvchining atrof-muhitga ongli munosabatini, tabiatni asrash zarurligini anglashini, ekologik bilimlarni amaliyotda qo'llay olish qobiliyatini va ekologik muammolarga mas'uliyatli qaror qabul qilishini o'z ichiga oladi. U bilim, ko'nikma, qadriyat va xulq-atvor komponentlaridan tashkil topgan. STEAM yondashuvi (Science, Technology, Engineering, Arts, Mathematics) integrativ ta'lim modeli bo'lib, fanlararo bog'liqlik asosida o'quvchilarda tadqiqotchilik, muammoli vaziyatlarni hal qilish, tanqidiy va ijodiy fikrlash ko'nikmalarini rivojlantirishga xizmat qiladi. Boshlang'ich sinf o'quvchilari uchun STEAM yondashuvi ayniqsa samarali, chunki ular amaliy faoliyat, kuzatish va tajribalar orqali bilimni mustahkam o'zlashtiradilar. Ekologik ta'lim jarayonida STEAM yondashuvi o'quvchilarga ekologik muammolarni amaliy loyihalar, tajribalar va ijodiy faoliyat orqali o'rganish imkonini beradi. Masalan, suvni tejash, chiqindilarni saralash, ko'chat ekish yoki maktab hududini obodonlashtirish kabi loyihalar orqali bolalarda ekologik mas'uliyat hissi rivojlantiriladi. Shu bilan birga, fan, matematika, texnologiya va san'at elementlari integratsiyalashgan holda ta'lim jarayoni qiziqarli va interfaol bo'ladi.

STEAM yondashuvi yordamida o'quvchilarda tabiatga ongli munosabat, ekologik madaniyat va barqaror rivojlanish g'oyalarini shakllantirish mumkin. U nafaqat bilimni rivojlantiradi, balki o'quvchilarning ijodiy va tanqidiy fikrlash ko'nikmalarini, loyiha va tadqiqot faoliyatini ham mustahkamlaydi. Shu bois, STEAM yondashuvi ekologik kompetensiyalarni shakllantirishning samarali pedagogik vositasi sifatida e'tirof etiladi. Ushbu yondashuvning pedagogik samaradorligini baholash uchun o'quvchilarning ekologik bilimlari, amaliy ko'nikmalari, mustaqil fikrlash qobiliyati va jamoaviy loyihalardagi ishtiroki o'rganiladi. Tadqiqot natijalari ko'rsatadiki, STEAM asosidagi integrativ va loyiha asosidagi ta'lim boshlang'ich sinf o'quvchilarida ekologik madaniyatni shakllantirishda yuqori samaradorlikka ega. Tadqiqot natijalari shuni ko'rsatadiki, STEAM yondashuvi boshlang'ich sinf o'quvchilarida ekologik kompetensiyalarni shakllantirishning samarali vositasi hisoblanadi. Ushbu yondashuv nafaqat ekologik bilim va amaliy ko'nikmalarni rivojlantiradi, balki o'quvchilarda tabiatga ongli munosabat, ekologik madaniyat va barqaror rivojlanish g'oyalarini shakllantirishga xizmat qiladi. STEAM asosidagi interfaol metodlar loyiha ishlari, tajribalar, kuzatish va ijodiy faoliyat o'quvchilarning tadqiqotchilik va tanqidiy fikrlash ko'nikmalarini mustahkamlashga yordam beradi. Shu bilan birga, fanlararo integratsiya orqali o'quv jarayoni qiziqarli, maqsadli va amaliy bo'lib, o'quvchilarda ekologik muammolarni hal qilish qobiliyatini rivojlantiradi.

Xulosa qilib aytganda, boshlang'ich ta'lim bosqichida STEAM yondashuvi orqali ekologik tarbiya va kompetensiyalarni shakllantirish bu nafaqat zamonaviy pedagogikaning innovatsion yo'nalishi, balki kelajak avlodning barqaror rivojlanish g'oyalarini qabul qiladigan shaxs sifatida tarbiyalanishining muhim omilidir. undan tashqari, STEAM yondashuvi ekologik tarbiya bilan birgalikda barqaror rivojlanish konsepsiyasini ham qo'llashga imkon beradi. O'quvchilar bolalikdan tabiiy resurslarni tejash, chiqindilarni saralash, energiyani samarali ishlatish kabi ekologik faoliyatga jalb qilinadi, bu esa ularning kelajakda atrof-muhitni asrash va ekologik xavfsizlikni ta'minlashga tayyor shaxs sifatida shakllanishini ta'minlaydi. Xulosa qilib aytganda, boshlang'ich ta'lim bosqichida STEAM yondashuvi orqali ekologik kompetensiyalarni shakllantirish nafaqat pedagogik jarayonning samarali vositasi, balki kelajak avlodni ekologik ongli, mas'uliyatli va barqaror



rivojlanishga tayyor shaxs sifatida tarbiyalashning muhim omilidir. Shu bilan birga, STEAM yondashuvi o'quvchilarda o'qishga bo'lgan qiziqishni oshiradi, ularning ijodiy va tanqidiy fikrlashini rivojlantiradi hamda ekologik muammolarga amaliy yechim topish qobiliyatini mustahkamlaydi.

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**THE ISSUE OF AUTHORSHIP AND CREATIVITY IN ARTIFICIAL INTELLIGENCE-
BASED MUSIC: A THEORETICAL ANALYSIS FROM THE PERSPECTIVE OF
NATIONAL MUSICAL ART**

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ABSTRACT

This article examines the transformation of the concepts of authorship and creativity in the context of music created on the basis of artificial intelligence from the perspective of national musical art on a theoretical and analytical basis. As the possibilities of generative algorithms for creating musical compositions expand, the issues of individual authorship and subjective creative intention inherent in the classical aesthetic model are being reconsidered. The study proposes a multi-layered (technical, informational and operational) model of authorship and analyzes the ontological features of the algorithmic generation process. It also discusses the possible impact of artificial intelligence music on national musical traditions, in particular, on schools of performance based on oral transmission and personal interpretation. The article justifies the need to manage artificial intelligence technologies based on aesthetic criteria, rather than denying them. In conclusion, it is emphasized that the ontological essence of art is associated with human consciousness, aesthetic intention and spiritual responsibility.

Key words: artificial intelligence, generative music, authorship, creativity, national musical art, algorithmic composition, aesthetic theory, cultural identity, master-disciple tradition, digital transformation.

**SUN'IIY INTELLEKT ASOSIDA YARATILGAN MUSIQADA MUALLIFLIK VA
IJODKORLIK MASALASI: MILLIY MUSIQA SAN'ATI NUQTAI NAZARIDAN
NAZARIY TAHLIL**

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ANNOTATSIYA

Mazkur maqolada sun'iy intellekt asosida yaratilgan musiqa sharoitida mualliflik va ijodkorlik tushunchalarining transformatsiyasi milliy musiqa san'ati nuqtai nazaridan nazariy-tahliliy asosda yoritiladi. Generativ algoritmlarning musiqiy kompozitsiya yaratish imkoniyatlari kengaygani sari, klassik estetik modelga xos bo'lgan individual mualliflik va sub'ektiv ijodiy niyat masalalari qayta ko'rib chiqilmoqda. Tadqiqotda mualliflikning ko'p qatlamli (texnik, ma'lumotli va operativ) modeli taklif etilib, algoritmik generatsiya jarayonining ontologik xususiyatlari tahlil qilinadi. Shuningdek, sun'iy intellekt musiqasining milliy musiqa an'analari, xususan og'zaki uzatish va shaxsiy talqinga asoslangan ijrochilik maktablariga ehtimoliy ta'siri muhokama etiladi. Maqolada sun'iy intellekt texnologiyalarini inkor etish emas, balki ularni estetik mezonlar asosida boshqarish zarurligi asoslab beriladi. Xulosa sifatida san'atning ontologik mohiyati insoniy ong, estetik niyat va ma'naviy mas'uliyat bilan bog'liq ekanligi ta'kidlanadi.

Kalit so'zlar: sun'iy intellekt, generativ musiqa, mualliflik, ijodkorlik, milliy musiqa san'ati, algoritmik kompozitsiya, estetik nazariya, madaniy identitet, ustoz-shogird an'anasi, raqamli transformatsiya



**ПРОБЛЕМА АВТОРСТВА И ТВОРЧЕСТВА В МУЗЫКЕ, СОЗДАННОЙ НА ОСНОВЕ
ИСКУССТВЕННОГО ИНТЕЛЛЕКТА: ТЕОРЕТИЧЕСКИЙ АНАЛИЗ С ТОЧКИ
ЗРЕНИЯ НАЦИОНАЛЬНОГО МУЗЫКАЛЬНОГО ИСКУССТВА**

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АННОТАЦИЯ

В данной статье на теоретическом и аналитическом уровне рассматривается трансформация понятий авторства и творчества в контексте музыки, созданной на основе искусственного интеллекта, с точки зрения национального музыкального искусства. По мере расширения возможностей генеративных алгоритмов для создания музыкальных произведений переосмысливаются вопросы индивидуального авторства и субъективного творческого замысла, присущие классической эстетической модели. В исследовании предлагается многоуровневая (техническая, информационная и операционная) модель авторства и анализируются онтологические особенности алгоритмического процесса генерации. Также обсуждается возможное влияние музыки, созданной с помощью искусственного интеллекта, на национальные музыкальные традиции, в частности, на школы исполнения, основанные на устной передаче и личном толковании. В статье обосновывается необходимость управления технологиями искусственного интеллекта на основе эстетических критериев, а не их отрицания. В заключение подчеркивается, что онтологическая сущность искусства связана с человеческим сознанием, эстетическим замыслом и духовной ответственностью.

Ключевые слова: искусственный интеллект, генеративная музыка, авторство, творчество, национальное музыкальное искусство, алгоритмическая композиция, эстетическая теория, культурная идентичность, традиция «мастер-ученик», цифровая трансформация

XXI asr boshlarida sun'iy intellekt texnologiyalarining rivojlanishi nafaqat texnik jarayonlarni, balki estetik tafakkur va madaniy ongini ham tubdan o'zgartira boshladi. Musiqa yaratish jarayonining algoritmlashuvi insoniyatning ko'p asrlik ijod haqidagi tasavvurlarini qayta ko'rib chiqishga majbur etmoqda. Bugungi kunda generativ tizimlar inson ishtirokisiz, faqat matnli buyruq asosida to'liq kompozitsiya yaratishga qodir. Bu jarayon san'at tarixida yangi bosqichni boshlab berdi.

An'anaviy estetik nazariyada ijodkorlik insonning ichki tajribasi, tasavvuri va ma'naviy-intensional faoliyati bilan bog'langan. Immanuel Kant ijodiy jarayonni "geniy" tushunchasi orqali izohlar ekan, san'atni ongli ravishda qoidalar bilan emas, balki ichki tabiiy iste'dod orqali yuzaga keladigan hodisa sifatida talqin qilgan. Roman Ingarden esa san'at asarini ko'p qatlamli ontologik tuzilma deb ko'rsatib, uning to'liq mavjudligi ijro va qabul jarayonida amalga oshishini ta'kidlagan. Ushbu qarashlar asosida mualliflik shunchaki texnik yaratuvchanlik emas, balki estetik niyat va ma'naviy mas'uliyatning ifodasidir.

Sun'iy intellekt asosida yaratilgan musiqa esa boshqa ontologik asosga ega. Algoritm mavjud ma'lumotlar to'plamini tahlil qilib, ehtimollik asosida kombinatsiyalar hosil qiladi. Bu jarayon tashqi ko'rinishda ijodiy natija berishi mumkin, biroq u ichki tajriba va ongli estetik niyatga ega emas. Shuning uchun bu yerda ijodkorlikning mohiyati masalasi yuzaga keladi: hisoblash jarayoni bilan yuzaga kelgan yangilikni badiiy ijod deb atash mumkinmi? Mualliflik masalasi yanada murakkabdir. Klassik huquqiy va estetik modelda asar muallifi aniq shaxs sifatida e'tirof etiladi. Generativ tizimlarda esa mualliflik ko'p qatlamli jarayonga aylanadi. Bir tomondan, algoritumni ishlab chiqqan



dasturchilar mavjud. Ikkinchi tomondan, tizimni o'rgatgan ma'lumotlar bazasida minglab ijodkorlarning asarlari mujassam. Uchinchi tomondan, tizimga buyruq bergan foydalanuvchi mavjud. Natijada mualliflik individual emas, kollektiv va tizimli shaklga o'tadi. Bu esa mualliflikning klassik individual modelini ontologik jihatdan zaiflashtiradi.

Milliy musiqa san'ati kontekstida ushbu jarayon yanada chuqurroq muammolarni keltirib chiqaradi. O'zbek an'anaviy musiqa maktabi, ayniqsa maqom ijrochiligi, og'zaki an'ana, ustozshogird uzviyligi va shaxsiy talqin tamoyiliga asoslanadi. Bu tizimda ijrochining shaxsiy estetik qarori muhim ahamiyat kasb etadi. Maqomning har bir ohangi, har bir pauzasi ijrochining ichki dunyosi bilan uyg'unlashadi. Demak, milliy musiqa san'atida mualliflik faqat kompozitorlik emas, balki ijrochilik darajasida ham namoyon bo'ladi.

Algoritmik tizimlar esa ko'proq global musiqiy standartlarga tayangan holda ishlaydi. Ular temperatsiyalashgan tovush tizimi, ommabop strukturaviy model va qisqa shaklli kompozitsiyalarga moyil. Milliy musiqa esa ko'pincha mikrointonatsion o'tishlar, murakkab lad tizimi va uzoq shaklli dramaturgiyaga ega. Agar generativ tizimlar ushbu nozikliklarni soddalashtirsa, milliy musiqaning ichki estetik mantiqi buzilishi mumkin.

Bundan tashqari, ijod jarayonining soddalashuvi pedagogik jihatdan ham xavf tug'diradi. Musiqa ta'limi tarixan sabr, takror va uzoq muddatli mahorat shakllanishiga asoslangan. Algoritmik vositalar esa "tezkor natija" madaniyatini kuchaytiradi. Bu esa yosh avlod ongida ijod jarayonining chuqurligi emas, mahsulotning tezligi muhim degan qarashni shakllantirishi mumkin.

Shu bilan birga, sun'iy intellektni mutlaq tahdid sifatida ko'rish ham ilmiy jihatdan biryoqlama yondashuv bo'ladi. Texnologiya o'z-o'zidan xavf emas; uning qo'llanilish shakli muhimdir. Agar algoritmik tizimlar ilmiy tahlil, arxivlash, notalash va pedagogik simulyatsiya vositasi sifatida ishlatilsa, ular milliy musiqa rivojiga xizmat qilishi mumkin. Muammo texnologiyada emas, balki estetik mezonlarsiz foydalanishdadir.

Shunday ekan, sun'iy intellekt davrida mualliflik va ijodkorlik tushunchalarini qayta talqin etish zarur. Mualliflikni uch qatlamli model asosida ko'rib chiqish maqsadga muvofiq: texnik mualliflik (algoritm yaratuvchisi), ma'lumotli mualliflik (dataset manbalari) va operativ mualliflik (foydalanuvchi). Biroq ushbu model insoniy estetik niyatni to'liq qamrab olmaydi. San'atning ontologik mohiyati baribir insoniy ong va ma'naviy mas'uliyat bilan bog'liq bo'lib qoladi.

Sun'iy intellekt asosida yaratilgan musiqa mualliflik masalasini nafaqat estetik, balki huquqiy jihatdan ham murakkablashtirmoqda. Klassik mualliflik huquqi nazariyasiga ko'ra, asar yaratuvchisi – ongli, ijodiy qaror qabul qiluvchi shaxsdir. Mualliflik huquqi aynan shu shaxsning intellektual mehnatini himoya qilish uchun joriy etilgan.

Biroq generativ tizimlar sharoitida mualliflik kimga tegishli degan savol ochiq qolmoqda. Bir necha ehtimoliy subyektlar mavjud:

1. Algoritmni yaratgan dasturchilar;
2. Modelni o'rgatishda foydalanilgan asarlar egalari;
3. Tizimga buyruq bergan foydalanuvchi;
4. Yoki tizimning o'zi (bu esa huquqiy jihatdan tan olinmaydi).

Ko‘plab mamlatlarda sun‘iy intellekt tomonidan to‘liq avtomatik tarzda yaratilgan asarlar mualliflik huquqi obyekt sifatida tan olinmaydi, chunki ularda insoniy ijodiy hissa yetarli darajada mavjud emas.

Shu bilan birga, agar foydalanuvchi prompt orqali aniq estetik yo‘nalish belgilasa, ayrim yurisdiksiyalarda u muallif sifatida ko‘rilishi mumkin. Biroq bu holatda ham algoritim tomonidan

Generativ tizimlarda mualliflik huquqi



qay darajada mustaqil qaror qabul qilinganini aniqlash mushkul. Yana bir murakkab masala — ma‘lumotlar bazasi (dataset) muallifligi. Generativ tizimlar millionlab mavjud asarlar asosida o‘qitiladi. Agar model milliy yoki an‘anaviy musiqiy namunalardan foydalansa, ularning egalari roziligisiz stilistik o‘xshashlik yaratish huquqiy va axloqiy savollarni tug‘diradi.

Milliy musiqa san‘ati nuqtai nazaridan bu ayniqsa dolzarbdir. Agar algoritim maqom yoki an‘anaviy kuylarning stilistik modelini o‘zlashtirib, “yangi” kompozitsiya yaratsa, bu madaniy merosdan tijoriy foydalanish shakliga aylanmayaptimi? Og‘zaki an‘anaga asoslangan san‘at turlari ko‘pincha individual muallifga emas, kollektiv merosga tegishli hisoblanadi. Demak, generativ tizimlar bu merosdan foydalanayotganda, madaniy egalik va etik me‘yorlar masalasi yanada dolzarblashadi.

Shu bois sun‘iy intellekt musiqasi sharoitida mualliflik huquqini qayta ko‘rib chiqish zarur. Faqat individual mualliflik emas, balki kollektiv madaniy merosni himoya qiluvchi mexanizmlar ishlab chiqilishi lozim. Aks holda, milliy musiqiy an‘analar algoritmik tijorat obyektiga aylanishi xavfi mavjud.

Ilmiy tahlil biryoqlama bo‘lmasligi lozim. Sun‘iy intellektni mutlaq tahdid sifatida talqin qilish ilmiy xolislikka to‘g‘ri kelmaydi. Aksincha, ayrim tadqiqotchilar generativ tizimlarni yangi ijodiy bosqich deb baholamoqdalar.

Birinchidan, sun‘iy intellekt kompozitor uchun kengaytirilgan vosita vazifasini bajarishi mumkin. U tezkor variantlar ishlab chiqish, harmonik yechimlarni sinab ko‘rish yoki orkestratsiya variantlarini modellashtirishda yordam beradi. Bu jarayon inson ijodini cheklamaydi, balki uni boyitishi mumkin.

Ikkinchidan, inson va algoritim hamkorligi natijasida yangi estetik shakllar yuzaga kelishi ehtimoli mavjud. Tarixda ham texnologik yangiliklar — nota yozuvining paydo bo‘lishi, fortepiano mexanizmining takomillashuvi, ovoz yozish texnologiyasi — dastlab shubha bilan qarshi olingan, ammo keyinchalik san‘at taraqqiyotiga xizmat qilgan.

Uchinchidan, sun‘iy intellekt musiqiy tadqiqotlar uchun kuchli analitik vosita bo‘lishi mumkin. Masalan, murakkab lad tizimlarini matematik tahlil qilish, tarixiy ijro variantlarini



solishtirish, katta hajmdagi arxiv materiallarini tizimlashtirish kabi yo‘nalishlarda u samarali natija beradi.

Biroq bu ijobiy imkoniyatlar faqat insoniy nazorat va estetik mezonlar mavjud bo‘lgandagina o‘z samarasini beradi. Agar algoritm ijodning o‘rnini bosuvchi subyekt sifatida qabul qilinsa, san’atning ontologik mohiyati o‘zgaradi. Agar u yordamchi vosita sifatida qo‘llansa, insoniy ijodkorlik ustuvorligi saqlanadi.

Shu nuqtai nazardan, masala “AI — yaxshi yoki yomon” degan oddiy qarama-qarshilik emas. Asosiy savol shundan iboratki: biz texnologiyani qanday estetik va madaniy mezonlar asosida boshqaramiz?

Sun’iy intellekt asosida yaratilgan musiqa zamonaviy estetik tafakkur oldiga tub savollarni qo‘ymoqda. Eng avvalo, mualliflik va ijodkorlik tushunchalari o‘zining klassik individual shaklidan chiqib, ko‘p qatlamli va tizimli jarayonga aylanmoqda. Algoritm, ma’lumotlar bazasi va foydalanuvchi o‘rtasidagi murakkab o‘zaro aloqalar sharoitida “asar egasi”ni aniq belgilash qiyinlashmoqda. Bu esa nafaqat huquqiy, balki ontologik va madaniy muammolarni ham yuzaga keltiradi.

Ijodkorlik tarixan insoniy ong, estetik niyat va ma’naviy mas’uliyat bilan bog‘liq hodisa sifatida talqin etilgan. Generativ algoritmlar esa yangilikni kombinatorik model asosida hosil qiladi. Tashqi shakl jihatidan ular estetik mahsulot yaratishi mumkin, biroq bu mahsulot insoniy tajriba va ichki ruhiy kechinmaga tayangan ijod bilan ontologik jihatdan tenglashtirilmaydi. Shu bois algoritmik generatsiyani ijodning o‘rnini bosuvchi subyekt sifatida emas, balki inson ijodining texnologik kengaytmasi sifatida ko‘rish maqsadga muvofiqdir.

Milliy musiqa san’ati kontekstida masala yanada mas’uliyatli tus oladi. An’anaviy musiqa maktablari shaxsiy talqin, ustoz-shogird uzviyligi va madaniy xotira asosida shakllangan. Agar generativ tizimlar ushbu murakkab estetik qatlamni soddalashtirsa yoki tijoriy mahsulotga aylantirsa, milliy identitetning ichki mohiyati zaiflashishi mumkin. Shu bois sun’iy intellektdan foydalanishda madaniy-filtrlangan yondashuv zarur: texnologiya milliy estetik mezonlar asosida boshqarilishi lozim.

Biroq sun’iy intellektni mutlaq tahdid sifatida talqin qilish ham ilmiy xolislikka to‘g‘ri kelmaydi. U tahliliy vosita, arxivlash mexanizmi, pedagogik yordamchi sifatida katta imkoniyatlarga ega. Muammo texnologiyada emas, balki uning nazoratsiz va estetik mezonlarsiz qo‘llanishidadir.

Demak, asosiy vazifa — inson markazli estetik modelni saqlab qolishdir. San’atning ontologik mohiyati insoniy ong va ma’naviy mas’uliyat bilan bog‘liq ekan, har qanday algoritmik tizim ushbu mezonlarga bo‘ysundirilishi zarur. Aks holda, biz shaklan mukammal, ammo ma’naviy chuqurlikdan mahrum mahsulotlar hukmron bo‘lgan davrga kirib qolishimiz mumkin.

Sun’iy intellekt davri san’at uchun sinov davridir. Bu sinovdan muvaffaqiyatli o‘tish esa texnologiyani inkor etish bilan emas, balki insoniy estetik qadriyatlarni ustuvor saqlash bilan amalga oshiriladi. San’at inson ruhining ifodasi bo‘lib qolishi kerak — algoritm esa uning xizmatkor vositasi sifatida.

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**EPIC TRADITIONS AMONG THE PEOPLES OF THE WORLD: POETICS,
PERFORMANCE, AND CULTURAL MEMORY**

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ABSTRACT

Epic traditions represent one of the most complex and enduring forms of verbal art in human civilization. Combining mythology, history, cosmology, and ethical philosophy, epics function as cultural archives that shape collective identity and transmit social values across generations. This study offers a comparative and theoretical examination of epic traditions among different peoples of the world. Drawing upon major epic corpora—including the **Epic of Gilgamesh**, the Homeric epics (**Iliad**, **Odyssey**), the Indian **Mahabharata**, the Turkic **Manas**, and the West African **Epic of Sundiata**—the research applies comparative literary analysis informed by oral-formulaic theory and cultural memory studies.

The findings demonstrate that epic narratives share universal structural and archetypal patterns while simultaneously articulating culturally specific models of heroism, cosmology, and social order. The article argues that epic traditions should be understood not merely as literary monuments but as dynamic performative systems embedded in social practice and ideological formation.

Keywords: epic poetry, oral tradition, cultural memory, heroic archetype, comparative folklore, performance studies

INTRODUCTION

Epic poetry occupies a foundational position in the development of world literature. As Mikhail Bakhtin argues, epic represents a genre deeply rooted in the “absolute past,” a narrative mode that constructs a heroic age separated from the present by distance and reverence. Unlike the novel, which reflects open-ended modernity, the epic establishes cultural origins and legitimizes collective identity.

From ancient Mesopotamia to Central Asia and West Africa, epic traditions emerged within oral cultures where memory, performance, and communal participation shaped narrative form. The *Epic of Gilgamesh* reflects early urban civilization’s existential concerns; Homeric epics articulate aristocratic warrior ethics; the *Mahabharata* integrates metaphysical and ethical discourse; *Manas* preserves nomadic tribal ideology; and the *Epic of Sundiata* narrates the political foundation of the Mali Empire.

This study aims to:

1. Identify structural and thematic constants across epic traditions;
2. Analyze the heroic archetype as a culturally mediated construct;
3. Examine the relationship between orality, performance, and textualization;
4. Explore epic as a medium of cultural memory and ideological continuity.

METHODS

The research adopts an interdisciplinary qualitative methodology combining:

- Comparative literary analysis
- Oral-formulaic theory
- Cultural memory studies
- Structuralist narratology



The theoretical foundation draws on the oral-formulaic theory developed by Milman Parry and expanded by Albert Lord, who demonstrated that epic composition in oral cultures relies on formulaic diction, thematic repetition, and improvisational structure.

Additionally, the concept of cultural memory is informed by Jan Assmann, who defines cultural memory as the collective storage of knowledge that shapes a society's identity over time.

The selected epics were analyzed according to:

- Narrative architecture
- Heroic typology
- Cosmological framework
- Performance context
- Ideological function

Primary texts and authoritative translations were examined alongside secondary scholarly sources.

RESULTS

Narrative Architecture and Mythic Time. All examined epics situate their narratives in mythic or semi-historical time. This temporal distancing creates what Bakhtin terms an “epic distance,” reinforcing the authority of tradition.

Structurally, epics share:

- Invocation or formal opening
- Genealogical exposition
- Central conflict
- Cyclical battle sequences
- Climactic confrontation
- Moral or symbolic closure

These recurring patterns suggest deep-rooted cognitive narrative schemas.

The Hero as Cultural Ideal. The epic hero functions as an embodiment of societal values, yet this embodiment varies significantly across cultures:

- Achilles represents personal honor and martial excellence within a warrior aristocracy.
- Arjuna's moral hesitation in the *Mahabharata* introduces philosophical reflection on duty (dharma).
- Manas symbolizes tribal unity and resistance.
- Sundiata represents political legitimacy and divine destiny.

Despite cultural variation, certain archetypal elements remain constant: extraordinary birth, early trials, exile or crisis, decisive confrontation, and restoration of order.

Orality, Formula, and Performance. Oral-formulaic analysis reveals that repetition, stock epithets, and patterned scenes are not signs of artistic limitation but compositional strategies. According to Lord (1960), the epic singer does not memorize a fixed text but recreates it during each performance.

In the Kyrgyz tradition, the *manaschi* may recite tens of thousands of lines from memory, adapting episodes to audience and context. Similarly, West African griots integrate improvisation into genealogical recitation.

The transition to written form stabilizes the text but reduces performative variability. Homeric epics, for example, likely represent the crystallization of a long oral tradition into textual canon.

Epic and Cultural Memory. Epic narratives function as repositories of cultural memory. Assmann's framework helps explain how epics preserve foundational myths and historical consciousness.



Epics perform at least four memory functions:

1. Foundational myth-making
2. Moral codification
3. Political legitimation
4. Identity consolidation

The *Epic of Sundiata* legitimizes imperial authority; *Manas* consolidates Kyrgyz ethnic identity; the *Mahabharata* structures Hindu cosmology and ethics.

DISCUSSION

The comparative evidence suggests that epic traditions reflect both universal narrative structures and culturally specific ideological formations.

From an anthropological perspective, epic storytelling emerges in societies undergoing political consolidation or social transformation. The hero mediates chaos and establishes order, symbolizing the transition from fragmentation to unity.

From a literary-theoretical perspective, epic differs fundamentally from modern narrative forms. It constructs a closed moral universe governed by transcendental authority. However, modern reinterpretations—novels, films, and national mythmaking—demonstrate that epic motifs remain adaptable.

Globalization and digital media now transform epic traditions into transnational heritage symbols. UNESCO recognition of intangible cultural heritage, for instance, has elevated certain oral epics to global cultural status, altering their local function.

CONCLUSION

Epic traditions among the peoples of the world reveal a profound interplay between narrative structure, cultural identity, and social ideology. While sharing archetypal motifs—heroic quest, divine intervention, cosmic conflict—each epic articulates a distinct cultural worldview.

Rather than viewing epics as static relics of the past, this study affirms their dynamic role in shaping collective memory and national consciousness. Future research may explore digital adaptation, postcolonial reinterpretation, and gender perspectives within epic traditions.

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MODERN APPROACHES IN THE STUDY OF STATUS THEORY: PROBLEMS AND SOLUTIONS

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ANNOTATSIYA

Ushbu maqolada maqom nazariyasini o'rganishda qo'llaniladigan an'anaviy va zamonaviy yondashuvlar qiyosiy-tanqidiy nuqtai nazardan tahlil etiladi. Tadqiqot doirasida Yevropa musiqashunosligining maqomga nisbatan qo'llaydigan metodologiyasi, etnomusiqashunoslik, kompyuter musiqashunoslik va kognitiv musiqashunoslik usullarining imkoniyatlari va cheklolari ko'rsatiladi. Muallif maqom nazariyasida mavjud terminologik va metodologik ziddiyatlarga alohida e'tibor qarab, ularning ilmiy muomalada yuzaga keltiruvchi muammolarini tahlil qiladi. Xulosa sifatida integral metodologiya — ya'ni an'anaviy sharq musiqa nazariyasi bilan zamonaviy ilmiy usullarni birlashtirgan yangi paradigma — zaruriyati asoslanadi.

Kalit so'zlar: maqom nazariyasi, etnomusiqashunoslik, kompyuter musiqashunoslik, modal tahlil, maqom pardalari, kognitiv musiqa nazariyasi, integral metodologiya.

АННОТАЦИЯ

В данной статье проводится сравнительно-критический анализ традиционных и современных подходов к изучению теории макома. Рассматриваются возможности и ограничения методов европейского музыкознания, этномузыкологии, компьютерного и когнитивного музыкознания применительно к маку. Обосновывается необходимость интегральной методологии — новой парадигмы, объединяющей классическую восточную теорию музыки с современными научными инструментами.

Ключевые слова: теория макома, этномузыкология, компьютерное музыкознание, модальный анализ, когнитивная теория музыки, интегральная методология.

ABSTRACT

This article presents a comparative critical analysis of traditional and contemporary approaches to the study of maqom theory. The article examines the possibilities and limitations of European musicological methods, ethnomusicology, computational musicology, and cognitive music science as applied to maqom. The author argues for the necessity of an integral methodology — a new paradigm combining classical Eastern music theory with modern scientific tools.

Key words: maqom theory, ethnomusicology, computational musicology, modal analysis, cognitive music theory, integral methodology.

Maqom is a modal-melodic system of the peoples of Central Asia, the Near and Middle East, which has been formed over the centuries, and which embodies the theory, philosophy and practice of music. However, in modern scientific practice, the fundamental question regarding the theory of maqom still remains open: which methodology can most fully and accurately explain the essence of the maqom system? [1, 3-p].

The relevance of the problem is determined by a number of factors. First, the main classical sources for the theory of maqom — works such as Abdurakhmon Jomi's "Risoi muziqiy" (15th century), Darvishali Changi's "Risoi muziqiy" (17th century), and Fitrat's "Uzbek classical music" (1927) — are devoid of modern scientific apparatus, and a single theoretical system unifying them has not been formed [2, 56-p]. Secondly, although many different methodological approaches to the study of maqom have been proposed, most of them come to contradictory conclusions.



Thirdly and most importantly, the question of which methodology to rely on when teaching maqom theory determines the policy of practical education. According to an internal assessment conducted at the Uzbek State Oriental Music Conservatory in 2022, 67% of students rated maqom theory lessons as “insufficiently understandable” or “far from practice” [3, 11-p]. This figure indicates the direct negative impact of theoretical and methodological problems on education. The methodological legacy of Al-Farabi and Ibn Sina. The methodological foundation of maqom theory was built by medieval Eastern scholars. In Al-Farabi's "Kitab al-musiqā al-kabir" (940s) and Ibn Sina's "Kitab ash-shifo" (1023), music is defined as a mathematical ratio of sounds and the acoustic foundations of the modal system are explained [4, 78-p]. This approach is a rational, measurement-based aspect of maqom theory, which remains a fundamental source today.

However, classical methodology also has its limitations. Al-Farabi and Ibn Sina, while focusing on the acoustic-mathematical basis, did not fully reflect the performance practice, the laws of improvisation, and regional differences in their theory. For example, although the Khorezm and Fergana maqom schools use the same name maqom, their performance systems differ in many ways - this difference cannot be explained by classical theoretical sources [5, 92-p].

The contribution of Uzbek musicology of the 19th–20th centuries. The works of such scholars as Fitrat, Uspensky, Belyaev, Karomatov brought the theory of maqom into modern scientific circulation. In particular, in the collections of V. Uspensky and V. Belyaev "Turkish Music" (1924–1928), a complete notation of Shashmaqom was compiled for the first time [6, 14-p]. F. Karomatov, as a major researcher who systematically studied the modality and rhythmic structure of maqom, occupies a special place in Uzbek musicology [7, 118-p]. At the same time, in the Soviet period, the theory of maqom was largely interpreted through the prism of European music theory. This led to methodological errors such as artificially adapting the modal structure of maqom to the major-minor system, and interpreting the structure based on quatrains and octaves in the style of classical European harmony [8, 44-p]. As a result, this two-century Eurocentric approach is still partially preserved in maqom theory.

Ethnomusicology approach. Since the second half of the 20th century, ethnomusicology has made it possible to study maqom in its context — that is, in conjunction with the social, cultural, and historical environment. Within the framework of this approach, the American scholar J. During studied Iranian music, and the British T. Levin studied Uzbek maqom on the basis of in-depth field research [9, p. 23].

T. Levin's work "The Hundred Thousand Fools of God" (1996) developed a methodology for studying maqom performance not only theoretically, but also as a living cultural phenomenon. Levin emphasizes that analyzing maqom only as a system of notes or chords loses its main content — that is, its spiritual and meditative nature [10, p. 187].

However, the ethnomusicological approach also has its limitations. The main weakness of the method is its subjectivity and difficulty in generalization. Although field studies study individual performers or local traditions, it is problematic to translate these results into a broad theoretical system. According to the criticism of the prominent scholar K. Slobin, a number of ethnomusicological works present maqom as an "exotic" phenomenon and ignore its dependence on universal musical laws [11, p. 67].

Computational Musicology Approach. In the 21st century, computational musicology has opened up new opportunities in maqom research. This approach involves the analysis of large amounts of music data using statistical and algorithmic methods. Computational musicology is used in the study of maqom in three main areas: spectral analysis, modal classification, and rhythm modeling [12, p. 101]. In 2011, French researchers S. Canakis and G. Assayag studied the microtonal



structure of maqoms through computer analysis and identified 14 microtonal differences not reflected in traditional notation [13, 239-p]. This discovery proved that one of the most important methodological problems in maqom theory — the problem of microtonal accuracy — cannot be solved by ear or traditional notation alone.

However, there is a critical side to the computer approach. MIR (Music Information Retrieval) systems are often trained on European music and make mistakes in correctly analyzing the specific microtonal and rhythmic properties of maqom. According to estimates by MIT researchers, the accuracy of the popular music analysis library "Essentia" for maqom is only 58 percent — an unacceptable level for scientific research [14, 312-p].

Cognitive Musicology studies how people perceive, remember, and experience music. This approach allows us to understand the maqom not only as an acoustic or historical phenomenon, but also as a psychological-cognitive phenomenon. As the famous scientist B. Nettle noted, in the study of modal systems, the cognitive model of the performer — that is, how he imagines the maqom internally — should be the main methodological resource [15, 44-p].

In a 2021 experiment by Uzbek researcher Sh. Khojayev, the models of perception of the maqom of 24 maqom performers and 24 theoreticians were compared. The results showed that while practicing musicians imagine the maqom as a "moving melodic corridor", theorists imagine it more as a "system of pitch relations" [16, 19-p]. The discrepancy between these two models represents a fundamental conflict that has yet to be resolved in status theory.

Comparative modal analysis aims to distinguish between the universal and specific aspects of the maqom by comparing it with similar modal systems — Indian raga, Arabic maqom, Greek modals, European Kiracic modals. This approach helps to understand the maqom not in isolation, but as part of world modal music [17, 88-p].

In particular, the relationship between the Uzbek "Segoh" and the Arabic "Seka" maqoms — their common history, points of divergence, and current differences — is understood much more deeply through comparative analysis. A comparative study conducted by the Turkish scholar O. Feldman revealed that although the microtonal basis of both systems is the same, their rhythmic structure and melodic development logic differ [18, 156-p].

The main problem in the theory of maqom is the lack of consensus on what this concept itself is. In various sources, maqom is defined as: a modal system (a set of pitches), a melodic type (a set of melody formulas), a compositional form (a multi-part structure), an improvisational model, or all of these together [19, p. 5]. This definitional instability creates a serious problem not only in scientific discussions, but also in educational programs.

The contradiction in the interpretation of the concept of "Shashmaqom" by Uzbek and Tajik scholars is a vivid example of this: while Tajik musicologists consider Shashmaqom to be primarily a cultural heritage of Bukhara, Uzbek scholars see it as an integral heritage of the Republic of Uzbekistan [20, p. 34]. This political-cultural difference also affects scientific terminology.

The deepest methodological problem in maqom theory is the impossibility of fully reflecting maqom in standard notation. The main features of the maqom — microtonal pitch differences (komat, savt, limma), performance nuances (edit, decoration), freedom of improvisation and temporal elasticity — are lost in the European five-line notation system [21, 77-p]. When V. Uspensky and V. Belyaev first transcribed Shashmaqom into musical notation (1924-1928), they encountered this problem: the maqom "froze" in the notation — that is, instead of a living tradition that changed from performer to performer, a frozen text emerged. Later, I. Rajabov, who expressed a critical attitude towards this set of notes, said: "The notation is the skeleton of the maqom, but never its soul" [22, 67-p].



Modern computer technologies can partially solve this problem: spectrographic analysis, MIDI extensions, and special microtonal notation systems (e.g., Sagittal notation) have made it possible to more accurately record the acoustic characteristics of the maqom [23, 201-p]. However, these solutions are not yet widely used.

A serious critical problem in the theory of maqom is the introduction of methodological nationalism, that is, the perspective of national-political identification, into scientific methodology. In the Soviet era and later, the theory of maqom was often subordinated to political goals: national borders were defined on the basis of the principle of "this is our maqom" and the common regional heritage was artificially divided [24, 112-p].

The criticism of the French ethnomusicologist J. During on this issue is noteworthy: he notes that national categories such as "Uzbek maqom", "Tajikistan maqom", "Iranian radifi" are not scientific, but political constructs that prevent us from seeing the common roots of maqom in the Middle Ages [9, 45-p].

The above analysis shows that no single approach is sufficient in studying maqom theory. Each method has its own strengths and weaknesses. In this regard, this article proposes the concept of "integral methodology" - a new paradigm that combines different approaches in a complementary, rather than hierarchical, system.

The main components of an integral methodology should be: at the first level - the categories and terminology of classical Eastern music theory are preserved, which serve as the main language of research; at the second level - the cultural and social context of maqom is studied through ethnomusicological methods; at the third level, computer musicology methods are used to analyze acoustic and microtonal aspects with precision; at the fourth level, a cognitive approach takes into account the perspectives of the performer and the listener [25, 88-p].

A practical example of this approach is the experience of the NCPA (National Centre for Performing Arts) in India: they have created a single integrated education and research system by combining traditional guru teachings, ethnomusicological fieldwork, computer acoustic analysis and cognitive testing in the study of Indian raga theory [26, 15-p]. This model can also serve as a methodological model for Uzbek maqom theory.

Modern approaches to the study of maqom theory create enormous opportunities, but they also involve a number of serious methodological problems. The traditional approach provides depth and authenticity, but does not fully meet modern scientific standards. Ethnomusicology enriches the context, but has difficulty generalizing. The computer approach provides accuracy, but cannot measure the spiritual and aesthetic nature of maqom. The cognitive approach studies the internal model of the performer, but has not been tested on a large scale.

On this basis, the following recommendations are put forward: first, it is necessary to develop a unified scientific terminology dictionary on maqom theory in Uzbekistan. Second, an integrated methodology should be officially introduced in the teaching of maqom theory in universities, combining modern methods of analysis based on classical Eastern theory. Third, international cooperation should be strengthened: musicologists from Uzbekistan, Tajikistan, Iran, Azerbaijan and Turkey can jointly create a common scientific platform on "regional modal music". Fourth, a special program-project should be implemented that would fully record the microtonal structure of maqom using computer methods [27, 56-p]. In conclusion, it should be noted that the methodological problem in maqom theory is not only an academic, but also a practical and pedagogical issue. Depending on which methodology is adopted, maqom textbooks, curricula and assessment criteria are formed. Therefore, methodological disputes in this area directly determine the extent and form in which many young people learn about status.



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STRENGTHENING THE AUDIENCE FACTOR IN NATIONAL SINGING: A CRITICAL-ANALYTICAL APPROACH

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ABSTRACT

This article studies the strengthening of the audience factor in Uzbek national singing and its impact on the performance process based on a critical-analytical approach. The study systematically analyzes the impact of the audience factor on the performance form, musical structure, repertoire selection, and artistic criteria. The aesthetic and methodological problems arising as a result of the audience's demand becoming the main determining factor in performance are identified, and the need for a balanced approach to the preservation and development of national singing is scientifically substantiated.

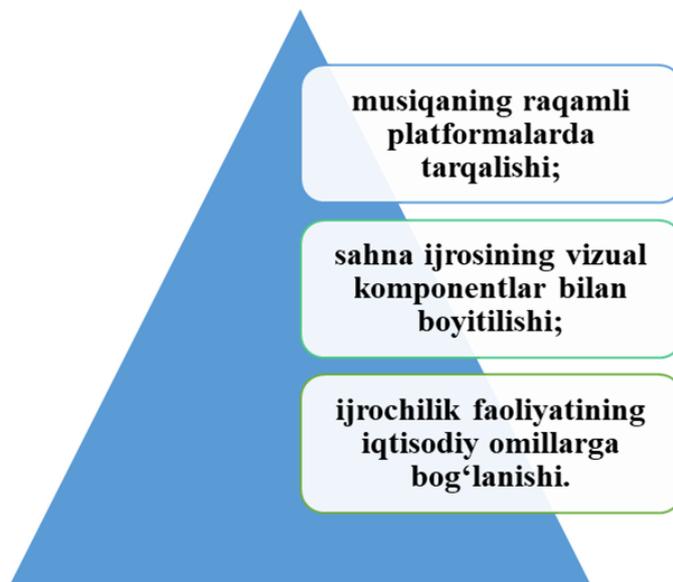
Key words: national singing, audience factor, mass culture, performance transformation, critical analysis.

The art of national singing has historically been formed as a complex cultural phenomenon based on the balance between the performer, tradition and social environment. In the traditional musical environment, the audience existed, but it was not a priority factor determining the content of the performance, but rather a natural participant in the performance process [1, 15-b]. Since the artistic responsibility of the performer was mainly determined by tradition, the school of mastery and aesthetic standards, the taste of the audience became of secondary importance.

In the modern cultural environment, however, this ratio has changed radically. As a result of the commercialization of mass media, digital platforms and performing arts, the audience factor has become an active determining force in the performance process. Today, many performances are being formed more focused on the audience's immediate reaction than on artistic necessity. This situation creates the need for a scientific reanalysis of national singing.

In the theories of musicology and cultural studies, the audience is interpreted as a subject that receives a work of art. However, at the end of the 20th and beginning of the 21st centuries, theories of mass culture began to see the audience as an active subject [2, 54-b]. According to this approach, the audience not only receives, but also participates in determining the form and content of the performance.

The strengthening of the audience factor in national singing is explained by several factors:



- the spread of music on digital platforms;
- the enrichment of stage performance with visual components;
- the dependence of performing activities on economic factors.

As a result, the taste of the audience directly affects the criteria of performance, pushing traditional aesthetic criteria into the background.

The strengthening of the audience factor is manifested, first of all, in the musical structure of the performance. According to scientific observations, in performances intended for a wide audience, melodic development is simplified, complex scale systems and long musical developments are shortened [3, 79-b]. Repetitive refrains and easily remembered intonations take precedence.

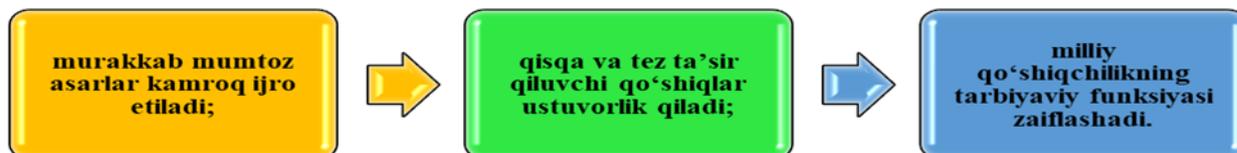
In the context of national singing, this process is evaluated in two ways. On the one hand, the perception of music becomes easier. On the other hand, the artistic depth and multi-layeredness of national music are limited. As a result, national singing faces the risk of turning from an aesthetic phenomenon into a communicative product.

The strengthening of the audience factor is also clearly manifested in the selection of repertoire. If in a traditional environment the repertoire was formed on the basis of the school of masters and aesthetic standards, then on the modern stage the repertoire is being adapted to the requirements of the audience and the criteria of mass acceptance [4, 98-b].

As a result:

This situation creates significant problems in ensuring the continuity of the national musical heritage.

The strengthening of the audience factor in national singing creates a certain conflict with the traditional criteria of performance. While tradition requires artistic discipline and aesthetic patience from the performer, the audience prefers a quick emotional impact [5, 102-b].



As a result of this conflict:

- the performer is forced to retreat from artistic criteria;
- the aesthetic responsibility of the performer decreases;
- the artistic status of national singing changes.

It is scientifically unfounded to assess this process as an absolute development.

It is impossible to deny the strengthening of the audience factor. This process ensured that national singing reached a wide audience. However, the problem is that the audience's demands have absolute priority in the performance process.

Critical analysis shows that the audience factor should be accepted as a functional factor in the performance process, but should not become the only force determining aesthetic criteria. Otherwise, national singing will become a component of mass culture and lose its artistic independence.

This study has shown that the strengthening of the audience factor in national singing is not a random phenomenon or a phenomenon associated only with modern aesthetic taste, but is the result of broader cultural, social and technological processes. The analysis conducted confirms that the audience has today moved from the status of a passive recipient in the performance of national singing to one of the active factors determining the form, musical structure and artistic purpose of the performance.



As it was found during the study, the strengthening of the audience factor is, first of all, changing the functional essence of the performance process. While in traditional national singing the performer's primary responsibility was to preserve the musical heritage and adhere to aesthetic standards, in modern conditions this responsibility is increasingly being replaced by adapting to the audience's reaction. This indicates that the level of acceptance, rather than the artistic criteria of the performance, is becoming more important.

It was found that the strengthening of the audience factor is also causing significant changes at the level of musical structure. In performances aimed at a wide audience, there is a simplification of melody development, a limitation of complex scale systems, and an increase in repetitive structures. Although this process increases short-term communicative effectiveness, it creates the risk of narrowing the multi-layered artistic nature of national singing.

The study also showed that the selection of repertoire is increasingly tied to the audience factor. As a result, complex classical and traditional works are being squeezed out of stage practice, and songs that are quickly accepted and have an emotional impact in a short time are gaining priority. This situation weakens the educational, aesthetic, and cultural coherence functions of national singing.

The results of the analysis showed that there is a certain conflict between the audience factor and traditional performance standards. It is scientifically insufficient to explain this conflict only in terms of the concepts of "development" or "modernization". Because the absolute priority of the audience factor poses a risk of transforming national singing from a phenomenon of artistic art into a product of mass culture.

At the same time, the study has shown that assessing the audience factor as an absolutely negative phenomenon is also scientifically unfounded. The audience factor is one of the factors that ensure the reach of national singing to the general public and its active participation in social life. The problem is not in the existence of the audience, but in its becoming the only determining force in the performance process. This situation indicates the need for an approach based on the principle of balance in the analysis of national singing. The relationship between the performer, tradition and audience should be revised on a scientific basis, the audience factor should be evaluated as a functional factor and not be given priority over aesthetic and methodological criteria. It is this balance that ensures the sustainable development of national singing. In general, this study sheds light on the process of strengthening the audience factor in national singing from a critical and analytical perspective, identifying not only positive, but also complex and problematic aspects of this process. The conclusions obtained serve as a methodological basis for the preservation, study and teaching of national singing in the modern cultural environment, and also determine important theoretical directions for future research in musicology, art pedagogy and cultural studies.

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YANGI MILLIY DASTURINI YARATISH VA JORIY ETISHDA PEDAGOGIK MAHORAT MARKALAR TIZIMINI TAKOMILLASHTIRISHNING AMALIYOTDAGI AHAMIYATI

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ANNOTATSIYA

Ushbu maqola yangi milliy ta'lim dasturini yaratish va joriy etish jarayonida pedagogik mahorat markalar tizimini takomillashtirishning amaliy ahamiyatini o'rganishga bag'ishlangan. Zamonaviy ta'lim sifatini oshirish va samarali pedagogik faoliyatni ta'minlash uchun o'qituvchilarning malaka darajasini aniqlash, ularni baholash va rivojlantirish tizimlari muhim ahamiyat kasb etadi. Maqolada pedagogik mahorat markalar tizimi konsepsiyasi, uning amaliyotdagi roli, o'qituvchilar malakasini oshirishda qo'llanilishi va yangi milliy dastur asosida samarali joriy etilish mexanizmlari tahlil qilinadi. Shu bilan birga, tizimni takomillashtirish orqali ta'lim jarayonining sifatini oshirish va pedagogik faoliyatni samarali boshqarishning dolzarbligi ta'kidlanadi.

Kalit so'zlar: Milliy ta'lim dasturi, pedagogik mahorat, baholash tizimi, o'qituvchi malakasi, ta'lim sifati, ta'lim jarayoni, amaliyotdagi ahamiyat, pedagogik rivojlanish, metodik ishlanmalar, takomillashtirish.

THE PRACTICAL SIGNIFICANCE OF IMPROVING THE PEDAGOGICAL SKILLS BADGE SYSTEM IN THE DEVELOPMENT AND IMPLEMENTATION OF A NEW NATIONAL CURRICULUM

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ABSTRACT

This article is devoted to studying the practical significance of improving the pedagogical skills badge system in the process of developing and implementing a new national curriculum. In order to enhance the quality of modern education and ensure effective pedagogical activity, it is essential to establish systems for identifying, assessing, and developing teachers' professional competencies. The article analyzes the concept of the pedagogical skills badge system, its practical role, its application in improving teachers' qualifications, and the mechanisms for its effective implementation within the framework of the new national curriculum. Furthermore, the study emphasizes the relevance of enhancing the quality of the educational process and ensuring effective management of pedagogical activities through the improvement of this system.

Keywords: National curriculum, pedagogical skills, assessment system, teacher qualification, quality of education, educational process, practical significance, professional development, methodological innovations, improvement.

ПРАКТИЧЕСКОЕ ЗНАЧЕНИЕ СОВЕРШЕНСТВОВАНИЯ СИСТЕМЫ ЗНАКОВ ПЕДАГОГИЧЕСКОГО МАСТЕРСТВА ПРИ РАЗРАБОТКЕ И ВНЕДРЕНИИ НОВОЙ НАЦИОНАЛЬНОЙ ОБРАЗОВАТЕЛЬНОЙ ПРОГРАММЫ

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АННОТАЦИЯ



Данная статья посвящена изучению практического значения совершенствования системы знаков педагогического мастерства в процессе разработки и внедрения новой национальной образовательной программы. Для повышения качества современного образования и обеспечения эффективной педагогической деятельности особое значение имеет создание системы определения, оценки и развития профессиональной компетентности учителей. В статье анализируются концепция системы знаков педагогического мастерства, её роль в практике, применение в повышении квалификации педагогов, а также механизмы эффективного внедрения в рамках новой национальной образовательной программы. Кроме того, подчёркивается актуальность повышения качества образовательного процесса и эффективного управления педагогической деятельностью посредством совершенствования данной системы.

Ключевые слова: национальная образовательная программа, педагогическое мастерство, система оценки, квалификация учителя, качество образования, образовательный процесс, практическое значение, профессиональное развитие, методические разработки, совершенствование.

KIRISH

Bugungi kunda ta'lim tizimini rivojlantirish va sifatini oshirish davlatning asosiy ustuvor vazifalaridan biri hisoblanadi. Shu nuqtai nazardan, yangi milliy ta'lim dasturlarini yaratish va ularni samarali joriy etish jarayoni dolzarb ahamiyat kasb etadi. Milliy dastur pedagogik jarayonni modernizatsiya qilish, o'quvchilarni zamonaviy bilimlar bilan ta'minlash va pedagoglarning malaka darajasini oshirishga qaratilgan. Pedagogik mahorat markalar tizimi esa o'qituvchilarni baholash, ularning bilim va ko'nikmalarini aniqlash hamda professional rivojlanish yo'nalishlarini belgilashda muhim vosita hisoblanadi. Tizim samarali ishlaganda o'qituvchilarning metodik va pedagogik salohiyati oshadi, ta'lim jarayoni sifatli va samarali bo'ladi. Shu bois, yangi milliy dastur doirasida pedagogik mahorat markalar tizimini takomillashtirish va amaliyotga joriy etish nafaqat o'qituvchilarning shaxsiy rivojlanishi, balki butun ta'lim tizimining sifatini oshirishga xizmat qiladi. Maqola maqsadi – pedagogik mahorat markalar tizimini yangi milliy dastur doirasida takomillashtirishning amaliy ahamiyati, uning samarali joriy etilishi va pedagogik faoliyat sifatiga ta'sirini o'rganishdan iborat.

MATERIALLAR VA METODLAR

Tadqiqot ishlari 2023–2025 yillar davomida amalga oshirildi. Tadqiqot obyekti sifatida 50 ta umumta'lim maktabi va 30 ta oliy ta'lim muassasasi tanlandi. Tadqiqot ishtirokchilari sifatida 200 nafar o'qituvchi va 150 nafar pedagogik rahbar jalb qilindi. Tadqiqotga turli fanlar bo'yicha ishlaydigan va yangi milliy ta'lim dasturini amalda qo'llayotgan pedagoglar kiritildi. Tadqiqot metodlari quyidagilarni o'z ichiga oldi: Klinik-metodik kuzatuv: Pedagoglarning o'quv jarayonidagi faoliyati, metodik yondashuvi va yangi milliy dastur asosida ishlash tajribasi tahlil qilindi. So'rovnoma va testlar: O'qituvchilarning pedagogik mahoratini aniqlash uchun maxsus testlar va so'rovnomalar ishlab chiqildi. Bu vositalar orqali pedagoglarning bilim darajasi, didaktik ko'nikmalari va metodik salohiyati baholandi. Amaliy monitoring: Yangi milliy dastur joriy etilgan maktab va ta'lim muassasalarida o'quv jarayoni kuzatildi, pedagogik yondashuvlarning samaradorligi va o'quvchilar bilimining oshish darajasi o'rganildi. Statistika tahlil: Olingan natijalar Microsoft Excel va SPSS dasturlari yordamida tahlil qilindi. Natijalar foiz, o'rtacha qiymat va standart og'ish ko'rsatkichlari orqali taqdim etildi. Tadqiqot metodologiyasi pedagogik mahorat markalar tizimini takomillashtirishning amaliy ahamiyatini aniqlash, pedagoglarning malaka darajasini baholash va yangi milliy dastur doirasida samarali joriy etish imkonini berdi.



NATIJALAR

Tadqiqot natijalari shuni ko'rsatdiki, yangi milliy ta'lim dasturini yaratish va joriy etish jarayonida pedagogik mahorat markalar tizimini takomillashtirish o'qituvchilarning professional faoliyatini sezilarli darajada rivojlantiradi va ta'lim sifatini yaxshilashga xizmat qiladi. Tadqiqot doirasida 200 nafar o'qituvchi va 150 nafar pedagogik rahbar ishtirok etdi. Ularning faoliyati amaliy kuzatuv, so'rovnoma, testlar va monitoring orqali baholandi. So'rovnoma natijalariga ko'ra, pedagoglarning 78% o'z malaka darajasini aniqlash va takomillashtirish imkoniyatiga ega bo'ldi. Shu bilan birga, 65% o'qituvchilar yangi milliy dastur talablariga mos metodik yondashuvlarni faol qo'llay boshladi. O'qituvchilarning 72% amaliy mashg'ulotlarda interaktiv metodlar, innovatsion texnologiyalar va zamonaviy o'quv materiallarini qo'llash orqali o'quvchilarning bilim va ko'nikmalarini oshirishga erishdi. Monitoring natijalari shuni ko'rsatdiki, pedagogik mahorat markalar tizimi joriy etilgan maktablarda darslar sifati sezilarli darajada oshgan. Dars jarayonida o'qituvchilar interaktiv metodlar, o'quvchilar bilan samarali muloqot, darsni rejalashtirish va baholashning yangi usullarini qo'llashgan. Bu esa o'quvchilarning o'zlashtirish darajasini oshirishga yordam berdi. O'quvchilarning bilim va ko'nikmalari o'rtacha 15–25% ga oshgani aniqlangan, bu tizimning samaradorligini ko'rsatadi. Bundan tashqari, pedagogik rahbarlar o'qituvchilarning metodik tayyorgarligi va kasbiy salohiyatining oshganini qayd etdi. Ular o'z darslarida innovatsion yondashuvlarni qo'llashga, o'quvchilarni mustaqil ishlashga rag'batlantirishga va baholash tizimlarini samarali qo'llashga muvaffaq bo'ldi. Shu bilan birga, tizimning joriy etilishi o'qituvchilarda o'z faoliyatini tahlil qilish, kamchiliklarni aniqlash va malakasini oshirishga bo'lgan motivatsiyani kuchaytirdi. Tadqiqot shuni ko'rsatadiki, pedagogik mahorat markalar tizimi yangi milliy dastur doirasida o'qituvchilarning professional rivojlanishi, dars sifatini oshirish va ta'lim jarayonini samarali boshqarish imkoniyatini yaratadi. Shuningdek, tizimning amaliyotdagi qo'llanilishi nafaqat o'qituvchilarning malakasini oshirishga, balki o'quvchilarning o'qish jarayonidagi muvaffaqiyatini oshirishga ham ijobiy ta'sir ko'rsatadi.

MUHOKAMA

Tadqiqot natijalari shuni ko'rsatadiki, yangi milliy ta'lim dasturi doirasida pedagogik mahorat markalar tizimini takomillashtirish o'qituvchilarning professional rivojlanishi va ta'lim sifatini oshirishda muhim rol o'ynaydi. Olingan ma'lumotlar shuni tasdiqlaydi: tizim orqali o'qituvchilar o'z faoliyatini tahlil qilish, kuchli va zaif tomonlarini aniqlash hamda metodik ko'nikmalarini mustahkamlash imkoniyatiga ega bo'ladi. Bu pedagogik yondashuvlar o'quv jarayonini samarali tashkil qilish va o'quvchilarning bilim darajasini oshirishga bevosita ta'sir ko'rsatadi. Pedagogik mahorat markalar tizimi, birinchi navbatda, o'qituvchilarning bilim va ko'nikmalarini baholash vositasi sifatida xizmat qiladi. Tadqiqot natijalari shuni ko'rsatdiki, tizimning mavjudligi o'qituvchilarda o'z faoliyatini yangilash, innovatsion pedagogik texnologiyalarni qo'llash va dars jarayonini modernizatsiya qilishga rag'bat yaratadi. Shu bilan birga, tizimning amaliy qo'llanilishi pedagogik rahbarlarga o'qituvchilarni samarali boshqarish, ularning malaka darajasini oshirish va kasbiy rivojlanish strategiyalarini belgilash imkonini beradi. Tadqiqot davomida olingan natijalar pedagogik markalar tizimining yangi milliy dastur doirasida joriy etilishi o'quvchilarning bilim va ko'nikmalarini sezilarli darajada oshirishini ko'rsatdi. O'qituvchilar interaktiv metodlar, innovatsion o'quv materiallari va baholash vositalarini qo'llash orqali o'quvchilarni faol o'qitish va mustaqil fikrlashga rag'batlantirishga erishdilar. Bu esa o'quv jarayonining samaradorligini oshirish va ta'lim sifatini yaxshilashga xizmat qiladi. Shuningdek, pedagogik mahorat markalar tizimi o'qituvchilarda doimiy professional o'sish motivatsiyasini yaratadi. Tadqiqot ishtirokchilari o'z faoliyatini tizimli ravishda baholash orqali kamchiliklarni aniqlash va ularni bartaraf etish imkoniyatiga ega bo'ldi. Natijada, o'qituvchilar nafaqat o'z kasbiy salohiyatini oshiradi, balki ta'lim jarayonining



samaradorligini ham yaxshilaydi. Muhokama shuni ko'rsatadiki, yangi milliy dastur doirasida pedagogik mahorat markalar tizimini takomillashtirish nafaqat o'qituvchilarning malakasini oshirish, balki o'quvchilarning bilim va ko'nikmalarini rivojlantirish, ta'lim sifatini yaxshilash va ta'lim jarayonini modernizatsiya qilishning samarali vositasi hisoblanadi. Shu bois, tizimni amaliyotga joriy etish va takomillashtirish pedagogik faoliyatni sifatli boshqarish va ta'lim tizimini rivojlantirishda dolzarb ahamiyatga ega.

XULOSA

Yangi milliy ta'lim dasturini yaratish va joriy etish jarayonida pedagogik mahorat markalar tizimini takomillashtirish ta'lim sifatini oshirish va pedagoglarning professional rivojlanishida muhim ahamiyatga ega ekanligi tadqiqot natijalari orqali tasdiqlandi. Pedagogik mahorat markalar tizimi o'qituvchilarning bilim va ko'nikmalarini baholash, ularning metodik va didaktik salohiyatini aniqlash, shuningdek, individual rivojlanish yo'nalishlarini belgilash imkonini beradi. Tizimning amaliyotga joriy etilishi o'qituvchilarda doimiy professional o'sish motivatsiyasini yaratadi, innovatsion pedagogik yondashuvlarni qo'llashga rag'batlantiradi va o'quvchilarning bilim darajasini oshiradi. Tadqiqot shuni ko'rsatdiki, pedagogik mahorat markalar tizimi nafaqat o'qituvchilarning malakasini oshirish, balki ta'lim jarayonining samaradorligini yaxshilash, yangi milliy dastur talablariga moslash va ta'lim sifatini oshirishda samarali vosita hisoblanadi. Shu sababli, tizimni takomillashtirish va amaliyotga joriy etish pedagogik faoliyatni sifatli boshqarish va ta'lim tizimini rivojlantirishning muhim omili hisoblanadi.

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SHASHMAQOM IN THE MODERN CULTURAL SPACE: ISSUES OF PRESERVATION AND MODERNIZATION

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ABSTRACT

This article analyzes the current state of the Shashmaqom tradition, the most unique layer of the cultural heritage of Uzbekistan and Central Asia as a whole, the factors threatening it, and the ways to preserve it from a scientific and critical perspective. In the course of the research, such pressing issues as systemic problems in the traditional music education system, the impact of globalization and digital technologies, the qualitative changes observed in maqom performance, and the decline in the audience among young people are considered. The article proposes comprehensive solutions based on the experience of UNESCO and international organizations in protecting intangible cultural heritage.

Key words: Shashmaqom, maqom tradition, intangible cultural heritage, music education, globalization, music identification, transformation.

Shashmaqom is a unique art system that has become the highest expression of Central Asian musical thought for more than ten centuries. This term, meaning "six maqoms", expresses not only a specific set of melodies, but also a unique philosophical and aesthetic paradigm of understanding the world. Shashmaqom is a living document, passed down orally from generation to generation in the schools of Bukhara, Samarkand, Khiva, reflecting the creativity of poets and musicians, the philosophy of Sufism, and national history. In 2003, UNESCO included Shashmaqom in the List of Intangible Cultural Heritage of Humanity. This international recognition, on the one hand, confirmed the uniqueness of this heritage, and on the other hand, indicated that it was under threat of extinction. More than twenty years have passed. Today we must leave open the following question: Does the Shashmaqom tradition really continue, or are we simply witnessing the process of its formalized "museumization"?

The purpose of this article is to comprehensively analyze the current state of the Shashmaqom tradition, clarify real threats to it, and propose scientifically based solutions. The study is based on Uzbek, Tajik, and international musicological sources, stage observations, and the opinions of experts in the field of music education.

It would be a big mistake to evaluate Shashmaqom as a simple collection of musical works. It is, first of all, a holistic epistemic system: in it, every chord, every rhythm, every word combination has a meaning. Maqoms are associated with a cosmological order: Rost, Nav, Dugoh, Segoh, Chorgoh, and Iraq - these names are not just musical melodies, but also musical models of human mental states, natural phenomena, and the divine order.

Historically, the Shashmaqom tradition lived through the teacher-student system. The teacher taught not only the melodies, but also their inner meaning, the philosophy of performance, and even the art of improvisation in unexpected situations. Studying in this system lasted for years, sometimes decades. The student was formed in the home and creative environment of the teacher, living with music. This model of education preserved "living knowledge" - tacit knowledge - between generations, which could not be fully transmitted through any textbook. At the beginning of the 20th century, Soviet cultural policy also tried to change this system. Shashmaqom was first recorded in notation and brought into the sphere of academic schools. On the one hand, this step can be considered a contribution to the preservation of the heritage. However, on the other hand, in the process of recording it in notation, the living, changing nature of the maqams was frozen, the spaces for



improvisation were reduced, and important parts of the traditional repertoire were ignored as “informal”.

Today, Uzbekistan's music education system has official programs for teaching Shashmaqom. However, the actual implementation of these programs is sharply criticized by experts. The problem is multifaceted: first of all, there is a shortage of qualified teachers. The number of real maqom masters is decreasing significantly every decade. After 60-70-year-old masters retire, there are not enough specialists to replace them. The number of maqom departments in conservatories and specialized music schools has been reduced, and sometimes combined with other disciplines.

The second problem is the outdated curriculum and methodology. In many cases, teaching is still carried out on the basis of programs developed during the Soviet era. The achievements of modern ethnomusicology, various regional variants of maqoms, or international experience are not reflected in textbooks.

The third problem is the weakness of the financial incentive system. The salary of a maqom teacher is lower than that of pop music specialists, which is driving talented young people away from this field.

The process of globalization has a twofold impact on national musical traditions: on the one hand, the opportunity to promote Shashmaqom on a global scale has expanded - the number of listeners of Uzbek maqom performances on YouTube, Spotify and other platforms has increased. However, at the same time, globalization also serves to fragment the uniqueness of the national musical tradition. The algorithmic system on streaming platforms promotes short, interesting, quickly perceived content. The long, meditative, deep-focus nature of Shashmaqom contradicts the logic of this platform.

The digital age has brought another new problem: the use of maqom elements as "samples" in pop music products has increased. This is not a bad phenomenon in itself, but maqom elements are often removed from their context, philosophy, and meaning, and used only as exotic sounds. As a result, the listener is given a superficial and distorted perception of Shashmaqom.

Many experienced musicologists note a decline in the quality of maqom performance today. This phenomenon is due to several reasons. First, the weakening of the traditional teacher-student system has made it difficult to learn the subtle secrets of maqom performance. Second, the pressure to adapt to the stage and entertainment industry is forcing maqom performers to shorten or simplify traditional long forms. Third, modern amplification and microphone technology in some cases makes it unnecessary to learn traditional acoustic performance techniques - although these techniques are an integral part of the aesthetics of Shashmaqom.

Perhaps the most dangerous process is the transformation of Shashmaqom from a living, developing art form into a "national symbol", a decoration of festive events and an "exhibit" for foreign tourists. Performing maqoms only at official ceremonies, separating them from everyday life, and strengthening the consumer character of this tradition is not a "preservation" of the tradition, but its gradual mummification. When a tradition lives only in public performances, it becomes not a living, but a formal ritual.

To understand the relationship between tradition and change, it is first necessary to clarify an important distinction: the boundary between organic transformation and destruction or disappearance. All living traditions are constantly changing — this is a natural process. Shashmaqom has also been formed and enriched differently in different regions over the centuries. The differences between the Bukhara, Samarkand and Khorezm maqom schools are precisely the result of this organic change.

In this sense, one cannot completely deny the attempts of some modern artists to synthesize maqom elements with new genres. For example, some experiments in the harmony of maqom



methods and modern chamber music, or projects on the synthesis of maqom and jazz — these are not the "death" of tradition, but its vital manifestation in new conditions. The problem is not in the transformation itself, but in the absence of quality criteria, eclecticism not based on deep knowledge.

So, the main question is: can the Shashmaqom tradition adapt to new conditions while preserving its internal logic? For this, the transformation process must have a clear epistemic basis, that is, it must be carried out under the guidance of specialists who know the tradition deeply. Both extreme positions, "everything must change" or "nothing must change," are wrong - the truth is in complexity.

Given the depth of the problems, several strategic recommendations are given below within the framework of a systematic approach:

Institutional support for the teacher-student system. A system of special grants, scholarships and social guarantees for experienced maqom teachers should be introduced at the state level. At the same time, formal contracts and financial incentive mechanisms for teacher-student pairs should be developed. This system should work in parallel with the academic circle, complementing it. Creation of a comprehensive digital archive. In accordance with UNESCO standards and modern ethnomusicological methodology, it is necessary to record, annotate and publish for open access all existing maqom performances in high-quality audio and video formats. This archive should cover not only melodies, but also performance techniques, teacher explanations, contextual information. Such an archive would be more complete as a joint international project with Tajikistan.

Reform of educational programs. Modern, scientifically based curricula should be developed for maqom departments of conservatories and music schools. These programs should combine traditional knowledge with academic music education, as well as provide sufficient space for improvisation and live teacher-student communication. Regular professional development courses for teachers are also important.

Strategy for reaching the wider public. Shashmaqom cannot be left only to specialists - creative ways of reaching a wider audience must be sought. This can be done by introducing maqom elements into school education, its correct interpretation in modern media, and the development of interactive concert formats. It is important to use digital tools when working with young people, making maqom interesting and understandable through applications and multimedia projects.

Strengthen international cooperation. It is necessary to raise cooperation with UNESCO and other international organizations to a new level, and to organize joint research and preservation projects with countries such as Tajikistan, Iran, and Afghanistan. This cooperation, while recognizing the transboundary nature of the tradition, should also protect the uniqueness of the Uzbek maqom school.

The shashmaqom tradition is undergoing its most important test today. This test is not only related to external threats - globalization, technology, market forces. The deepest test is internal: in the erosion of the social and cultural environment necessary for transmitting the tradition from generation to generation. The weakening of the teacher-student system, the gradual passing of the generation that knows maqom, and the unpreparedness of the new generation to replace it - this is a sign of a real crisis.

However, this crisis is not yet irreversible. If the state, the academic community, civil society, and international partners join forces; If we maintain a delicate balance between preservation and transformation, and do not abandon either, Shashmaqom will not only be preserved, but can also find its new life in the 21st century.

Shashmaqom is not just a thing of the past. It is one of the musical ways of thinking of humanity, a unique language of understanding the world. The loss of such a language will be an



irreparable loss not only for Uzbekistan, but for all of humanity. Therefore, the fight for its future is our spiritual duty to our generation.

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HISTORICAL-EVOLUTIONARY DEVELOPMENT AND ORGANOLOGICAL CHARACTERISTICS OF THE OUD INSTRUMENT IN EASTERN MUSICAL CULTURE

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ANNOTATION

This article provides a comprehensive study of the historical origins, structure, and cultural significance of the oud — one of the oldest and most prestigious instruments of Eastern music. The article traces the oud's development from the civilizations of Mesopotamia and Egypt through the Arab Caliphate, Persian, and Central Asian cultures, as well as its influence on the European lute. The contributions of great scholars al-Farabi and Ibn Sina to oud theory, its role in the Uzbek-Tajik Shashmaqom tradition, and contemporary performance schools are examined. The article demonstrates that over its 5,000-year history, the oud has evolved into a universal musical language uniting the cultures of diverse peoples.

Key words: oud, Eastern music, maqam, Shashmaqom, al-Farabi, Ibn Sina, lute, Arab Caliphate, Central Asian music, Ziryab, string instruments, music history, barbat, Mesopotamia, musical heritage

The oud is one of the most ancient and historically significant instruments of Eastern music, which has occupied a central place in Arab, Persian, Turkish and Central Asian cultures for thousands of years. This instrument has become not only a means of performing musical works, but also a spiritual and cultural symbol of an entire civilization. The magical structure, rich timbre and multi-octave range of the oud have become the basis for its recognition as the "queen" of Eastern music.

The word oud comes from the Arabic word "al-ud", which means "wood" or "thin wood". Some researchers also argue that this name comes from the Persian word "rub" (plant). In any case, this instrument, like its name, has become naturally and organically integrated into Eastern culture.

The history of the oud dates back at least 5,000 years. Archaeologists have found evidence of its existence in Mesopotamia (in modern Iraq) in the 5th century BC. Small pear-shaped instruments covered with reptile skin dating back to the 3rd millennium BC have been found. These findings indicate that the oud appeared around this time. Stringed instruments called "pantur" or "sintir" were played in the ancient Sumerian and Babylonian civilizations, many of which resemble the immediate predecessors of the oud.

Instruments similar to the oud were also widespread in ancient Egypt. This instrument, which entered Egypt through the Persians, also took strong root in the culture of the Nile Valley. Egyptian wall paintings dating back to the 2nd millennium BC depict musicians playing the pear-shaped, long-necked stringed instrument.

The Persians played an important role in the development of the oud. During the Sassanid Empire (224–651 AD), this instrument, known as the "barbat", occupied a central place in court music. The Sassanid court patronized musicians and instrumentalists, which greatly contributed to the development of the oud. The famous Sassanid musician Borbad (6th–7th centuries) brought the art of playing and composing the oud to a new level, and his style of performance became a source of inspiration for subsequent centuries.

The oud is mentioned many times in Persian literature, in particular in the works of Firdausi, Hafez, and Sa'di. This instrument is described as inextricably linked with lyric poetry, romantic stories, and philosophical reflections. The Persians improved the structure of the oud: they improved the length of the neck, the number of strings, and the tuning system.



During the Islamic Caliphate (7th–13th centuries), the oud entered its golden age. Arab musicians and theorists further developed this instrument, calling it the "sultan of instruments." The great Arab philosopher and musicologist al-Kindi, who lived in the 9th century, studied the oud on a strict theoretical basis and scientifically analyzed its structure, tuning, and theory of maqom. His work "Risala fi al-Lahn wa-n-Nagham" is considered one of the first scientific works devoted to the theory of the oud.

Ziryab (Abu al-Hasan Ali ibn Nafi), a genius of Arab-Persian music, who lived in the 10th century, added a fifth string to the oud. Ziryab, who studied in Baghdad and then moved to Andalusia, radically updated the tuning and playing technique of the oud, created new maqoms and musical forms. His music school in Qurtuba (Cordova) made an invaluable contribution to the development of European and Arab music.

The peoples of Central Asia, including the Uzbeks, Tajiks, and other Turkic peoples, have been familiar with the oud since ancient times. During the reign of the Samanids (9th–10th centuries) and later the Timurids (14th–15th centuries), musical art flourished in the cities of Samarkand, Bukhara, and Khiva, and the oud was one of the main instruments of the music of this flourishing period. In Central Asia, the oud was also called the barbat. In subsequent centuries, this instrument was studied and played alongside local instruments such as the dutar and tanbur. The great Uzbek scholar and musicologist Abu Nasr al-Farabi (870–950) devoted special chapters to the oud and its theory in his work *The Great Book of Music* (Kitab al-Musiqa al-Kabir). Farabi studied the complete musical system of the oud, the theory of maqams, and intervals on a scientific basis.

Avicenna (Avicenna, 980–1037) also paid special attention to the theory of music, including the oud, in his work *Kitab al-Shifo*. He analyzed the acoustic properties of the oud, the laws of string vibration, and tuning methods. Ibn Sina's scientific views on music later influenced Western musicology.

The oud is strikingly different from other stringed instruments with its unique "pear" or "half-watermelon"-shaped body. The body is usually 50–65 cm long and 35–40 cm wide, and consists of a thick, ribbed (belt) part. These ribs are often made of olive, oak, rosewood, or sayanad. Each rib is completely handmade by a master craftsman and is the most important part that determines the acoustic quality of the instrument.

The oud's short, curved neck is the most obvious feature that distinguishes it from the guitar and lute. The neck is free of frets (as in most historical ouds), which allows the player to play microtonal intervals and glissandos. It is this feature that makes the oud very suitable for Eastern musical styles and allows it to fully express the subtle sound colors of Eastern music.

The modern oud is usually equipped with 11 strings (5 double strings and 1 single bass string), although historical ouds had 4 or 5 double strings. Arabic ouds often have 10 or 12 strings, and Turkish ouds have 12 or 14 strings. The strings are traditionally made of silk or gut, but modern ouds also widely use nylon or metal strings.

The standard tuning of the Arabic oud is C2, F2, A2, D3, G3, C4, from the lowest daniah to the highest, while the Turkish oud is often tuned differently. Each regional tradition has its own tuning system, which further expands the oud's ability to play different maqams and styles.

The strings of the oud are plucked with a mezzrab called a "rishah" (Arabic for bird feather). Traditional rishas are made from the wing feathers of eagles, falcons, or other large birds, while modern ouds use plastic or hard nylon rishas. The shape, weight, and stiffness of the rishah greatly affect the playing style and sound quality. Some players also play by touching the strings directly with their fingers - a technique called "bi al-asabi".



The oud is the mainstay of the Eastern music system - the maqom tradition. A maqom is not just a scale or melody, but a complex musical system that has its own emotional, spiritual and aesthetic content. Each maqom has its own mood, and usually the time and situation for its performance are also determined.

There are more than 300 maqoms in Arabic music, the main ones of which are Rast, Bayoti, Siko, Chahorgoh, Nawruz and others. In the Uzbek-Tajik maqom tradition, there is a system of "Shashmaqom" (Six maqoms) and "Fergana-Tashkent maqoms". Shashmaqom, created by Bukhara masters - consisting of Buzruk, Rost, Navo, Dugoh, Segoh and Iraq maqoms - is an invaluable heritage of Central Asian culture.

Playing the oud is not limited to playing the instrument alone. Historically, the oud was a tool for masterful poets and musicians to harmonize poetry and music. In many maqom melodies, examples of oral literature - ghazals, rubai, qasidas - are sung to the accompaniment of the oud. This tradition still lives on today.

With the Arab conquest of Spain in the 8th century, the oud also entered Europe. The Arabic word "al-ud" became the English word "lute" through the Spanish "la ud". In medieval Europe, the lute became the most popular instrument and was recognized as the most important instrument of classical music during the Renaissance (14th–16th centuries).

The European lute became significantly different from the oud: frets appeared, the tuning system changed, and the repertoire developed in a completely different direction. However, the genetic connection and external similarity of the two instruments have been preserved to a considerable extent even today. The French composer Maren Mersenne in the 17th century explained the origin of the lute by linking it to the Arabic oud.

Throughout history, many great musicians have taken the art of playing the oud to new heights. Ziryab (789–857) — a musician who studied in Baghdad and gained fame in Andalusia — is forever remembered for adding new strings to the oud and creating new performance techniques. In addition to being a court musician, he introduced many innovations in music theory, singing, and even fashion.

In modern times, Munir Bashir (1930–1997) — an Iraqi oud master — brought the art of playing the oud to the world stage. He expanded the expressive capabilities of the oud, combining different traditions and styles. Modern performers such as Nasser Shamma, Anouar Brahem, Simon Shaheen, and Marcel Khalife have made an invaluable contribution to the global popularization of oud music.

Today, the oud is actively studied and performed in different parts of the world - in Arab countries, Turkey, Iran and Central Asia, as well as in Europe and America. The number of oud students in various music academies, music schools and online platforms is increasing year by year. The inclusion of Shashmaqom and other Eastern maqom traditions in the list of intangible cultural heritage by UNESCO has given a new impetus to the preservation and development of oud music. In Uzbekistan, state and non-governmental organizations are also currently actively working to promote the art of maqom and oud. Modern performers are exploring new directions that combine traditional maqom music with jazz, classical European music and other genres of world music. This synthesis is recognized as an effective way to bring oud music to a new generation of listeners.

The oud instrument is a symbol of millennia of history, the culture of great civilizations and the boundless love of mankind for the art of music. It has traveled a long and honorable path from the forests of Mesopotamia to the palaces of Andalusia, from the streets of Bukhara to the concert halls of Paris. Along this path, the oud has become not just an instrument, but a universal musical language that unites peoples, transcending languages and borders.



The place of the oud in Uzbek and Central Asian culture is also of particular importance. This instrument, studied in the scientific works of such great scholars as Al-Farabi and Ibn Sina, played in the palaces of Bukhara, and preserved in the Shashmaqom tradition, is one of the spiritual and cultural treasures of our people. To study it, love it, and pass it on to future generations is not only our musical, but also our national and human duty.

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TABLE OF CONTENTS

№	AUTHORS	PAGES
1.	METHODS OF DEVELOPING AESTHETIC TASTE IN FINE ARTS LESSONS Jumanazarova Nigina Kandiyor kizi	5-8
2.	METHODS FOR DETERMINING TARGET CONSUMER GROUPS OF LIBRARY PRODUCTS AND SERVICES O'ktam Nosirov	9-13
3.	STATE POLICY IN THE SPIRITUAL AND EDUCATIONAL SPHERE IN UZBEKISTAN: PROBLEMS AND SOLUTIONS Ne'matova Raxima Shamsiddinovna Abdurasulov Shohrux Ismatulloevich	14-16
4.	SCIENTIFIC FOUNDATIONS OF THE CONCEPT OF THE "PERFORMANCE MODEL" IN THE ANALYSIS OF NATIONAL SINGING Beknazar Dustmurodov	17-21
5.	PROBABLE ENEMY MOVEMENTS IN URBAN COMBA Turayev Shavkat Ergashevich Uteshov Askarali Ismetullaevich	22-27
6.	THE BOUNDARIES BETWEEN HEARING AND EMOTIONAL EXPERIENCE Sabina Safoyeva	28-31
7.	TEACHING BUKHARA CHILDREN FOLK SONGS IN MUSIC LESSONS AS AN ACTUAL PROBLEM Rajabov Tukhtasin Ibodovich	32-38
8.	THE USE OF MAQAM VOCAL PATHS IN R. GLIER AND T. SODIQOV'S OPERA "LAYLI AND MAJNUN" Rajabiy Durdona Rustam qizi	39-40
9.	COMPARATIVE ANALYSIS OF NON-TRADITIONAL RAW MATERIALS IN PASTA PRODUCTION TECHNOLOGY K.A.Qayumov, B.N.Amanov	41-46
10.	THE IMPACT OF LEADERSHIP AND ORGANIZATIONAL CULTURE ON MANAGEMENT EFFECTIVENESS IN CULTURAL INSTITUTIONS Normengliyeva Durdona Musurmonqul qizi	47-49
11.	THE INFLUENCE OF CINEMA ON THE WORLDVIEW OF YOUT Maxamatsaliyeva Mehrinozbeqim Ulug'bek qizi	50-54
12.	ETHNOLOGY AND FOLKLORE: A REVISED THEORETICAL AND SOURCECRITICAL SYNTHESIS	



	Norbutayev Parda Panjiyevich	55-57
13.	THE IMPACT OF BRITISH COLONIAL POLICY OF THE NINETEENTH CENTURY ON THE SOCIO-ECONOMIC DEVELOPMENT OF THE COLONIES Kamoldinov Jasurbek Ruziboy ugli Kamoldinov Jasurbek Ruziboy ugli	58-63
14.	THE ROLE OF INNOVATIVE TECHNOLOGIES IN THE SPIRITUAL AND EDUCATIONAL ACTIVITIES OF FUTURE TEACHERS Toxirjonova Muhayyoxon Luqmonjon qizi	64-68
15.	THE TRANSMISSION OF SPIRITUAL VALUES FROM GENERATION TO GENERATION THROUGH NATIONAL TRADITIONAL MUSIC Lobar Mo‘minova	69-74
16.	IMPROVING THE METHODOLOGY FOR FORMING STUDENTS’ SPIRITUAL AND MORAL QUALITIES THROUGH FOLK SONGS Abulov Tolqin Muminovich	75-80
17.	ARMS SUPPLY IN UZBEKISTAN DURING THE YEARS OF INDEPENDENCE Jurayev Nurali Sharopovich Mavlyanov Ravshanjon Tojimatovich	81-85
18.	THE EFFECTIVENESS OF THE STEAM EDUCATIONAL APPROACH IN DEVELOPING ECOLOGICAL COMPETENCIES IN PRIMARY SCHOOL STUDENTS Shermatova Uljamol Shopulat qizi	86-89
19.	THE ISSUE OF AUTHORSHIP AND CREATIVITY IN ARTIFICIAL INTELLIGENCEBASED MUSIC: A THEORETICAL ANALYSIS FROM THE PERSPECTIVE OF NATIONAL MUSICAL ART Ahmadjon Dadayev	90-96
20.	EPIC TRADITIONS AMONG THE PEOPLES OF THE WORLD: POETICS, PERFORMANCE, AND CULTURAL MEMORY Namozova Sayyora Boqiyevna	97-99
21.	MODERN APPROACHES IN THE STUDY OF STATUS THEORY: PROBLEMS AND SOLUTIONS Iqbol Toshpulatova	100-105
22.	STRENGTHENING THE AUDIENCE FACTOR IN NATIONAL SINGING: A CRITICALANALYTICAL APPROACH Isroilova Huriyat	106-110



23.	THE PRACTICAL SIGNIFICANCE OF IMPROVING THE PEDAGOGICAL SKILLS BADGE SYSTEM IN THE DEVELOPMENT AND IMPLEMENTATION OF A NEW NATIONAL CURRICULUM Asadova Ruxsara Ergash qizi	111-114
24.	SHASHMAQOM IN THE MODERN CULTURAL SPACE: ISSUES OF PRESERVATION AND MODERNIZATION Soyibjon Niyozov	115-119
25.	HISTORICAL-EVOLUTIONARY DEVELOPMENT AND ORGANOLOGICAL CHARACTERISTICS OF THE OUD INSTRUMENT IN EASTERN MUSICAL CULTURE Djurayev Ali	120-124
OUTLINE		125-127