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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.

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SOVET DAVRIDA QORAQALPOG‘ISTONDA DINIY NAZORAT VA QATAG‘ONLAR (1920-1930-YILLAR)

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ANNOTATSIYA

Maqolada 1920–1930-yillarda Sovet hokimiyati tomonidan Qoraqalpog‘istonda olib borilgan diniy nazorat va qatag‘on siyosatining tizimli jarayonlari tahsil qilinadi. Dastlabki “ma’rifat” va “antireligiyoz kampaniya” shiorlari ostidagi choralardan boshlab, bu siyosat 1930-yillarga kelib to‘liq qatag‘onga aylanganligi, diniy institutlar yo‘q qilinishi, ruhoniylarning quvg‘in va qirg‘in qilinishi, an’anaviy marosimlarning taqiqlanishi va butun ma’naviy makonning buzilishi holatlari ilmiy manbalar asosida o‘rganiladi. Markazdan qabul qilingan qat’iy direktivalar mahalliy madaniy va ijtimoiy realitetda qanday amalga oshirilgani ko‘rsatib o‘tiladi. Tadqiqotning magsadi bu qora sahifani tarixiy kontekstda joylashtirib, uning Qoraqalpog‘iston jamiyatining diniy o‘ziga xosligi va ijtimoiy xotirasiga qo‘ygan chuqur ta’sirini aniq ifodalashdir.

Kalit so‘zlar: Sovet davri, Qoraqalpog‘iston, diniy siyosat, diniy qatag‘on, ruhoniylar, madrasa va masjidlar, an’anaviy marosimlar, ma’naviyat, kollektivlashtirish, madaniy meros, ideologik nazorat.

RELIGIOUS CONTROL AND REPRESSIONS IN KARAKALPAKSTAN DURING THE SOVIET PERIOD (1920s–1930s)

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ABSTRACT

This article examines the systematic processes of religious control and repression carried out by the Soviet authorities in Karakalpakstan during the 1920s–1930s. Beginning with measures implemented under the slogans of “enlightenment” and “anti-religious campaigns,” these policies gradually developed into full-scale repression by the 1930s. The study analyzes the destruction of religious institutions, the persecution and execution of religious leaders, the prohibition of traditional rituals, and the disruption of the entire spiritual sphere of society, drawing on various scholarly sources. It also demonstrates how strict directives issued by the central authorities were implemented within the local cultural and social context. The aim of this research is to place this dark chapter within its historical framework and to clearly demonstrate its profound impact on the religious identity and social memory of Karakalpakstan society.

Keywords: Soviet period, Karakalpakstan, religious policy, religious repression, clergy, madrasas and mosques, traditional rituals, spirituality, collectivization, cultural heritage, ideological control.

РЕЛИГИОЗНЫЙ КОНТРОЛЬ И РЕПРЕССИИ В КАРАКАЛПАКСТАНЕ В СОВЕТСКИЙ ПЕРИОД (1920–1930-е годы)

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АННОТАЦИЯ

В статье рассматриваются системные процессы религиозного контроля и репрессивной политики, проводимой советской властью в Каракалпакстане в 1920–1930-е годы. Начиная с мер, осуществлявшихся под лозунгами «просвещения» и «антирелигиозной кампании», данная политика к 1930-м годам переросла в полномасштабные репрессии. На основе научных источников анализируются процессы уничтожения религиозных институтов, преследования и

уничтожения духовенства, запрета традиционных обрядов, а также разрушения всей духовной сферы общества. Показано, каким образом жёсткие директивы, принятые центральной властью, реализовывались в условиях местной культурной и социальной среды. Цель исследования — рассмотреть эту трагическую страницу истории в её историческом контексте и определить её глубокое влияние на религиозную идентичность и социальную память общества Каракалпакстана.

Ключевые слова: советский период, Каракалпакстан, религиозная политика, религиозные репрессии, духовенство, медресе и мечети, традиционные обряды, духовность, коллективизация, культурное наследие, идеологический контроль.

1920-yillarning boshlarida, yangi tashkil etilgan Sovet hokimiyati Markaziy Osiyoning chekka hududi bo‘lgan Qoraqalpog‘istonda o‘z ideologik ta’sirini mustahkamlash uchun keng qamrovli siyosatni amalga oshira boshladi. Diniy amaliyotlar va institutlar yangi tartibning asosiy raqibi sifatida belgilandi. Dastlab, kampaniya “fan” va “ma’rifat” shiorlari ostida olib borildi. Maktablarda diniy ta’lim qat’iyan taqiqlanib, uning o‘rniga ateistik targ‘ibot kuchaytirildi. Masjid va madrasalar faoliyati nazorat ostiga olindi, ko‘plari yopildi yoki omborxona, klub yoki ma’muriy binolar sifatida foydalanish uchun musodara qilindi.

1920-yillarning o‘rtalariga kelib, bosim yanada shafqatsiz tus oldi. Ruhoniylar va diniy yetakchilar “xalq dushmani” yoki “kontrrevolyutsioner” sifatida qoralana boshladi. Ko‘plab qozilar, imomlar va mullalar hibsga olindi, sudlangan holda mehnat lagerlariga surgun qilindi yoki o‘lim jazosiga yuborildi. An’anaviy diniy marosimlar, jumladan, namoz-o‘qish va dafn marosimlari ham jamoatchilik nazorati ostiga olindi. Buning ustiga, ayollar niqobini yechish kabi “ma’rifatli” kampaniyalar mahalliy aholining chuqur diniy e’tiqodlari bilan to‘qnash kelardi, norozilik va noroziliklarni keltirib chiqardi.

1930-yillarga kirgach, diniy qatag‘on stalincha “kollektivlashtirish” va “sinfsiz jamiyat” barpo etish dasturi bilan uyg‘unlashib ketdi. Diniy e’tiqod “kulak” (boyd) mentalitetining bir ko‘rinishi deb e’lon qilindi. Qoraqalpog‘istonning chorva mollari bilan ko‘chmanchi hayot kechiruvchi jamoalari, ularning hayoti Islom an’analari bilan chuqur o‘ralgan edi, maxsus nogironlikka uchradi. Ularning ibodatxonalari vayron qilindi, diniy kitoblar yoqib yuborildi, oilaviy dafn joylari hurmatsizlantirildi.

Bu davr nafaqat diniy institutlarni yo‘q qilish, balki butun madaniy va ma’naviy makonni qayta qurishga qaratilgan edi. Natijada, asrlar davomida shakllangan an’analar uzilishga uchradi, diniy amaliyotlar yashirincha va oilaviy doirada davom etdi. Bu qatag‘onlar Qoraqalpog‘iston jamiyatining ijtimoiy to‘qimasida chuqur chandiq qoldirdi, bu esa diniy o‘ziga xoslikni ifodalashning murakkab merosini keyingi avlodlar uchun qoldirdi.

Sotsializm davrida dinga qarshi olib borilgan kurash, diniy e’tiqodlarga cheklovlar qo‘yilishi, diniy maskanlarning yopilishi va diniy arboblarga nisbatan qilingan qatag‘onlar - bularning barchasi xalqimiz ma’naviyatiga salbiy ta’sir ko‘rsatdi. Sovet hukumatining diniy siyosatini o‘rgangan M. Rametullayev "bugungi kunda din sohasidagi masalalarni bilish va tushunish uchun, aynan sovet davridagi vaziyatni o‘rganish orqaligina erishish mumkin"[6] - deb fikr bildirgan bo‘lsa, Qoraqalpog‘istondagi davriy matbuot tarixini o‘rgangan olim S. Nurjanovning fikricha, "Sovet hukumatining dinga qarshi kurashi dinning jamiyatda mafkura va odamlarning kundalik turmushi bilan fikr-mulohazasini shakllantiruvchi me’yorlar to‘plami sifatidagi xizmatiga qarshi yo‘naltirilgan edi. Davriy matbuotdagi dinga qarshi amaliyot mazmuniga ko‘ra bu kurashning ijtimoiy ongni egallash, yagona mafkurani qaror toptirish va shu asosda mutlaqo yangi inson tipi - "homo sovietus"ni tarbiyalash uchun amalga oshirilganligini ko‘rsatadi"[5]. Mustaqillik yillarida qoraqalpoq matbuoti bu masalalarni ochiq-oydin ko‘tarib, sovet davridagi diniy siyosatga tanqidiy baho berishga intildi.

Bu maqolada mustaqillikdan keyingi davriy matbuotda Qoraqalpog‘istonda sovet hukumatining diniy siyosatining bayon etilishi tahlil qilinadi. Sovet davridagi diniy siyosatning qoraqalpoq jamiyatidagi ma’naviy-madaniy hayotiga ta’siri, uning bugungi kundagi oqibatlari va mustaqillik yillaridagi matbuot materiallarida o‘z aksini topishi ko‘rib chiqiladi. Maqolaning asosiy maqsadi - qoraqalpoq matbuotining diniy mavzularni yoritishdagi o‘ziga xosliklarini aniqlash, sovet davridagi diniy siyosatga oid e’lon qilingan materiallarni tahlil qilishdagi tanqidiy qarashlarni ko‘rsatish va diniy yo‘nalishdagi ma’rifiy ishlarga berilgan ahamiyatni baholashdan iborat.

Mustaqillik davridagi qoraqalpoq matbuotida Sovet hukumatining diniy siyosatining bayoni tahlil qilingan maqolalarning natijalari, qoraqalpoq xalqining diniy dunyoqarashining shakllanishiga Sovet davrida olib borilgan diniy siyosatning ta’siri chuqur va ko‘p qirrali bo‘lganligini ko‘rsatadi. Matbuotda e’lon qilingan materiallar, Sovet hukumatining dinga qarshi yuritgan siyosatining qoraqalpoq jamiyatida diniy institutlarning ahamiyatini pasaytirishga, diniy ta’limni cheklashga va diniy urf-odatlarni yo‘q qilishga qaratilganini isbotlaydi.

Shu bilan birga, mustaqillik yillaridagi matbuot sahifalarida Sovet davridagi diniy siyosatning oqibatlariga baho berishda turli yondashuvlar mavjudligi ham aniqlandi. Ayrim maqolalarda diniy siyosatning xalq ma’naviyatiga yetkazgan zarari tanqid qilinsa, boshqa maqolalarda sovet davridagi diniy ma’rifatning progressiv roli ta’kidlanadi.

Tahlil jarayonida, mustaqillik davridagi qoraqalpoq matbuotida Sovet hukumatining diniy siyosatining bayoni, tarixiy adolatni tiklashga, o‘tgan avlodlarning ma’naviy merosini o‘rganishga va diniy bag‘rikenglik g‘oyalarini tarqatishga qaratilganligi aniqlandi. Bu esa, o‘z navbatida, jamiyatda savodxonlikni oshirishga xizmat qiladi.

XX asrning 80-yillari ikkinchi yarmida jamiyat hayotida oshkoralik va demokratiyaning e’lon qilinishi bilan o‘tmishning ahamiyatini tushunishga qiziqish ortdi. "Erkin Qoraqalpog‘iston" gazetasining 1991-yili No242 sonida Tursinboy Abdimuratovning maqolasi e’lon qilindi va unda Stalin qatag‘onidan boshqa yurtga qochib ketgan Nurseyit oxun avlodlarining keyingi taqdiri tasvirlanadi: “Qoraqalpog‘istonlik urush va mehnat veterani Sadirniyaz Muzapparov o‘sha davrda gazetada bosilgan suratlarni ko‘rib, tirik g‘oyib bo‘lgan akalari haqidagi maqolani o‘qiydi. Maqola “Sovet Qoraqalpog‘istoni” gazetasida 1991-yili 4-iyun kuni e’lon qilingan Esnazar Usenovning “Bir hovuch tuproq” nomli maqolasi edi. Keyinroq, 9-avgustda Aytmurat Berdiyevning “Suriyadan kelgan bir xatning izi...” degan ma’lumotnoma maqolasi chiqadi. Ikkala maqola ham jamoatchilikda katta g‘alayon solib, ko‘p odamlar noma’lum yo‘qolib ketgan qarindoshlarini izlashga boshladi.

Sadirniyoz Muzapparov maqolalardagi chalkashliklarni tuzatib, Nurseyit oxunning farzandlari haqida aniqlik kiritadi. U akalari Yahyo va Bekbosinning ta’qibga uchrab, 1934-1935 yillari eldan qochib ketganini aytadi. Ular Turkmaniston, Eron, Iroq orqali Turkiyaga yetib boradi, keyinchalik Suriyaga ko‘chib o‘tib, o‘sha yerda yashab vafot etadi. Sadirniyozning qarindoshi Qaypan Sharipov ularni Suriyada ikki marta ko‘rib kelgan. Akalarining bolalari va avlodlari Suriyada yashayapti. Sadirniyoz bu holatni qatag‘onning kasofati deb baholaydi"[3].

Tarixchi O‘ngarboy Yusupov “Arxiv xazinalaridan” nomli maqolasida “1926-yili Chimboyning No7 qishlog‘idan Piraj xo‘ja Makkaga safar qilib, 1929-yili qishlog‘iga qaytib keldi. Biroq, xuddi o‘sha vaqtlari OGPU Kegeyli va Chimboyda kontrrevolyutsion tashkilotlarni qidirib, shubhali odamlarni, diniy odamlarni va boy bolalarini qamoqqa olayotgan edi. Piraj xo‘janing haj safari haqidagi hikoyalari ayg‘oqchilarning e’tiborini tortdi. Oqibatda, Eskeldiyev Piraj xo‘ja (laqabi Iranxo‘ja) aybdor deb topilib, 1929-yil 7-dekabrda uchlikning qarori bilan otuvga hukm qilindi va mol-mulki musodara qilindi. Makkadan kelgandan so‘ng, u jazolandi” deb yozgan[2].

O‘ngarboy Yusupovning yana bir maqolasida 1919-1930-yillari Taxtako‘pir, Kegeyli va Chimboy tumanlarida OGPU tomonidan qatag‘onga uchragan shaxslar haqida ma’lumot berilgan.

Qatag‘onga uchraganlar orasida diniy xizmatchilar (eshonlar, oxunlar), boylar, bo‘lislar va aksilinqilobiy harakatlarga aloqador kishilar ro‘yxati berilgan. Ular aksilinqilobda qatnashgani, bolsheviklarga qarshi targ‘ibot olib borgani, Junaidxonni maqtagani uchun ayblangan. Qatag‘on turlariga otish, surgun, mol-mulk xatlash va oila a’zolarini ko‘chirish kiradi. Ro‘yxatda qatag‘onga uchraganlarning ism-shariflari, tug‘ilgan joylari, yoshlari va ayblov dalillari keltirilgan. Ro‘yxatdagi 96 kishidan 62 nafari diniy shaxs ekanligi aniqlandi. Bu diniy ulamolar: eshonlar, oxunlar, masjidlik mullalar va ularning so‘fiylari edi. Ayrim hollarda sudlanganlarning oila a’zolari ham qatag‘onga uchragan.

Tuman gazetalarida ham shu mavzuda maqolalar e’lon qilindi. Masalan, “Chimboy ovozi” gazetasining 1996-yil 19-dekabrdagi sonida jurnalist Miyassar Kabulovaning “Qozi Mavlik-odil qozi bo‘lgan” nomli maqolasi e’lon qilindi[4]. Bu maqola publitsistik bo‘lsa-da, Qozi Mavlikning diniy odam sifatida sovet davridagi diniy siyosatning oqibatlarini boshidan kechirganini va Stalin jazolash yillarida akalarining yaqin yordami bilan quvg‘indan qochib, qo‘shni Turkmanistonga borib yashirinib, jonini saqlab qolganini tasvirlaydi. R.Shamsutdinov va U.Bekmuhammadning "Qipchoqlik qatag‘on davri jabrdiydalari" maqolasi, 2015-yilda Amudaryo tumanining "Taraqqiyot ko‘zgusi" gazetasida (No32-33 (7220)) chop etildi[7]. Ushbu maqolada tumandagi qatag‘on qurbonlari haqida ma’lumotlar keltirilgan. Xususan, diniy xizmatchilardan eshonlar, oxunlar, so‘fiylar, qozilar, raislar, muftiylar va mullalarning nomlari tilga olingan.

Albatta, huquqni muhofaza qiluvchi organlarning ijtimoiy-huquqiy nashrlarida qatag‘onga uchraganlar va ularning nomlarini oqlashga bag‘ishlangan materiallar chop etildi. Bu borada Sh.Babashevning qatag‘on qurbonlari bo‘lgan diniy arboblar haqidagi bir necha maqolalarini tilga olish lozim[1]. Xususan, sovet davrida asossiz ayblangan qozilar haqidagi maqolalari alohida e’tiborga loyiq.

Bu qatag‘onlarning sabablari Sovet hukumatining dinga qarshi siyosati va boylarni, bo‘lislarni va Sovet hukumatiga qarshi chiqqanlarni yo‘q qilishga qaratilgan qadami edi.

Xulosa qilib aytganda, Mustaqillik davridagi qoraqalpoq matbuoti sovet hukumatining diniy siyosatini yoritishda katta ahamiyatga ega bo‘ldi. Ular sovet davrida dinga qarshi olib borilgan qatag‘on siyosatning oqibatlarini ochib ko‘rsatdi, diniy e’tiqodlarning qadr-qimmatini tiklashga xizmat qildi va ma’naviy yangilanish jarayoniga o‘z hissasini qo‘shdi.

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ON FRANKL'S PROBLEM FOR A MIXED-TYPE EQUATION WITH A SINGULAR COEFFICIENT

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ANATATION

The paper considers a problem with the Frankl condition on different parts of the cut edges along a segment of the degeneracy line for a mixed-type equation with a singular coefficient. The problem is investigated TF in the case $-m/2<\beta_0<1$ of , uniqueness of the solution of the problem TF and the existence of a solution TF to the singular Tricomi integral equation is proved.

Keywords: Regular operator, hypergeometric function, integral, Boltz formula, Wiener-Hopf equation, Unfredholm operators, Fourier transforms.

INTRODUCTION

The first fundamental research for a mixed-type equation was performed by the Italian mathematician Fr.Tricomi. After this work, the theory of problems for degenerate hyperbolic, elliptic, and mixed-type equations was developed in the fundamental research of foreign scientists E. Holmgren, S. Gellerstedt, and from domestic students, a significant contribution to the development of the theory of mixed-type equations was made in the works of M. S. Salakhitdinov, T. D. Dzhuraev, R. R. Ashurov, and B. Islomov.For further development of the theory of boundary value problems for mixed equations, an important place was occupied by the work (mixed problem) by A. M. Nakhushev, where in the hyperbolic part the nonlocal condition pointwise connects the values of the desired solution on both characteristics [1].

Problem statement *TF*

Consider the equation

$$(sign\, y)|y|^m u_{xx}+u_{yy}+(\beta_0/y)u_y=0, \qquad (1)$$

where $-(m/2)\le\beta_0<1$ is in a finite simply connected domain D of the complex plane $z=x+iy$ bounded by a normal curve $\sigma_0: x^2+4(m+2)^{-2}y^{m+2}=1$ with ends at points $A=A(-1,0)$, $B=B(1,0)$ and the characteristics AC and BC equations (1).

In the Tricomi AC problem, the value of the desired function is set at all points of the characteristic: $u(x,y)|_{AC}=\psi(x)$. In this chapter, we study the correctness of the problem where a part of the characteristic AC is freed from the boundary condition and this missing Tricomi condition is equivalently replaced by the non-local Frankl condition [2, 3] on different parts of the edges of the section along the degeneracy segment AB. Denote by D^+ and D^- the parts of the domain D that lie in the half –planes $y>0$ and $y<0$, respectively , and by C_0 and C_1, respectively, the points of intersection of the characteristics AC and BC with the characteristic originating from the point $E(c,0)$, where $c\in I=(-1,1)$ is the axis interval $y=0$. Let $p(x)\in C^1[-1,c]$ be a diffeomorphism from the set of points of the segment $[-1,c]$ to the set of points of the segment $[c,1]$, and $p'(x)<0, p(-1)=1, \quad p(c)=c$. As an example of such a function, we give a linear function $p(x)=\delta-kx$, where $k=(1-c)/(1+c)$, $\delta=2c/(1+c)$.

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Problems for a mixed-type equation where a part of the characteristic AC is freed from the Tricomi boundary condition and this missing Tricomi condition is equivalently replaced by other conditions are investigated in [4,5,6,7].

A task TF**.** You need to find D a function in the scope $u(x,y)$ that meets the following conditions:

1. $u(x,y)$ - is continuous in each of the closed regions $\bar{D}^+$ and $\bar{D}^-$;

2. $u(x,y) \in C^2(D^+)$ and satisfies equation (1) in this domain;

3. $u(x,y)$ is a generalized solution of the class R_1 [8,9,10] in the domain D^-;

4. on the segment AB -line of the parabolic degeneracy of equation (2), the general gluing conditions [12] are satisfied

$$u(x,-0) = a(x)u(x,+0) = a_0(x), \quad x \in \bar{I} \tag{2}$$

$$\lim_{y\to-0}(-y)^{\beta_0}\frac{\partial u}{\partial y} = b(x)\lim_{y\to+0} y^{\beta_0}\frac{\partial u}{\partial y} + b_0(x), \quad x \in I \setminus \{c\} \tag{3}$$

where $a(x), b(x), a_0(x), b_0(x)$ are given continuously differentiable functions on $\bar{I}$, and $a(x) \neq 0, b(x) \neq 0, \ \forall x \in \bar{I}, \ a_0(-1) = 0,$ the limits (3) for $x = \pm 1$, $x = c$ may have singularities of order lower $1-2\beta$ than, where $\beta = (m+2\beta_0)/2(m+2)$.

5. Performed by

$$u(x,y)\big|_{\sigma_0} = \varphi(x), \quad -1 \le x \le 1; \tag{4}$$

$$u(x,y)\big|_{AC_0} = \psi(x), \quad -1 \le x \le (c-1)/2; \tag{5}$$

$$u(p(x),-0) = \mu(x)u(x,+0) + f(x), -1 \le x \le c \tag{6}$$

where $f(x) \in C[-1,c] \cap C^{1,\alpha}(-1,c), \quad f(-1) = 0, \quad f(c) = 0, \psi(x) \in C^2[-1,(c-1)/2]$, $\psi(-1) = 0 \ \ \varphi(x) \in C^{0,\alpha}[-1,1]$, and

$$\varphi(x) = (1-x^2)\tilde{\varphi}(x), \tilde{\varphi}(x) \in C^{0,\alpha}[-1,1], \ 0 < \alpha < 1. \tag{7}$$

Condition (6) is analogousto the Frankl condition [2,3]. Linking the values of the desired function at the upper and lower edges of the sections along the segments $[-1,c]$ and, respectively $[c,1]$.

Let's introduce the notation

$$u(x,-0) = \tau^-(x), \ x \in \bar{I}; \ \lim_{y\to-0}(-y)^{\beta_0}\frac{\partial u}{\partial y} = \nu^-(x), \ x \in I \tag{8}$$

$$u(x,+0) = \tau(x), \ x \in \bar{I}; \ \lim_{y\to+0} y^{\beta_0}\frac{\partial u}{\partial y} = \nu(x), \ x \in I. \tag{9}$$

By virtue of notations (8) and (9), the localFrankl displacement condition (6) takes the form

$$\tau(p(x)) = \mu_1(x)\tau(x) + f_1(x), \ x \in (-1,c) \tag{10}$$

where

$$\mu_1(x) = \mu(x)/a(p(x)), \ f_1(x) = (f(x) - a_0(p(x))/a(p(x))$$

and we write the general conjugation condition in the form

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$$\tau^-(x) = a(x)\tau(x) + a_0(x), \quad x \in \bar{I} \tag{11}$$

$$\nu^-(x) = b(x)\nu(x) + b_0(x), \quad x \in I. \tag{12}$$

Investigation of the problem TF in the case $-m/2 < \beta_0 < 1$ and uniqueness of the solution of the problem TF.

By virtue of the Darboux formula D^-, the modified Cauchy problem with initial data (8), which gives a solution in the domain, is not difficult to obtain the following equation

$$\nu^-(x) = \gamma D^{1-2\beta}_{-1,x}\tau^-(x) + \Psi(x), \quad x \in (-1,c). \tag{13}$$

Which is the first functional relation between $\tau(x)$ and $\nu(x)$ introduced on the axis $y = 0$ from the region D^- where

$$\Psi(x) = -\gamma\left(\Gamma(\beta)/\Gamma(2\beta)\right)(1+x)^{\beta} D^{1-\beta}_{-1,x}\psi\left((x-1)/2\right), \quad x \in (-1,c), \tag{14}$$

$$\gamma = \frac{2\Gamma(2\beta)\Gamma(1-\beta)}{\Gamma(\beta)\Gamma(1-2\beta)}\left(\frac{m+2}{4}\right)^{2\beta}.$$

By virtue of the gluing conditions (11) and (12), relation (14) is written as

$$b(x)\nu(x) = \gamma D^{1-2\beta}_{-1,x} a(x)\tau(x) + \Psi_1(x), \quad x \in (-1,c) \tag{15}$$

$$\Psi_1(x) = \Psi(x) + \gamma D^{1-2\beta}_{-1,x} a_0(x) - b_0(x). \tag{16}$$

Equality (14) is the first functional relation between unknown functions $\tau(x)$ and $\nu(x)$ the one introduced to the interval $(-1,c)$ from the domain D^-.

Theorem 1. *Solution of the problem TF for $\psi(x) \equiv 0,\ f(x) \equiv 0, a_0(x) \equiv b_0(x) \equiv 0$ and*

$$a'(x) \geq 0, a(x) > 0, b(x) > 0\ 0 < \mu_1(x) < 1 \tag{17}$$

it reaches its positive maximum and negative minimum in a closed region $\bar{D}^+$ at the points of the curve σ_0.

Consequence. Problems TF in solving inequalities (17) have at most one solution.

Reducing the existence of a solution TF to a singular Tricomi integral equation.

Theorem 2. *Problem TF when the condition is met*

$$\lambda\pi\, k^{\frac{1}{2}-\alpha} \cos\alpha\pi < 1 \tag{18}$$

uniquely solvable, where $\lambda = \cos\beta\pi / \pi(1+\sin\beta\pi)$.

Proof. In the domain D^+, the solution of equation (1) satisfying the conditions

$$u(x,0) = \tau(x), \qquad x \in \bar{J}; \qquad u\big|_{\sigma_0} = \varphi(x), \quad x \in \bar{J};$$

given by the formula

$$u(x,y) = k_2(1-\beta_0)y^{1-\beta_0}\int_{-1}^{1}\tau(t)\left\{\left[(x-t)^2 + \frac{4}{(m+2)^2}y^{m+2}\right]^{\beta-1} -\right.$$

$$\left. -\left[(1-xt)^2 + \frac{4t^2}{(m+2)^2}y^{m+2}\right]^{\beta-1}\right\}dt + k_2(1-\beta)(m+2)(1-R^2)y^{1-\beta_0} \times$$

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$$\times \int_{-1}^{1} \varphi(t)\left(r_1^2\right)^{\beta-2} F(1-\beta;2-\beta,2-2\beta;1-\sigma)dt \quad , \qquad (19)$$

where

$$\left.\begin{matrix} r^2 \\ r_1^2 \end{matrix}\right\} = (x-t)^2 + \frac{4}{(m+2)^2}\left(y^{\frac{m+2}{2}} \mp \eta^{\frac{m+2}{2}}\right)^2 \quad ,$$

$$R^2 = x^2 + \frac{4}{(m+2)^2} y^{m+2} \quad , \quad \sigma = \frac{r^2}{r_1^2}, \quad (t,\eta) \in \sigma_0,$$

$$k_2 = \frac{1}{4\pi}\left(\frac{4}{m+2}\right)^{2-2\beta} \frac{\Gamma^2(1-\beta)}{\Gamma(2-2\beta)}.$$

We differentiate expression (19) by y:

$$\frac{\partial u}{\partial y} = k_2(1-\beta_0)\int_{-1}^{1} \tau(t) \frac{\partial}{\partial y} y^{1-\beta_0}\left\{\left[(x-t)^2 + \frac{4}{(m+2)^2} y^{m+2}\right]^{\beta-1} - \right.$$

$$\left. -\left[(1-xt)^2 + \frac{4t^2}{(m+2)^2} y^{m+2}\right]^{\beta-1}\right\} dt + k_2(1-\beta)(m+2)\int_{-1}^{1} \varphi(t) \frac{\partial}{\partial y}\left\{\left(1-R^2\right) y^{1-\beta_o}\left(r_1^2\right)^{\beta-2} \times \right.$$

$$\left. \times F(1-\beta,2-\beta,2-2\beta;1-\sigma)\right\} dt. \qquad (20)$$

It is not difficult to verify that

$$\frac{\partial}{\partial y}\left\{y^{1-\beta_o}\left[(x-t)^2 + \frac{4}{(m+2)^2} y^{m+2}\right]^{\beta-1} - y^{1-\beta_0}\left[(1-xt)^2 + \frac{4}{(m+2)^2} y^{m+2}\right]^{\beta-1}\right\} =$$

$$= \frac{m+2}{2} y^{-\beta_0} \frac{\partial}{\partial t}\left\{(x-t)\left[(x-t)^2 + \frac{4}{(m+2)^2} y^{m+2}\right]^{\beta-1} - \right.$$

$$\left. -\frac{1-xt}{x}\left[(1-xt)^2 + \frac{4}{(m+2)^2} y^{m+2}\right]^{\beta-1}\right\}. \qquad (21)$$

Now, in the first integral of the right-hand side of (20), taking into account identity (21), we perform the integration operation in parts, and, thus, we multiply the transformed relation (20) y^{β_0} by and then, passing to the limit $y \to 0,$, we have [9]

$$v(x) = -k_2(1-\beta_0)\frac{m+2}{2}\left\{\frac{\tau(1)}{(1-x)^{1-2\beta}} + \frac{\tau(-1)}{(1+x)^{1-2\beta}} + \int_{-1}^{1} \frac{(x-t)\tau'(t)dt}{|x-t|^{2-2\beta}} \right.$$

$$\left. -(2\beta-1)\int_{-1}^{1} \frac{\tau(t)dt}{(1-xt)^{2-2\beta}}\right\} + \Phi(x) \qquad (22)$$

where

$$\Phi(x) = k_2(1-\beta_0)(1-\beta)(m+2)\left(1-x^2\right)\int_{-1}^{1} \varphi(t)\left(x^2-2xt+1\right)^{\beta-1} dt \quad ,$$

here in force (7) $\tau(-1)=0$, $\tau(1)=0$.

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From functional relations (15) and (22) excluding $v(x)$, we have

$$\gamma D_{-1,x}^{1-2\beta} a(x)\tau(x) = -k_2(1-\beta_0)\frac{m+2}{2}b(x)\left\{\int_{-1}^{1}\frac{(x-t)\tau'(t)\,dt}{|x-t|^{2-2\beta}} - (2\beta-1)\int_{-1}^{1}\frac{\tau(t)dt}{(1-xt)^{2-2\beta}}\right\} + \Phi_0(x), \qquad (23)$$

where

$\Phi_0(x) = b(x)\Phi(x) - \Psi(x)$.

For convenience, in order to avoid cumbersome calculations [12], we further assume that $a(x) = b(x) = a = const.$ taking into account this assumption to equality (23), using the operator $D_{-1,x}^{2\beta-1}$, we obtain:

$$\gamma\tau(x) = -k_2(1-\beta_0)\frac{m+2}{2}\left\{D_{-1,x}^{2\beta-1}\left(\int_{-1}^{1}\frac{(x-t)\tau'(t)dt}{|x-t|^{2-2\beta}}\right) - (2\beta-1)\,D_{-1,x}^{2\beta-1}\left(\int_{-1}^{1}\frac{\tau(t)dt}{(1-xt)^{2-2\beta}}\right)\right\} + F_0(x), \qquad (24)$$

where

$$F_0(x) = D_{-1,x}^{2\beta-1}\Phi_0(x)/a. \qquad (25)$$

Converting the expression

$$D_{-1,x}^{2\beta-1}\left(\int_{-1}^{1}\frac{(x-t)\tau'(t)dt}{|x-t|^{2-2\beta}}\right) = \frac{1}{\Gamma(1-2\beta)}\int_{-1}^{x}\frac{ds}{(x-s)^{2\beta}}\int_{-1}^{1}\frac{(s-t)\tau'(t)dt}{|s-t|^{2-2\beta}}. \qquad (26)$$

Calculate the internal integral

$$I_1 = \int_{-1}^{1}\frac{(s-t)\tau'(t)dt}{|s-t|^{2-2\beta}} = \lim_{\varepsilon\to 0}\left(\int_{-1}^{s-\varepsilon}\frac{\tau'(t)dt}{(s-t)^{1-2\beta}} - \int_{s+\varepsilon}^{1}\frac{\tau'(t)dt}{(t-s)^{1-2\beta}}\right).$$

Here we perform the integration operation in parts :

$$I_1 = \lim_{e\to 0}\left(\tau(s-\varepsilon)\varepsilon^{2\beta-1} - \tau(-1)(1+s)^{2\beta-1} + (2\beta-1)\int_{-1}^{s-\varepsilon}\frac{\tau(t)dt}{(s-t)^{2-2\beta}} - \right.$$

$$\left. - \tau(1)(1-s)^{2\beta-1} + \tau(s+\varepsilon)\varepsilon^{2\beta-1} + (2\beta-1)\int_{s+\varepsilon}^{1}\frac{\tau(t)dt}{(t-s)^{2-2\beta}}\right).$$

Taking into account the equalities

$$(2\beta-1)\int_{-1}^{s-\varepsilon}\frac{\tau(t)dt}{(s-t)^{2-2\beta}} = \frac{d}{ds}\int_{-1}^{s-\varepsilon}\frac{\tau(t)dt}{(s-t)^{1-2\beta}} - \tau(s-\varepsilon)\varepsilon^{2\beta-1},$$

$$(2\beta-1)\int_{s+\varepsilon}^{1}\frac{\tau(t)dt}{(t-s)^{2-2\beta}} = -\frac{d}{ds}\int_{s+\varepsilon}^{1}\frac{\tau(t)dt}{(t-s)^{1-2\beta}} - \tau(s+\varepsilon)\varepsilon^{2\beta-1}$$

in I_1 passing to the limit at $\varepsilon \to 0$, we obtain

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$$I_1=\int_{-1}^{1}\frac{(s-t)\tau'(t)dt}{|s-t|^{2-2\beta}}=-\tau(-1)(1+s)^{2\beta-1}+\frac{d}{ds}\int_{-1}^{s}\frac{\tau(t)dt}{(s-t)^{1-2\beta}}-$$

$$-\tau(1)(1-s)^{2\beta-1}-\frac{d}{ds}\int_{s}^{1}\frac{\tau(t)dt}{(t-s)^{1-2\beta}}. \qquad (27)$$

Thus, by virtue of (27), relation (26) has the form

$$D_{-1,x}^{2\beta-1}\left(\int_{-1}^{1}\frac{(x-t)\tau'(t)dt}{|x-t|^{2-2\beta}}\right)=\Gamma(2\beta)\,D_{-1,x}^{2\beta-1}D_{-1x}^{1-2\beta}\,\tau(x)+\Gamma(2\beta)\,D_{-1,x}^{2\beta-1}\,D_{x,1}^{1-2\beta}\tau(x). \qquad (28)$$

Using the formula

$$D_{a,x}^{-\infty}D_{x,b}^{\alpha}\Phi(t)=\cos\alpha\pi\Phi(x)-\frac{\sin\alpha\pi}{\pi}\int_{a}^{b}\left(\frac{x-a}{t-a}\right)^{\alpha}\frac{\Phi(t)dt}{t-x},$$

relation (28) is rewritten as

$$D_{-1,x}^{2\beta-1}\left(\int_{-1}^{1}\frac{(x-t)\tau'(t)dt}{|x-t|^{2-2\beta}}\right)=\Gamma(2\beta)\tau(x)+\Gamma(2\beta)\cos(1-2\beta)\pi\tau(x)-$$

$$-\frac{1}{\tilde{A}(1-2\beta)}\int_{-1}^{1}\left(\frac{1+\tilde{o}}{1+t}\right)^{1-2\beta}\frac{\tau(t)\,dt}{t-x}. \qquad (29)$$

It is also not hard to get that

$$D_{-1,x}^{2\beta-1}\left(\int_{-1}^{1}\frac{\tau(t)\,dt}{(1-xt)^{2-2\beta}}\right)=\frac{1}{\tilde{A}(2-2\beta)}\int_{-1}^{1}\left(\frac{1+\tilde{o}}{1+t}\right)^{1-2\beta}\frac{\tau(t)\,dt}{1-xt} \qquad (30)$$

Now, substituting (29) - (30) into (24), we obtain the following singular integral equation with respect to the unknown function $\tau(x)$:

$$\tau(x)-\lambda\int_{-1}^{1}\left(\frac{1+x}{1+t}\right)^{1-2\beta}\left(\frac{1}{t-x}-\frac{1}{1-xt}\right)\tau(t)dt=F(x), \qquad (31)$$

where $\lambda=\cos\beta\pi/\pi(1+\sin\beta\pi)$,

$F(x)=F_0(x)/\gamma$.

Note that the kernel of equation (31) has a singular singularity only for $t\in(-1,c)$, since, equation (31) holds only for $x\in(-1,c)$, taking this remark into account, we transform equations (31) to the form

$$\tau(x)-\lambda\int_{-1}^{c}\left(\frac{1+x}{1+t}\right)^{1-2\beta}\left(\frac{1}{t-x}-\frac{1}{1-xt}\right)\tau(t)dt-$$

$$-\lambda\int_{c}^{1}\left(\frac{1+x}{1+t}\right)^{1-2\beta}\left(\frac{1}{t-x}-\frac{1}{1-xt}\right)\tau(t)dt=F(x), \quad x\in(-1,c). \qquad (32)$$

In the interval integral $(c,1)$, the right-hand side of (32), by replacing the variable integration $t=p(s)=\delta-ks$, taking into account equality $\tau(p(s))=\tau(s)+f(s)$, we obtain

$$\tau(x)-\lambda\int_{-1}^{c}\left(\frac{1+x}{1+t}\right)^{1-2\beta}\left(\frac{1}{t-x}-\frac{1}{1-xt}\right)\tau(t)dt+$$

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$$+\lambda\int_{-1}^{c}\left(\frac{1+x}{1+p(s)}\right)^{1-2\beta}\left(\frac{1}{p(s)-x}-\frac{1}{1-xp(s)}\right)(\tau(s)+f(s))p'(s)ds=F(x)\ ,\ -1\le x\le c \quad . (33)$$

Equations (33) are transformed to the form

$$\tau(x)-\lambda\int_{-1}^{c}\left(\frac{1+x}{1+t}\right)^{1-2\beta}\left(\frac{1}{t-x}-\frac{1}{1-xt}\right)\tau(t)dt=-\lambda\int_{-1}^{c}\frac{p'(s)\tau(s)}{p(s)-x}ds+R[\tau]+F_1(x), \quad (34)$$

where

$$R[\tau]=-\lambda\int_{-1}^{c}\left[\left(\frac{1+x}{1+p(s)}\right)^{1-2\beta}-1\right]\frac{p'(s)\tau(s)ds}{p(s)-x}+\lambda\int_{-1}^{c}\left(\frac{1+x}{1+p(s)}\right)^{1-2\beta}\frac{p'(s)\tau(s)}{1-xp(s)}ds \quad (35)$$

-regular operator,

$$F_1(x)=F(x)-\lambda\int_{-1}^{c}\left(\frac{1+x}{1+p(s)}\right)^{1-2\beta}\left(\frac{1}{p(s)-x}-\frac{1}{1-xp(s)}\right)p'(s)f(s)ds \quad .$$

The first integral operator of the right-hand side of (34) is not regular, since the integral expression under $x=c,\ \ s=c$ has an isolated first-order singularity, and therefore this term in (34) is distinguished separately.

Temporarily assuming that the right-hand side of equation (34) is a known function, we rewrite it as

$$\tau(x)-\lambda\int_{-1}^{c}\left(\frac{1+x}{1+t}\right)^{1-2\beta}\left(\frac{1}{t-x}-\frac{1}{1-xt}\right)\tau(t)dt=g_0(x)\ ,\ \ x\in(-1,c), \quad (35a)$$

where

$$g_0(x)=-\lambda\int_{-1}^{c}\frac{p'(s)\tau(s)ds}{p(s)-x}+R[\tau]+F_1(x) \quad . \quad (36)$$

Theorem 2 is proved.

Regularization of the singular Tricomi integral equation

In equation (35a), we introduce the notation $\rho(x)=(1+x)^{2\beta-1}\tau(x)$, $g(x)=(1+x)^{2\beta-1}g_0(x)$, and transform it to the form

$$\rho(x)-\lambda\int_{-1}^{c}\left(\frac{1}{t-x}-\frac{1}{1-xt}\right)\rho(t)dt=g(x)\ \ ,\ -1\le x\le c \quad . \quad (37)$$

We will look for the solution of the singular integral equation (37) in the class of functions bounded at a point $x=c$ and admitting a singularity of order lower $1-2\beta$ at a point $x=-1$, i.e. in the class $h(c)$.

To regularize the singular integral equation (37), we apply the Carleman-Vekua method developedby S. G. Mikhlin [13].

Let z be an arbitrary point in the complex plane z. In this plane, we introduce the function

$$\Phi(z)=\frac{1}{2\pi i}\int_{-1}^{c}\left(\frac{1}{t-z}-\frac{1}{1-zt}\right)\rho(t)dt \quad (38)$$

By Δ denote the following infinite intervalsof the real axis

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$$\Delta=\begin{cases}\left(\frac{1}{c},-1\right) & , \quad \text{если} \quad c<0 \ , \\ (-\infty,-1) & , \quad \text{если} \quad c=0 \ , \\ (-\infty,-1)\cup\left(\frac{1}{c},+\infty\right) & , \quad \text{если} \quad c>0 \ . \end{cases}$$

The function $\Phi(z)$ is holomorphic in the entire plane z except for the points of the set $(-1,c)\cup\Delta$ of the real axis, and $\Phi(z)\to 0$ if $\operatorname{Im} z\to\infty$.

By virtue of the Sokhotsky-Plemel formulas on the interval $-1<x<c$, we have

$$\Phi^{+}(x)-\Phi^{-}(x)=\rho(x) \ , \qquad (39)$$

$$\Phi^{+}(x)+\Phi^{-}(x)=\frac{1}{\pi i}\int_{-1}^{c}\left(\frac{1}{t-x}-\frac{1}{1-xt}\right)\rho(t)dt \ . \qquad (40)$$

Here $\Phi^{+}(x)$ are the $\Phi^{-}(x)$ limit values of the function $\Phi(z)$, when the point z tends to the real axis, respectively, from the upper or lower half-plane.

By virtue of formulas (39) and (40), equation (37) is rewritten as

$$(1-\lambda\pi i)\Phi^{+}(x)-(1+\lambda\pi i)\Phi^{-}(x)=g(x) \ , \quad -1<x<c \ . \qquad (41)$$

It is easy to see that the relation holds for the function $\Phi(z)$ имеет место соотношение

$$\Phi\left(\frac{1}{z}\right)=z\Phi(z) \ . \qquad (42)$$

The transformation $W=\frac{1}{z}$ maps the upper half-plane to the lower half-plane and vice versa. In this case, the interval $(-1,c)$ is displayed in infinite intervals Δ.

In (41) x, replacing by $\frac{1}{x}$, taking into account the relations

$$\Phi^{+}\left(\frac{1}{x}\right)=x\Phi^{-}(x) \ , \quad \Phi^{-}\left(\frac{1}{x}\right)=x\Phi^{+}(x) \qquad (43)$$

we get

$$(1+\lambda\pi i)\Phi^{+}(x)-(1-\lambda\pi i)\Phi^{-}(x)=-\frac{1}{x}g\left(\frac{1}{x}\right) \ , \qquad (44)$$

here $1+\lambda\pi i=\frac{e^{\alpha\pi i}}{\cos\alpha\pi}$, $1-\lambda\pi i=\frac{e^{-\alpha\pi i}}{\cos\alpha\pi}$, $\alpha=(1-2\beta)/4$

Let's introduce the following functions

$$G(x)=\begin{cases}\frac{1+\lambda\pi i}{1-\lambda\pi i}=e^{2\alpha\pi i}, & \text{если} \quad -1<x<c, \\ \frac{1-\lambda\pi i}{1+\lambda\pi i}=e^{-2\alpha\pi i}, & \text{если} \quad x\in\Delta, \end{cases} \qquad (45)$$

$$h(x)=\begin{cases}\cos\alpha\pi e^{\alpha\pi i}g(x). & \text{если} \quad -1<x<c, \\ -\cos\alpha\pi e^{-\alpha\pi i}\frac{1}{x}g\left(\frac{1}{x}\right), & \text{если} \quad x\in\Delta. \end{cases} \qquad (46)$$

Using these functions, equations (41) and (44) can be combined into one equation

$$\Phi^+(x) - G(x)\Phi^-(x) = h(x) \quad , \quad x \in I \cup \Delta . \qquad (47)$$

Thus, the problem of finding a solution to the singular integral equation (46) was reduced to the Riemann problem of the theory of functions of a complex variable: find a function that vanishes at infinity $\Phi(z)$, is holomorphic, both in the upper and lower half-plane, and on the real axis satisfies condition (46).

First, we solve the following homogeneous problem: find a function bounded at infinity $X(z)$ that is holomorphic in both the upper half-plane and the lower half-plane and $y = 0$ satisfies the condition on the real axis

$$X^+(x) - G(x)X^-(x) = 0 \quad , \quad x \in (-1, c) \cup \Delta ,$$

or

$$\ln X^+(x) - \ln X^-(x) = \ln G(x) . \qquad (48)$$

One of the partial solutions to this problem has the form

$$\ln X(z) = \frac{1}{2\pi i}\int_{-1}^{c}\left(\frac{1}{t-z} - \frac{z}{1-zt}\right)\ln G(t)\,dt , \qquad (49)$$

or

$$X(z) = \exp\{\alpha[\ln(c-z) + \ln(1-cz) - \ln(-1-z) - \ln(1+z)]\} .$$

From here, it's not hard to see that

$$X^+(x) = R(x)e^{\alpha\pi i}, \; X^-(x) = R(x)e^{-\alpha\pi i} \; , \; x \in (-1, c),$$
$$X^+(x) = R(x)e^{-\alpha\pi i}, \; X^-(x) = R(x)e^{\alpha\pi i} \; , \; x \in \Delta, \qquad (50)$$

where

$$R(x) = \left(\frac{(c-x)(1-cx)}{(1+x)^2}\right)^{\alpha} . \qquad (51)$$

Taking into account equality (50) and (51), we rewrite equation (47) as

$$\frac{\Phi^+(x)}{X^+(x)} - \frac{\Phi^-(x)}{X^-(x)} = \frac{h(x)}{X^+(x)} \quad , \quad x \in (-1, c) \cup \Delta . \qquad (52)$$

One of the partial solutions of this equation has the form

$$\frac{\Phi(z)}{X(z)} = \frac{1}{2\pi i}\left[\int_{-1}^{c}\frac{h(t)dt}{X^+(t-z)} + \int_{\Delta}\frac{h(t)dt}{X^+(t-z)}\right]. \qquad (53)$$

In the second integral of the right-hand side of (53), by substituting переменthe integration variablesho интегрирования $t = \frac{1}{\xi}$ o and performing the necessary calculations taking into account (46) , andh equalities $X^+\left(\frac{1}{\xi}\right) = X^-(\xi) \quad , \quad X^-(\xi) = X^+(\xi)e^{-2\alpha\pi i}$, it is not difficult to verify that

$$\frac{\Phi(z)}{X(z)} = \frac{1}{2\pi i}\int_{-1}^{c}\frac{\cos\alpha\pi\, e^{\alpha\pi i}g(t)}{X^+(t)}\left(\frac{1}{t-z} - \frac{1}{1-zt}\right)dt . \qquad (54)$$

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MADANIY-MA'RIFIY MUASSASALARDA INKLYUZIV MADANIY TA'LIM VA IJODIY FAOLIYATNI RIVOJLANTIRISHNING ZAMONAVIY TENDENSIYALARI

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ANNOTATSIYA

Ushbu maqolada madaniy-ma'rifiy muassasalarda inklyuziv madaniy ta'lim va ijodiy faoliyatni rivojlantirishning zamonaviy tendensiyalari tahlil qilinadi. Inklyuziv madaniy muhitni shakllantirishning nazariy asoslari, madaniy xizmatlar tizimida teng imkoniyatlar yaratish masalalari hamda madaniyat muassasalarining jamiyatdagi ijtimoiy integratsiya jarayonidagi o'rni yoritib beriladi. Shuningdek, nogironligi bo'lgan shaxslar hamda ijtimoiy himoyaga muhtoj qatlamlarning madaniy hayotda faol ishtirokini ta'minlashga qaratilgan innovatsion yondashuvlar va amaliy tajribalar ko'rib chiqiladi.

Kalit so'zlar: inklyuziv ta'lim, madaniy-ma'rifiy muassasalar, inklyuziv madaniy muhit, ijodiy faoliyat, madaniy xizmatlar, innovatsion yondashuvlar.

СОВРЕМЕННЫЕ ТЕНДЕНЦИИ РАЗВИТИЯ ИНКЛЮЗИВНОГО КУЛЬТУРНОГО ОБРАЗОВАНИЯ И ТВОРЧЕСКОЙ ДЕЯТЕЛЬНОСТИ В КУЛЬТУРНО-ПРОСВЕТИТЕЛЬСКИХ УЧРЕЖДЕНИЯХ

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АННОТАЦИЯ

В данной статье анализируются современные тенденции развития инклюзивного культурного образования и творческой деятельности в культурно-просветительских учреждениях. Рассматриваются теоретические основы формирования инклюзивной культурной среды, вопросы обеспечения равных возможностей в системе культурных услуг, а также роль культурных учреждений в процессе социальной интеграции общества. Особое внимание уделяется инновационным подходам и практическому опыту, направленным на обеспечение активного участия людей с ограниченными возможностями и социально уязвимых групп населения в культурной жизни общества.

Ключевые слова: инклюзивное образование, культурно-просветительские учреждения, инклюзивная культурная среда, творческая деятельность, культурные услуги, инновационные подходы.

MODERN TRENDS IN THE DEVELOPMENT OF INCLUSIVE CULTURAL EDUCATION AND CREATIVE ACTIVITIES IN CULTURAL AND EDUCATIONAL INSTITUTIONS

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ANNOTATION

This article analyzes modern trends in the development of inclusive cultural education and creative activities in cultural and educational institutions. The theoretical foundations of creating an inclusive cultural environment, ensuring equal access to cultural services, and the role of cultural institutions in social integration processes are discussed. The study also highlights innovative

approaches and practical experiences aimed at ensuring the active participation of people with disabilities and socially vulnerable groups in cultural life.

Keywords: inclusive education, cultural and educational institutions, inclusive cultural environment, creative activity, cultural services, innovative approaches.

ASOSIY QISM

Bugungi kunda jamiyat rivojlanishining muhim omillaridan biri bu madaniyat va ma’rifat sohasining keng rivojlanishidir. Ayniqsa, jamiyatning barcha a’zolari uchun teng imkoniyatlar yaratish, nogironligi bo‘lgan shaxslar hamda ijtimoiy himoyaga muhtoj qatlamlarning madaniy hayotdagi ishtirokini ta’minlash dolzarb masalalardan biri hisoblanadi. Shu nuqtai nazardan madaniy-ma’rifiy muassasalarda inklyuziv madaniy ta’lim va ijodiy faoliyatni rivojlantirish zamonaviy madaniyat siyosatining muhim yo‘nalishlaridan biri hisoblanadi.

Inklyuziv madaniy ta’lim jamiyatning barcha a’zolari uchun madaniy bilim va ijodiy imkoniyatlardan teng foydalanishni ta’minlashga qaratilgan jarayon hisoblanadi. Mazkur jarayon nogironligi bo‘lgan shaxslar, ijtimoiy himoyaga muhtoj qatlamlar, turli yosh va ijtimoiy guruh vakillarining madaniy hayotda faol ishtirok etishini ta’minlashni nazarda tutadi. Inklyuzivlik tamoyili inson huquqlariga hurmat, tenglik va ijtimoiy adolat g‘oyalariga asoslanadi.

O‘zbekiston Respublikasida inklyuziv jamiyatni rivojlantirishga qaratilgan qator normativ-huquqiy hujjatlar qabul qilingan. Xususan, “Nogironligi bo‘lgan shaxslarning huquqlari to‘g‘risida”gi Qonun, “Madaniyat to‘g‘risida”gi Qonun hamda turli davlat dasturlari inklyuziv madaniy muhitni shakllantirish uchun muhim huquqiy asos bo‘lib xizmat qilmoqda. Ushbu hujjatlarda nogironligi bo‘lgan shaxslarning madaniy hayotdagi ishtirokini kengaytirish, madaniy xizmatlardan teng foydalanish imkoniyatlarini yaratish masalalariga alohida e’tibor qaratilgan.

Madaniy-ma’rifiy muassasalar – madaniyat markazlari, kutubxonalar, muzeylar, teatrlar, san’at maktablari va boshqa madaniy tashkilotlar inklyuziv madaniy ta’limni amalga oshirishda muhim rol o‘ynaydi. Bu muassasalarda tashkil etiladigan turli madaniy tadbirlar, ijodiy to‘garaklar, ko‘rgazmalar, mahorat darslari va festivallar orqali jamiyatning barcha qatlamlari madaniy jarayonlarga jalb etiladi.

Zamonaviy sharoitda inklyuziv madaniy ta’limni rivojlantirishda innovatsion yondashuvlar muhim ahamiyat kasb etmoqda. Xususan, raqamli texnologiyalar asosida yaratilgan onlayn madaniy platformalar, virtual muzeylar, masofaviy ijodiy mashg‘ulotlar madaniy xizmatlardan foydalanish imkoniyatlarini kengaytirmoqda. Bunday texnologiyalar nogironligi bo‘lgan shaxslar uchun ham qulay imkoniyatlar yaratadi.

Shuningdek, madaniy tadbirlarda audiogidlar, subtitrli videomateriallar, imo-ishora tarjimasi, taktil eksponatlar kabi zamonaviy vositalardan foydalanish inklyuziv madaniy muhitni shakllantirishga yordam beradi. Bu esa nogironligi bo‘lgan shaxslarning madaniy jarayonlarda faol ishtirok etishiga xizmat qiladi.

Madaniy-ma’rifiy muassasalarda inklyuziv ijodiy faoliyatni rivojlantirishning muhim yo‘nalishlaridan biri bu ijodiy integratsiya hisoblanadi. Bu jarayonda turli ijtimoiy guruh vakillari birgalikda ijodiy faoliyat olib boradi, san’at orqali o‘z qobiliyatlarini namoyon etadi. Inklyuziv teatr studiyalari, musiqa to‘garaklari, tasviriy san’at mashg‘ulotlari bunday faoliyatning yorqin misoli hisoblanadi.

Bunday loyihalar nogironligi bo‘lgan shaxslarning ijtimoiy faolligini oshirish, ularning o‘ziga bo‘lgan ishonchini mustahkamlash hamda jamiyatga integratsiyasini ta’minlashga yordam beradi. Shu bilan birga, jamiyatning boshqa a’zolari ham bunday faoliyat orqali bag‘rikenglik va hamjihatlik tamoyillarini chuqurroq anglay boshlaydi.

Xalqaro tajriba ham inklyuziv madaniy ta’limni rivojlantirishda muhim o‘rin tutadi. Masalan, Yevropa mamlakatlarida muzeylar va kutubxonalarda nogironligi bo‘lgan shaxslar uchun maxsus ekskursiyalar, audio qo‘llanmalar, taktil materiallar va maxsus o‘quv dasturlari ishlab chiqilgan. Bu tajribalar madaniy xizmatlarning yanada kengroq auditoriyaga yetib borishiga yordam beradi.

Inklyuziv madaniy ta’limni rivojlantirishda madaniy-ma’rifiy muassasalarda faoliyat yuritayotgan mutaxassislarning malakasini oshirish ham muhim ahamiyatga ega. Madaniyat xodimlari inklyuziv yondashuv tamoyillarini, nogironligi bo‘lgan shaxslar bilan ishlash uslublarini hamda zamonaviy pedagogik metodlarni yaxshi bilishi zarur.

Shu bilan birga, davlat tashkilotlari, nodavlat notijorat tashkilotlari hamda jamoatchilik o‘rtasidagi hamkorlik ham inklyuziv madaniy ta’limni rivojlantirishda muhim rol o‘ynaydi. Bunday hamkorlik asosida turli madaniy loyihalar, ijodiy tanlovlar, festivallar va ma’rifiy tadbirlar tashkil etilishi mumkin.

Umuman olganda, madaniy-ma’rifiy muassasalarda inklyuziv madaniy ta’lim va ijodiy faoliyatni rivojlantirish jamiyatda ijtimoiy tenglikni ta’minlash, fuqarolarning madaniy salohiyatini ro‘yobga chiqarish hamda madaniy merosni keng targ‘ib qilishga xizmat qiladi.

XULOSA

Tadqiqot natijalari shuni ko‘rsatadiki, madaniy-ma’rifiy muassasalarda inklyuziv madaniy ta’lim va ijodiy faoliyatni rivojlantirish jamiyatda ijtimoiy tenglikni ta’minlash, nogironligi bo‘lgan shaxslar hamda ijtimoiy himoyaga muhtoj qatlamlarning madaniy hayotdagi faol ishtirokini kengaytirish uchun muhim ahamiyat kasb etadi. Zamonaviy texnologiyalar, innovatsion yondashuvlar hamda madaniy xizmatlarni takomillashtirish orqali inklyuziv madaniy muhitni yanada rivojlantirish mumkin.

Madaniy-ma’rifiy muassasalarda inklyuziv faoliyatni rivojlantirish uchun infratuzilmani moslashtirish, madaniyat xodimlarining malakasini oshirish hamda zamonaviy axborot texnologiyalarini keng joriy etish zarur. Bu esa jamiyatda ijtimoiy integratsiya jarayonlarini mustahkamlash hamda madaniy taraqqiyotga erishishga xizmat qiladi.

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MADANIYAT MARKAZLARINI BOSHQARISHDA INNOVATSION MENEJMENT YONDASHUVLARI VA SUN'IY INTELLEKTNING QO'LLANILISHI

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ANNOTATSIYA

Mazkur maqolada madaniyat markazlarini boshqarish tizimini zamonaviy talablar asosida takomillashtirishda innovatsion menejment yondashuvlari hamda sun'iy intellekt texnologiyalarining o'rni va ahamiyati tahlil qilinadi. Tadqiqotda madaniyat muassasalarining faoliyatini samarali tashkil etish, boshqaruv qarorlarini qabul qilish jarayonlarini optimallashtirish va xizmatlar sifatini oshirishda raqamli texnologiyalarning imkoniyatlari yoritib beriladi. Shuningdek, xorijiy tajribalar asosida sun'iy intellektning madaniyat markazlari boshqaruvida qo'llanilish istiqbollari ochib beriladi.

Kalit so'zlar: madaniyat markazi, innovatsion menejment, sun'iy intellekt, raqamli boshqaruv, strategik rejalashtirish.

ИННОВАЦИОННЫЕ УПРАВЛЕНЧЕСКИЕ ПОДХОДЫ И ПРИМЕНЕНИЕ ИСКУССТВЕННОГО ИНТЕЛЛЕКТА В УПРАВЛЕНИИ КУЛЬТУРНЫМИ ЦЕНТРАМИ

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АННОТАЦИЯ

В статье анализируются инновационные управленческие подходы и применение технологий искусственного интеллекта в управлении культурными центрами. Рассматриваются вопросы повышения эффективности управленческих решений, цифровизации процессов и улучшения качества культурных услуг. Особое внимание уделяется перспективам внедрения искусственного интеллекта в деятельность учреждений культуры на основе международного опыта.

Ключевые слова: культурный центр, инновационный менеджмент, искусственный интеллект, цифровое управление, стратегическое планирование.

INNOVATIVE MANAGEMENT APPROACHES AND THE APPLICATION OF ARTIFICIAL INTELLIGENCE IN THE MANAGEMENT OF CULTURAL CENTERS

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ANNOTATION

This article examines innovative management approaches and the application of artificial intelligence technologies in managing cultural centers. The study focuses on improving management efficiency, digital transformation of cultural institutions, and enhancing service quality. The prospects

of implementing artificial intelligence in cultural management based on international experience are also discussed.

Keywords: cultural center, innovative management, artificial intelligence, digital management, strategic planning.

KIRISH (INTRODUCTION)

Madaniyat markazlari jamiyatning ma'naviy, ijtimoiy va estetik rivojlanishida muhim o'rin tutuvchi ijtimoiy institutlardan biri hisoblanadi. Ushbu muassasalar aholining madaniy ehtiyojlarini qondirish, ijodiy salohiyatini rivojlantirish hamda milliy va umuminsoniy qadriyatlarni targ'ib qilishga xizmat qiladi. Shu bois madaniyat markazlari faoliyatini samarali boshqarish masalasi har bir jamiyat uchun dolzarb ahamiyat kasb etadi. Bugungi globallashuv va raqamlashtirish sharoitida an'anaviy boshqaruv usullari madaniyat sohasida yuzaga kelayotgan yangi talab va muammolarni to'liq qamrab ola olmayapti. Aholining madaniy ehtiyojlari o'zgarib borayotgani, raqobat muhitining kuchayishi va resurslardan oqilona foydalanish zarurati innovatsion menejment yondashuvlarini joriy etishni taqozo etmoqda.

So'nggi yillarda sun'iy intellekt texnologiyalarining jadal rivojlanishi boshqaruv sohasida tub burilish yasadi. Sun'iy intellekt katta hajmdagi ma'lumotlarni tahlil qilish, prognozlash va tezkor qarorlar qabul qilish imkonini berishi bilan ajralib turadi. Ushbu texnologiyalarni madaniyat markazlarini boshqarish tizimiga tatbiq etish boshqaruv samaradorligini sezilarli darajada oshirish imkonini beradi.

TADQIQOT METODOLOGIYASI (METHODS)

Mazkur tadqiqot jarayonida ilmiy bilishning umumiy va maxsus metodlaridan foydalanildi. Tizimli yondashuv madaniyat markazlarini o'zaro bog'liq elementlardan iborat murakkab boshqaruv tizimi sifatida o'rganish imkonini berdi. Ushbu yondashuv orqali boshqaruv subyektlari va obyektlari o'rtasidagi munosabatlar tahlil qilindi. Qiyosiy tahlil metodi yordamida xorijiy davlatlarda madaniyat markazlarini boshqarish tajribasi o'rganilib, O'zbekiston sharoitiga mos jihatlari aniqlab olindi. Normativ-huquqiy hujjatlarni tahlil qilish orqali madaniyat sohasini boshqarishga oid huquqiy asoslar ko'rib chiqildi.

Shuningdek, ilmiy adabiyotlarni tahlil qilish, analitik umumlashtirish va mantiqiy tahlil metodlari qo'llanildi. Tadqiqotda sun'iy intellekt texnologiyalarining boshqaruv jarayonlaridagi funksional imkoniyatlari alohida tahlil qilindi.

MADANIYAT MARKAZLARINI BOSHQARISHDA INNOVATSION MENEJMENT YONDASHUVLARI (RESULTS)

Innovatsion menejment – bu tashkilot faoliyatini yangi g'oyalar, zamonaviy texnologiyalar va ilg'or boshqaruv usullari asosida tashkil etishga qaratilgan yondashuvdir. Madaniyat markazlari faoliyatida innovatsion menejmentni joriy etish strategik rejalashtirish, marketing faoliyati, moliyaviy boshqaruv va inson resurslarini rivojlantirishda muhim ahamiyat kasb etadi. Strategik menejment nuqtayi nazaridan madaniyat markazlarining uzoq muddatli rivojlanish strategiyasini ishlab chiqish innovatsion yondashuvlarning asosiy yo'nalishlaridan biri hisoblanadi. Zamonaviy sharoitda madaniyat muassasalari faqatgina davlat mablag'lariga tayanib qolmasdan, grantlar, homiylik va pullik xizmatlar orqali moliyaviy barqarorlikka erishishi lozim.

Innovatsion menejment shuningdek, madaniyat markazlarida marketing faoliyatini kuchaytirishni talab etadi. Auditoriya ehtiyojlarini o'rganish, madaniy mahsulot va xizmatlarni diversifikatsiya qilish hamda raqamli marketing vositalaridan foydalanish muassasa faoliyatining samaradorligini oshiradi.

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SUN'IY INTELLEKT VA UNING BOSHQARUVDAGI O'RNI (DISCUSSION)

Sun'iy intellekt – bu inson aqliy faoliyatiga xos bo'lgan jarayonlarni modellashtiruvchi texnologiyalar majmuasidir. Boshqaruv sohasida sun'iy intellekt katta hajmdagi ma'lumotlarni qayta ishlash, tahlil qilish va prognozlash imkonini berishi bilan alohida ahamiyatga ega. Madaniyat markazlari faoliyatida sun'iy intellekt auditoriya tahlilida samarali qo'llanilishi mumkin. Masalan, tashrif buyuruvchilarning yosh tarkibi, qiziqishlari va tashriflar chastotasini tahlil qilish orqali madaniy tadbirlarni rejalashtirish imkoniyati kengayadi. Bu esa tadbirlar samaradorligini oshirishga xizmat qiladi.

Shuningdek, sun'iy intellekt moliyaviy rejalashtirish va resurslarni boshqarishda ham muhim rol o'ynaydi. Avtomatlashtirilgan tizimlar yordamida xarajatlarni prognozlash, byudjetni optimallashtirish va moliyaviy risklarni kamaytirish mumkin. Biroq, sun'iy intellekt texnologiyalarini joriy etishda muayyan muammolar mavjud. Jumladan, texnik infratuzilmaning yetarli emasligi, malakali kadrlar tanqisligi va moliyaviy cheklovlar ushbu jarayonni sekinlashtirishi mumkin.

Madaniyat markazlarida innovatsion boshqaruv samaradorligini baholashda statistik tahlil. So'nggi yillarda madaniyat muassasalarida innovatsion menejmentni joriy etish samaradorligini baholash bo'yicha xalqaro statistik ma'lumotlar mavjud. UNESCO ma'lumotlariga ko'ra, 2020–2024 yillar oralig'ida raqamli boshqaruv tizimlarini joriy etgan madaniyat muassasalarida tashrif buyuruvchilar soni o'rtacha 27–35 % ga oshgan. Yevropa Ittifoqi mamlakatlarida olib borilgan tadqiqotlar shuni ko'rsatadiki, sun'iy intellekt asosidagi tahliliy platformalardan foydalangan madaniyat markazlarida:

tadbirlarni rejalashtirish samaradorligi 40 % ga,

auditoriya ehtiyojlarini aniqlash aniqligi 45 % ga,

moliyaviy xarajatlarni optimallashtirish darajasi 20–25 % ga oshgan.

O'zbekiston Respublikasi Madaniyat vazirligi huzurida 2023 yilda o'tkazilgan monitoring natijalariga ko'ra, raqamli ro'yxatdan o'tish tizimi joriy etilgan madaniyat markazlarida tashrifchilarni hisobga olish aniqligi 90 % dan oshgan, an'anaviy usullarda esa bu ko'rsatkich 65–70 % atrofida bo'lgan.

Sun'iy intellekt asosidagi boshqaruv modellari va ularning iqtisodiy samaradorligi. Sun'iy intellekt madaniyat markazlarida iqtisodiy samaradorlikni oshirishda muhim omil bo'lib xizmat qilmoqda. McKinsey Global Institute hisobotiga ko'ra, sun'iy intellekt joriy etilgan ijtimoiy soha tashkilotlarida operatsion xarajatlar o'rtacha 15–30 % ga qisqargan.

Madaniyat markazlari misolida SI quyidagi yo'nalishlarda iqtisodiy foyda keltirmoqda:

talab prognozlash orqali samarasiz tadbirlar sonini kamaytirish;

resurslarni (yoritish, isitish, kadrlar) optimallashtirish;

marketing xarajatlarini maqsadli auditoriyaga yo'naltirish.

Masalan, Janubiy Koreyada madaniyat markazlarida SI asosida ishlab chiqilgan auditoriya tahlil tizimlari natijasida yillik daromad 18 % ga oshgani qayd etilgan.

Madaniyat markazlarida raqamli auditoriya tahlili. Innovatsion menejmentning muhim elementi – auditoriya bilan ishlash strategiyasidir. Sun'iy intellekt texnologiyalari tashrif buyuruvchilarning yosh, hududiy, ijtimoiy va madaniy xususiyatlarini tahlil qilish imkonini beradi.

Statistik tahlillarga ko'ra:

raqamli tahlil vositalari joriy etilgan markazlarda yoshlar auditoriyasi 32 % ga oshgan;

ijtimoiy tarmoqlar bilan integratsiya qilingan tizimlarda tadbirlar haqida xabardorlik darajasi 2,1 baravar yuqori bo'lgan.

O‘zbekistonda 2022–2024 yillarda ayrim viloyat madaniyat markazlarida QR-kodli ro‘yxatdan o‘tish va onlayn fikr-mulohaza tizimlari joriy etilib, tadbirlar sifatiga berilgan ijobiy baholar 60 % dan 82 % gacha oshgan.

Innovatsion menejmentda kadrlar salohiyati va sun’iy intellekt. Innovatsion boshqaruv faqat texnologiyalar bilan cheklanmaydi. Statistik ma’lumotlar shuni ko‘rsatadiki, SI joriy etilgan muassasalarda xodimlarning raqamli savodxonligi hal qiluvchi ahamiyatga ega.

OECD hisobotlariga ko‘ra:

raqamli kompetensiyaga ega rahbarlar ishlayotgan madaniyat muassasalarida innovatsion loyihalar muvaffaqiyat darajasi 70 %;

bunday tayyorgarlikka ega bo‘lmagan muassasalarda esa atigi 38 % ni tashkil etgan.

Bu esa madaniyat markazlari uchun kadrlar tayyorlash va qayta tayyorlash dasturlarini kuchaytirish zarurligini ko‘rsatadi.

O‘zbekiston tajribasi: amaliy statistik ko‘rsatkichlar. O‘zbekiston Respublikasida 2020–2024 yillar davomida madaniyat markazlarini modernizatsiya qilish doirasida:

150 dan ortiq madaniyat markazida raqamli boshqaruv elementlari joriy etilgan;

40 % ga yaqin muassasalarda elektron rejalashtirish tizimi ishlatilmoqda;

tashrif buyuruvchilar umumiy soni 1,4 baravar oshgan.

Bu ko‘rsatkichlar innovatsion menejment va sun’iy intellekt texnologiyalarining madaniyat sohasida real ijobiy natija berayotganini isbotlaydi.

Madaniyat markazlarini boshqarishda innovatsiyalarning institutsional ta’siri. Innovatsion menejmentning madaniyat markazlariga ta’siri faqat ichki boshqaruv bilan cheklanib qolmay, balki butun institut sifatida ularning jamiyatdagi rolini kuchaytiradi. Jahon Banki ma’lumotlariga ko‘ra, innovatsion boshqaruv modellari joriy etilgan madaniy institutlar ijtimoiy faollikni oshirishda an’anaviy muassasalarga nisbatan 1,6 baravar samaraliroq hisoblanadi.

Statistik kuzatuvlar shuni ko‘rsatadiki:

- innovatsion boshqaruvga o‘tgan madaniyat markazlarida ijtimoiy loyihalar soni o‘rtacha 42 % ga oshgan;
- mahalliy hamjamiyat bilan hamkorlik darajasi 35–40 % ga yaxshilangan;
- yoshlar va talaba auditoriyasi ulushi 30 % dan 50 % gacha ko‘tarilgan.

Bu holat madaniyat markazlarining faqat madaniy tadbirlar o‘tkazuvchi maskan emas, balki ijtimoiy innovatsiyalar markaziga aylanayotganini ko‘rsatadi.

Sun’iy intellekt va strategik qarorlarni qabul qilish jarayoni. Sun’iy intellekt texnologiyalarining muhim afzalliklaridan biri — strategik qarorlarni ma’lumotlarga asoslangan holda qabul qilish imkoniyatidir. PwC tomonidan o‘tkazilgan tadqiqot natijalariga ko‘ra, SI asosida tahlil qilinadigan boshqaruv qarorlari xatolik ehtimolini 28–33 % ga kamaytiradi.

Madaniyat markazlarida bu jarayon quyidagi yo‘nalishlarda namoyon bo‘ladi:

- uzoq muddatli tadbirlar rejasini tuzish;
- auditoriya ehtiyojlari asosida repertuar shakllantirish;
- moliyalashtirish va grant loyihalarini prognozlash.

Masalan, Germaniyaning ayrim federal hududlarida SI yordamida boshqariladigan madaniyat markazlarida noto‘g‘ri rejalashtirilgan tadbirlar ulushi 21 % dan 7 % gacha kamaygan.

Raqamli transformatsiya va madaniy xizmatlar sifati. Raqamli texnologiyalar va sun’iy intellekt madaniy xizmatlar sifatini tubdan o‘zgartirmoqda. Accenture tahliliga ko‘ra, raqamli xizmatlarni joriy etgan madaniyat muassasalarida foydalanuvchi qoniqish darajasi o‘rtacha 25–40 % ga oshgan[5].

Xususan:

- onlayn chipta va ro‘yxatdan o‘tish tizimlari tashrifchilar vaqtini 2 baravar tejagan;
- virtual ko‘rgazmalar tashrifchilar sonini 1,8 baravar oshirgan;
- sun’iy intellekt asosidagi tavsiyalar tizimi orqali takroriy tashriflar soni 34 % ga ko‘paygan.

Bu ko‘rsatkichlar madaniyat markazlarining xizmat ko‘rsatish sifatida yangi bosqichga chiqayotganini ko‘rsatadi.

Madaniyat markazlarida ma’lumotlar xavfsizligi va axloqiy masalalar. Sun’iy intellekt va katta ma’lumotlardan foydalanish bilan bog‘liq muhim masalalardan biri — axborot xavfsizligi va axloqiy me’yorlardir. Yevropa Komissiyasi hisobotiga ko‘ra, raqamli boshqaruv tizimlaridan foydalanuvchi madaniyat muassasalarining 62 % i ma’lumotlarni himoyalash bo‘yicha qo‘shimcha siyosat ishlab chiqqan[6].

Madaniyat markazlarida quyidagi xavflar mavjud:

- shaxsiy ma’lumotlarning noqonuniy tarqalishi;

algoritmik noto‘g‘ri qarorlar;

- madaniy xilma-xillikning cheklanishi;
- inson nazoratiga asoslangan qaror qabul qilish;
- madaniy va axloqiy mezonlarga rioya qilish zarur.

Barqaror rivojlanish va innovatsion boshqaruv. BMTning Barqaror rivojlanish maqsadlariga muvofiq, madaniyat barqaror rivojlanishning muhim komponenti sifatida e’tirof etilgan. Statistik ma’lumotlarga ko‘ra, innovatsion menejment joriy etilgan madaniyat markazlari ekologik va ijtimoiy mas’uliyatli loyihalarda 45 % ko‘proq ishtirok etmoqda.

Sun’iy intellekt yordamida:

- energiya sarfi 18–22 % ga kamaytirilgan;
- resurslardan foydalanish samaradorligi oshirilgan;
- ekologik madaniyatni targ‘ib qiluvchi loyihalar soni ko‘paygan.

ILMIY-AMALIY TAVSIYALAR (RECOMMENDATIONS)

1. Tadqiqot natijalariga asoslanib quyidagi ilmiy-amaliy tavsiyalar ishlab chiqildi:
2. Madaniyat markazlarida sun’iy intellekt asosidagi boshqaruv platformalarini bosqichma-bosqich joriy etish.
3. Rahbar va mutaxassislar uchun raqamli kompetensiyalar bo‘yicha majburiy malaka oshirish dasturlarini tashkil etish.
4. Auditoriya tahlili va xizmatlar sifatini baholashda katta ma’lumotlar (Big Data) texnologiyalaridan foydalanish.
5. Axborot xavfsizligi va axloqiy me’yorlarga oid ichki reglamentlarni ishlab chiqish.

Mazkur tadqiqot natijalari shuni ko‘rsatdiki, madaniyat markazlarini boshqarishda innovatsion menejment yondashuvlari va sun’iy intellekt texnologiyalaridan foydalanish muassasalarning samaradorligini sezilarli darajada oshiradi. Tadqiqotda aniqlangan asosiy jihatlar quyidagilardir:

Innovatsion menejmentning samarasi:

Xorijiy va O‘zbekiston tajribasi ko‘rsatganidek, innovatsion yondashuvlarni joriy etgan madaniyat markazlarida auditoriya soni 30–50 %, ijtimoiy loyihalarda ishtirok 40–45 % ga oshgan.

Strategik rejalashtirish va raqamli boshqaruv orqali resurslardan foydalanish samaradorligi sezilarli darajada yaxshilangan.

Sun’iy intellektning roli:

SI asosida qarorlar qabul qilish natijasida noto‘g‘ri rejalashtirilgan tadbirlar ulushi 21 % dan 7 % gacha kamaygan.

SI yordamida auditoriya ehtiyojlarini aniqlash va tadbirlarni individualizatsiya qilish natijasida tashrif buyuruvchilar qoniqishi 60–82 % gacha oshgan.

Moliyaviy boshqaruvda SI orqali xarajatlarni optimallashtirish darajasi 15–30 % ga oshgan.

Barqaror rivojlanish va ijtimoiy ta’sir:

Innovatsion boshqaruv madaniyat markazlarini ijtimoiy faollik va ekologik mas’uliyatga yo‘naltiradi.

SI asosida energiya sarfi 18–22 % ga kamaygan, resurslardan foydalanish samaradorligi oshgan, yoshlar auditoriyasi ulushi ko‘paygan.

Kadrlar va kompetensiya:

Tadqiqotlar shuni ko‘rsatadiki, raqamli kompetensiyaga ega xodimlar ishlayotgan muassasalarda innovatsion loyihalar muvaffaqiyat darajasi 70 %, malakasiz muassasalarda esa 38 %.

Axborot xavfsizligi va axloqiy me’yorlar:

SI va raqamli tizimlar joriy etilgan madaniyat markazlarida axborot xavfsizligi va shaffoflikni ta’minlash muhim ahamiyat kasb etadi.

Axloqiy va madaniy mezonlarga rioya qilmaslik xavfi yuqori bo‘lishi mumkin, shuning uchun algoritmlarga inson nazorati zarur.

UMUMIY XULOSA

Madaniyat markazlarida innovatsion menejment va sun’iy intellektni joriy etish nafaqat boshqaruv samaradorligini oshiradi, balki muassasalarning ijtimoiy va madaniy ahamiyatini kengaytiradi. Raqamli boshqaruv va SI texnologiyalari yordamida resurslarni optimallashtirish, auditoriya ehtiyojlarini tahlil qilish va tadbirlarni individualizatsiya qilish mumkin. Kelajakda O‘zbekiston madaniyat markazlarida SI asosidagi boshqaruv tizimlarini kengaytirish, kadrlar malakasini oshirish va axborot xavfsizligini ta’minlash ustuvor vazifa sifatida qolmoqda.

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VOYAGA YETMAGANLAR TOMONIDAN SODIR ETILADIGAN JINOYAT VA HUQUQBUZARLIKLARNING SABABLARI

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ANNOTATSIYA

Maqolada yoshlar tomonidan jinoyatlarning asosiy sabablari va shart-sharoitlari, shuningdek, ular orasida jinoyat javobgarligiga olib kelishi mumkin bo‘lgan “xavfli” qiziqishlar tahlil qilinadi. Bundan tashqari, o‘smirlikdagi huquqbuzarlarning asosiy turlari ham yoritiladi.

Kalit so‘zlar: voyaga yetmaganlar, javobgarlik, yoshlar, jinoyatchilik, sabablar.

CAUSES OF CRIMES AND OFFENSES COMMITTED BY MINORS

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ABSTRACT

This article analyzes the main causes and conditions of crimes committed by youth, as well as “risky” interests that may lead them to criminal liability. In addition, the main types of juvenile offenders are discussed.

Keywords: minors, liability, youth, crime, causes

ПРИЧИНЫ ПРЕСТУПЛЕНИЙ И ПРАВОНАРУШЕНИЙ, СОВЕРШАЕМЫХ НЕСОВЕРШЕННОЛЕТНИМИ

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АННОТАЦИЯ

В статье анализируются основные причины и условия, способствующие совершению преступлений молодыми людьми, а также «рисковые» интересы, которые могут привести их к уголовной ответственности. Кроме того, рассматриваются основные виды правонарушений, совершаемых подростками.

Ключевые слова: несовершеннолетние, ответственность, молодежь, преступность, причины

Hozirgi vaqtda yosh avlodning farovonligi nafaqat jamiyat uchun, balki Yangi O‘zbekiston uchun ham katta ahamiyatga ega. Zamonaviy jamiyatda yoshlar duch keladigan ko‘plab ijtimoiy muammolar mavjud. Hayot darajasining pasayishi, jamiyatdagi tabaqalashuv, ishga joylashish tizimining kamayishi sababli yoshlar jinoyat muhitining ta’siriga tushib qolmoqda. Shuningdek, ko‘plab yoshlar jinoyatchilik guruhlarining salbiy ta’siriga tushib qolishining sababi ota-onalarning yetarli va munosib tarbiya bermasligi, jamiyatda qabul qilingan axloqiy normalarni belgilamasligi

hamda ularning beparvoligi hisoblanadi. Ota-onalar farzandlariga ularning yoshida muhim bo‘lgan va kelajakdagi hayotlari uchun ahamiyatli bo‘lgan qadriyatlarni o‘rgatmasliklari sababli, afsuski, yoshlar orasida jinoyatchilik doimiy ravishda ortib bormoqda.

Jinoyatlarni sodir etish sababi deb, jinoyat sodir bo‘lishiga ijtimoiy-psixologik asos bo‘lgan holat tushuniladi. Ya’ni, bu ichki turtki bo‘lib, jinoyat qilishga undaydi; jinoyat huquqida esa bu jinoyatning subyektiv tomoni hisoblanadi.

XIX asrning 30-yillarida mashhur belgiya olimi, astronom va matematik Adolf Jak Ketle jinoyatchilikni ijtimoiy yovuzlik sifatida baholagan*: “Jamiyat o‘z ichida yuz berishi mumkin bo‘lgan barcha jinoyatlarning urug‘ini saqlaydi”*. Italiya tibbiyot xodimi, qamoqxona shifokori Ch. Lombrozo esa tug‘ma jinoyatchilik va jinoyatchilar tiplari haqidagi nazariyani ilgari surgan. Uning xulosalari ilm-fan nuqtai nazaridan uzoq bo‘lib, nihoyatda reaksion choralarni taklif qilgan: *“o‘lchash, tortish va osish”*, chunki uningcha, *“tug‘ma”* jinoyatchilarga nisbatan hech qanday davolovchi chora yo‘q[1:1].

Avstriyalik shifokor-psixiatr Z. Freyd asos solgan psixoanalitik maktab keng tarqaldi, u jinoyatchilikni shaxs rivojlanishidagi nuqsonlar natijasi deb qaraydi. Bu nazariyaga ko‘ra, inson biologik jihatdan ijtimoiy me’yorlarga zid bo‘lgan instinktlar (tajovuzkorlik, jinsiylik, qo‘rquv) va axloqiy qoidalar o‘rtasidagi doimiy ichki kurashga mahkum. Bola ulg‘ayishi jarayonida bu instinktlarni boshqarishni o‘rganadi. Agar bu jarayon oiladagi yomon munosabatlar yoki boshqa sabablarga ko‘ra muvaffaqiyatsiz kechsa, shaxs noto‘g‘ri shakllanadi va nogiron ruhiyatli bo‘lib yetishadi.

Keyinchalik akademik N.P. Dubinin shunday degan: *“Zamonaviy inson uchun ijtimoiy dastur – bu tashqi muhit emas, balki shaxs shakllanishining ichki shartidir. Inson ijtimoiy dasturni tug‘ilganda tayyor holatda olmaydi, u jamiyat amaliyoti orqali individual rivojlanish jarayonida unda shakllanadi”*. U yana *“Inson ruhiy hayotiga xos genlar mavjud emas, inson ruhiyati xususiyatlari jamiyat amaliyoti orqali shakllanadi”* – deb ta’kidlaydi[2].

Yoshlikning psixologik xususiyatlari tufayli yoshlar jamiyat va uning qoidalariga beparvo munosabatda bo‘lib, o‘zlarini unga qarshi qo‘yishga intilishadi. Yoshlarning maksimalizmi jinoyat sodir etilishining asosiy sabablaridan biridir. Shuningdek, ular mumkin bo‘lgan oqibatlarga befarq va mas’uliyatsizlik qiladilar[3:331]. Jinoyat sodir etish motivlarini o‘rganishga qaratilgan tadqiqotlar shuni ko‘rsatadiki, ayrim hollarda voyaga yetmaganlar tomonidan jinoyat sodir etilishiga beparvolik, o‘zini ko‘rsatishga urinish, xavfli harakat orqali ajralib turishga bo‘lgan ehtiyoj sabab bo‘lgan. Ko‘p hollarda o‘smirlar o‘z harakatlari uchun javobgarlikdan qochishlariga ishonadilar yoki ularning qilgan harakatlari uchun umuman jazo belgilangan emas deb o‘ylaydilar. Past darajadagi shahvoniy va pastkash zavqlarga intilish ham yoshlardagi jinoyatchilikning ortishiga sabab bo‘ladi.

Qonun normalarini bilmaslik yoki davlat qonunchiligiga befarq munosabat jinoyat sodir etilishining ko‘p uchraydigan sabablaridan biridir ya’ni huquqbuzarlik sodir etilishida, odatda, huquqiy ong yetishmaydi. O‘smirlar aniq huquqiy tushunchalarga ega bo‘lmaganliklari sababli, o‘z harakatlarini qonun talablari bilan to‘g‘ri taqqoslay olmaydilar. Asosiy muammo nafaqat yoshlarda, balki butun aholida ham shundaki, ular qonunlarni o‘rganmaydi yoki o‘rgangan bo‘lsalar ham yuzaki tarzda o‘rganadilar. Qonunga xilof harakatlar sodir etishda ular javobgarlikka tortilmaydi, degan ishonchda bo‘ladi. Shundan kelib chiqib, huquqiy nihilizm yoki infantilizm yuzaga keladi, ularni hech narsa oqlamaydi.

Voyaga yetmaganlar shuningdek, o‘zlarini o‘z qarashlarida va tengdoshlarining nazarida tasdiqlashga intilishadi. Ular jinoyat sodir etish orqali kattaroq ko‘rinishga ega bo‘lishlarini hisoblashadi. Shuningdek, ular jinoyatchilik xulq-atvorini romantizatsiya qiladilar. Moliyaviy

mustaqillikka intilish iqtisodiy faoliyat sohasida jinoyatlar sodir etilishiga turtki bo‘ladi. Moddiy ehtiyojlarni qondirish kichik o‘g‘rilik, talonchilik va o‘g‘riliklarni sodir etishga olib keladi.

Aggressivlik va haddan tashqari shafqatsizlik o‘smirlik davridagi yoshlar orasidagi jinoyatchilik sabablaridan biri hisoblanadi. Bu xulq-atvor shaxsning ichki sifatlari, atrof-muhit ta’siri va jamiyatning umumiy holatiga bog‘liq.

Yuqoridagilarning isboti sifatida 2023-yilda O‘zbekistonda 3599 nafar voyaga yetmaganlar, ya’ni 13 – 17 yoshli bolalar jinoyat sodir etgani uchun ro‘yxatga olinganligini ko‘rishimiz mumkin. Bu o‘tgan yilga nisbatan 15,6 foizga, ya’ni 3112 ta va 2021-yilga nisbatan 40 foizga, ya’ni 2595 taga ko‘pdir. Bu bo‘yicha Prezident huzuridagi Statistika agentligi hisobot e’lon qildi.

2020-yilda 1276 ta, ya’ni 2023-yilga nisbatan 2,8 barobar kam, 2019-yilda esa 818 ta jinoyat qayd etilgan. Shunday qilib, besh yil ichida jinoyat sodir etgan voyaga yetmaganlar soni 4,4 barobarga oshganini ko‘rishimiz mumkin.

2023-yil jinoyat sodir etgan 3599 nafar voyaga yetmaganlarning (bu jinoyat sodir etgan 88913 nafarning 4 foizi) 82,6 foizi jinoiy javobgarlikka tortilgan.

Ulardan 744 nafari 13 – 15 yosh, 2855 nafari 16 − 17 yoshlilardir. Qizlarning ulushi 8,7% – 314 kishini tashkil etdi.

Jinoyat sodir etgan voyaga yetmaganlar eng ko‘p – 700 nafar Farg‘ona viloyatida qayd etilgan. Keyingi o‘rinlarda Toshkent – 545, Namangan viloyati – 451 va Toshkent viloyati – 345 kishi. Eng past ko‘rsatkichlar Jizzaxda – 54, Navoiyda – 62 va Xorazm viloyatlarida – 66 kishi.

Jinoyat turlari bo‘yicha voyaga yetmaganlarning aksariyati yoki 1602 nafari o‘g‘rilik bu 2022-yilda 1581 nafarni tashkil qilgan, 453 nafari bezorilik(2022-yilda 284 nafarni tashkil qilib, 60 foizga oshgan), 135 nafari firibgarlik(2022-yilda 134 nafarni tashkil qilgan), 181 nafari talonchilik va bosqinchilik(2022-yilda 162 nafarni tashkil qilib, 11 foizga oshgan sodir etgan), 104 nafari qasddan badanga og‘ir shikast yetkazish(2022-yilda 74 nafarni tashkil qilib, 40 foizga oshgan), 54 nafari – nomusga tegish va nomusga tegishga urinish(2022-yilda 46 nafarni tashkil qilib, 20 foizga oshgan), 27 kishi – tovlamachilik(2022-yilda 16 nafarni tashkil qilib, 70 foizga oshgan), 12 nafari esa qasddan odam o‘ldirish va odam o‘ldirishga urinish(2022-yilda 10 nafarni tashkil qilib, 20 foizga oshgan) jinoyatini sodir etgan.

Shuningdek, voyaga yetmaganlarning 57 nafari giyohvandlik vositalarini ishlab chiqarish yoki sotish, 121 nafari o‘limga olib kelmaydigan yo‘l-transport hodisalari, 4 nafari qalbaki pul yoki qimmatli qog‘ozlarni tayyorlash yoki sotish kabi jinoyat qilgan.

Jinoyat sodir etilgan vaqtda ularning 2730 nafari talabalar, 510 nafari ishchilar, 148 nafari ishlamaydigan yoki o‘qimaydigan, 8 nafari xizmatchilar, 190 nafari boshqa toifalarga mansub bolalar bo‘lgan.

Yuqoridagi raqamlarga e’tibor qaratgan holda albatta, o‘smirlarning jinoyat sodir etishining obyektiv sabablarini yoki sharoitlarini ham ko‘rib chiqish zarur. Jinoyatchilik sharoitlari – bu jinoyat qilish niyatining paydo bo‘lishiga yordam beruvchi voqea va hodisalardir. Avvalo, bu ijtimoiy-iqtisodiy omillar, ya’ni oilaning kam ta’minlanganligi hisoblanadi. Shu sababli, har bir o‘smirning moddiy va ma’naviy ehtiyojlari qondirilmaydi, holbuki ularning tengdoshlarida boshqa holat yuzaga keladi. Bu esa o‘z navbatida agressiya, g‘azab va umidsizlikni yuzaga keltiradi. Bu esa manfaatsiz jinoyatlar sodir etilishiga turtki bo‘ladi [4:101].

Jinoyatchilikni keltirib chiqaruvchi yana bir omil – bu ideologik qarashlar va tarbiya. Ba’zi oilalarda tarbiya zo‘ravonlik va qattiq munosabatda bo‘lish orqali amalga oshiriladi, shuningdek, notinch oilalarda ota-onalarning axloqsiz hayoti bolalarning psixikasiga katta ta’sir ko‘rsatadi. Bunday xulq-atvor kelajakda norma sifatida qabul qilinadi va bunday oilalarning farzandlari barcha muammolarni zo‘ravonlik orqali hal qilishga intiladi. Shu bois, jinoyat ishlari bo‘yicha sudda voyaga

yetmaganlarga nisbatan guvohlik berishda, yoshlarga katta bo‘lgan shaxslarning ta’siri, shuningdek, ularning yashash va tarbiya sharoitlari muhim ahamiyatga ega.

Yoshlar orasida jinoyatchilikning o‘sishiga erkin vaqtning ko‘pligi ham ta’sir qiladi. Bu sharoitda ijtimoiy infratuzilmaning mavjudligi muhim rol o‘ynaydi, u yoshlarni jamiyatga moslashishi uchun zarurdir. Bu holat to‘g‘ridan-to‘g‘ri davlat va mintaqada olib borilayotgan siyosatga bog‘liq. Yoshlar dam olish joylari qanchalik rivojlangan bo‘lsa, jinoyatlar soni kamayadi. Shuningdek, dastlab yoshlarning ta’limga bo‘lgan munosabatini nazorat qilish kerak, bu ota-onalar va ta’lim muassasalari zimmasidagi vazifa hisoblanadi. Agar o‘qishga beparvo munosabat erta bosqichlarda aniqlansa, menimcha, bu yoshlarning jinoyat sodir etilishining oldini olishga yordam beradi.

Albatta, yoshlar orasida jinoyatchilikning o‘sishiga giyohvandlik va alkogollik kabi omillar ham ta’sir qilishi mumkin. Ushbu hodisalar jinoyat sodir etilishining shart-sharoitlari bo‘libgina qolmay, uning sabablaridan biri hisoblanadi. O‘smirlar qisqa muddatli lazzat olishni xohlashlari ularni huquqiy bo‘lmagan harakatlarga olib boradi. Jinoyatchilikka yordamchi omillar sifatida ko‘chada yurish ham mavjud bo‘lib, ular ota-onalarning yoshlarni yetarli nazorat qilmasligi oqibatida yuzaga keladi.

Odatda o‘smirlar tomonidan amalga oshiriladigan jinoyatlar guruh bo‘lib sodir etiladi va ularning asosiy motivlaridan biri bezorilik hisoblanadi. Bu belgilarning mavjudligi jinoyatni og‘irlashtiruvchi holat hisoblanib, jazoni kuchaytiradi. Bu yerda psixologik omil ham katta ahamiyatga ega. O‘smirlar yolg‘iz jinoyat qilishdan qo‘rqadi, chunki ushlanish qo‘rquvi, guruhda ular o‘z tajribasini ularga o‘rgatib, jinoyat an’analarini saqlab qolishni maqsad qilgan. Ilgari sudlangan shaxslarning ta’siri voyaga yetmaganlar orasida tashkil etilgan jinoyatchilikning shakllanishida muhim rol o‘ynaydi [5:72].

Shunday qilib, voyaga yetmaganlar tomonidan jinoyatlarning sodir etilish sabablari va sharoitlari butunlay turlicha bo‘lishi mumkin. Bular ko‘plab obyektiv va subyektiv omillarning yig‘indisidan tashkil topadi, ular voyaga yetmaganlar tomonidan sodir etilayotgan jinoyatlar sonining ko‘payishiga yoki kamayishiga ta’sir ko‘rsatadi. Ayniqsa, erta bosqichlarda buzilgan xulq-atvorni namoyon qilayotgan o‘smirlarga alohida e’tibor qaratish zarur, chunki keyinchalik bu ularning axloqiy buzilishiga olib keladi va ularning xulqini tuzatish imkoniyati qolmaydi.

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“Al-IRSHOD” (الإرشاد) ASARINING FALSAFIY TAHLILI

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ANNOTATSIYA

Mazkur maqolada al-Juvayniy (1226-1283) ning “**al-Irshod ila qovati’il adilla fi usulil i’tiqod**” asari doirasida kalom ilmining falsafiy asoslari tahlil qilinadi. Tadqiqot obyekti sifatida islom aqidasini aqliy dalillar orqali asoslashga qaratilgan muhim manbalardan biri bo‘lgan “al-Irshod” asari tanlangan. Maqolada asarda aqida masalalarining qanday metodologik tamoyillar asosida bayon etilgani, dalillarning mantiqiy tuzilishi hamda aql va vahiy o‘rtasidagi munosabat masalasi falsafiy nuqtai nazardan yoritiladi.

Tadqiqot jarayonida matnshunoslik, falsafiy-analitik, mantiqiy-strukturaviy va tarixiy-kontekstual metodlardan foydalanildi. O‘rganish natijalari shuni ko‘rsatadiki, mazkur asarda aqida sof taqlid darajasidan chiqarilib, epistemologik jihatdan asoslangan bilim sifatida talqin qilinadi. Aqidaviy masalalar sababiylik, zaruriy mavjudlik va mantiqiy zarurat tushunchalari orqali izchil asoslanadi. Bu yondashuv kalom ilmini Sharq falsafasining ajralmas qismi sifatida namoyon etadi.

Maqolada “al-Irshod” asarining Sharq intellektual madaniyatiga qo‘shgan hissasi aniqlanadi hamda diniy tafakkur va ratsional fikrlash o‘rtasidagi muvozanat ilmiy asosda ochib beriladi. Tadqiqot natijalari kalom ilmining falsafa bilan uzviy bog‘liqligini ko‘rsatib beradi.

Kalit so‘zlar: Sharq falsafasi, islom madaniyati, kalom ilmi, aqida masalalari, aqliy dalillash, falsafiy metod, metafizika, epistemologiya, aql va vahiy munosabati, intellektual tafakkur.

PHILOSOPHICAL ANALYSIS OF THE WORK “Al-IRSHOD” (الإرشاد)

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ABSTRACT

This article analyzes the philosophical foundations of Islamic theology within the context of Eastern philosophy and culture. The object of the study is the work “al-Irshad,” which represents a significant attempt to rationally justify Islamic creed through systematic argumentation. The article examines the methodological principles employed in presenting doctrinal issues, the logical structure of arguments, and the relationship between reason and revelation from a philosophical perspective.

The study applies textual analysis, philosophical-analytical, logical-structural, and historical-contextual methods. The findings demonstrate that in “al-Irshad,” creed is not treated as mere inherited belief but as epistemologically grounded knowledge. Doctrinal issues are explained through concepts such as causality, necessary existence, and logical necessity. This approach positions kalam as an integral component of Eastern philosophical thought.

The article also identifies the contribution of “al-Irshad” to Eastern intellectual culture and highlights the balanced interaction between rational reasoning and religious doctrine. The results confirm the close relationship between theology and philosophy in the development of Islamic intellectual tradition.

Keywords: Eastern philosophy, Islamic culture, kalam theology, creed, rational argumentation, metaphysics, epistemology, reason and revelation.

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KIRISH

Islom falsafasi va madaniyati doirasida aqida masalalarining shakllanishi va nazariy jihatdan asoslanishi islom intellektual tarixining muhim yo‘nalishlaridan biridir. Islom tafakkurida e’tiqod masalalari dastlab vahiy va rivoyatga tayangan holda bayon qilingan bo‘lsa-da, keyingi davrlarda ularni aqliy asoslash ehtiyoji yuzaga kelgan. Bu ehtiyoj turli falsafiy oqimlar, diniy firqalar va tashqi mafkuraviy ta’sirlar kuchaygan sharoitda yanada dolzarb tus olgan.

Mazkur jarayonda kalom ilmi mustaqil ilmiy soha sifatida shakllandi. Kalom ilmi aqidani faqat matn bilan cheklab qo‘ymasdan, balki aqliy dalillar orqali asoslashni o‘z oldiga maqsad qilib qo‘ydi. Natijada u falsafa, mantiq va diniy bilimlar chorrahasida rivojlandi. Bu holat Sharq falsafasiga xos bo‘lgan muvozanatli tafakkur uslubini yaqqol namoyon etadi.

Ana shu ilmiy-madaniy muhitda yaratilgan muhim asarlardan biri شاد ف ي الأدل ة ق واطع إل ى الإر الاع ت قاد أ صول hisoblanadi. Ushbu asar aqida masalalarini qat’iy aqliy dalillar orqali asoslashga qaratilgan bo‘lib, kalom ilmining falsafiy salohiyatini to‘liq namoyon etadi. Asarda e’tiqod masalalari tasodifiy mulohazalar emas, balki mantiqiy zarurat asosida bayon qilinadi.

“Asl e’tiqod faqat taqlidga tayanishi kerak” degan qarashga qarshi ravishda, mazkur asarda aqida ongli ravishda anglanishi lozim bo‘lgan bilim sifatida talqin qilinadi. Bu yondashuv e’tiqodni subyektiv ishonch darajasidan chiqarib, epistemologik jihatdan asoslangan bilim maqomiga ko‘taradi. Natijada aqida nafaqat diniy majburiyat, balki intellektual xulosa sifatida ham namoyon bo‘ladi.

Zamonaviy tadqiqotlarda Sharq falsafasi ko‘pincha tasavvuf, axloqiy ta’limotlar yoki madaniy meros doirasida o‘rganiladi. Biroq aqida va kalomga oid asarlarning falsafiy-metodologik jihatlari yetarli darajada tahlil qilinmagan. Xususan, “al-Irshod” asarining dalillash uslubi, mantiqiy strukturalari va metafizik asoslari ko‘plab tadqiqotlarda chetda qolgan. Bu holat mazkur maqolaning dolzarbligini belgilaydi.

Ushbu maqolada “al-Irshod” asari Sharq falsafasi va madaniyati kontekstida tahlil qilinadi. Tadqiqotning asosiy maqsadi asarda aqida masalalarining qanday falsafiy metodlar asosida bayon etilganini aniqlashdan iborat. Shuningdek, kalom ilmi va falsafa o‘rtasidagi o‘zaro aloqalar ochib beriladi hamda mazkur asarning Sharq intellektual madaniyatiga qo‘shgan hissasi ilmiy asosda baholanadi.

Maqola quyidagi savollarga javob izlaydi: aqida masalalarini aqliy dalillar orqali asoslash Sharq falsafiy tafakkurida qanday metodologik ahamiyatga ega va “al-Irshod” asari bu jarayonda qanday o‘rin tutadi? Ushbu savollarga javob berish orqali maqola kalom ilmining falsafiy mohiyatini yanada aniqroq yoritishni maqsad qiladi.

ADABIYOTLAR TAHLILI VA METODLAR

Sharq falsafasi va islom tafakkuri bo‘yicha olib borilgan tadqiqotlar kalom ilmining shakllanishi va rivojlanishida aqlning muhim rol o‘ynaganini ko‘rsatadi. Klassik tadqiqotlarda kalom ko‘pincha diniy bahslar bilan cheklangan soha sifatida talqin qilingan. Biroq so‘nggi ilmiy izlanishlarda kalom ilmi falsafiy metodlarga tayangan mustaqil intellektual an’ana sifatida baholanmoqda.

Sharq falsafasiga oid manbalarda aqida masalalarini aqliy asoslash masalasi metafizika va epistemologiya bilan uzviy bog‘liq holda yoritiladi. Tadqiqotchilar sababiylik, zaruriy mavjudlik va mantiqiy zarurat tushunchalari orqali islom aqidasining falsafiy poydevorini ochib beradilar. Bu yondashuv kalom ilmini sof apologetik fan emas, balki nazariy tafakkur mahsuli sifatida ko‘rsatadi.

Mazkur kontekstda “al-Irshod ila qovati’il adilla fi usulil i’tiqod” asari alohida ahamiyat kasb etadi. Ushbu asar haqida olib borilgan tadqiqotlarda uning dalillash uslubi, mantiqiy izchilligi va falsafiy salohiyati qayd etilgan. Shunga qaramay, asarning Sharq falsafasi va madaniyati doirasidagi

metodologik o‘rni ko‘pincha umumiy baholar bilan cheklanib qolgan. Bu esa mazkur maqolaning ilmiy yangiligini belgilaydi.

Mavjud tadqiqotlarning aksariyati asarning aqidaviy mazmuniga e’tibor qaratgan, biroq uning ichki mantiqiy tuzilishi va falsafiy metodlari yetarli darajada tahlil qilinmagan. Ayniqsa, aql va vahiy o‘rtasidagi muvozanat masalasi ko‘proq teologik nuqtai nazardan yoritilgan bo‘lib, falsafiy jihatlari ikkinchi darajada qolgan.

Ushbu bo‘shliqni to‘ldirish maqsadida tadqiqotda bir nechta metodlardan foydalanildi. Matnshunoslik tahlili orqali asarda qo‘llanilgan asosiy tushunchalar va terminlar aniqlanib, ularning mazmuniy chegaralari belgilandi. Falsafiy-analitik metod yordamida dalillarning mantiqiy tuzilishi, sabab–natija munosabatlari va xulosalarning zaruriyligi tahlil qilindi.

Mantiqiy-strukturaviy tahlil asarning umumiy kompozitsiyasini o‘rganishga qaratildi. Boblar o‘rtasidagi izchillik, dalillarning ketma-ketligi va aqidaviy xulosalarning shakllanish jarayoni alohida ko‘rib chiqildi. Taqqoslash metodi orqali “al-Irshod”dagi yondashuv boshqa kalomiy va falsafiy an’analar bilan qiyoslandi. Bu esa asarning o‘ziga xos metodologik jihatlarini aniqlash imkonini berdi.

Tarixiy-kontekstual yondashuv orqali asar yaratilgan davrning ijtimoiy va madaniy sharoitlari hisobga olindi. Turli aqidaviy bahslar va intellektual qarama-qarshiliklar fonida asarning maqsadi va vazifalari aniqlashtirildi. Ushbu metodlar majmui tadqiqot natijalarining ilmiy asoslanganligi va ishonchliligini ta’minlaydi.

Sharq falsafasida aqidani ratsional asoslash masalasi faqat diniy ehtiyoj natijasi emas, balki umumiy intellektual muhit bilan bog‘liq hodisadir. Yunon falsafasining tarjima harakati, mantiq ilmining rivoji va metafizik muammolarga bo‘lgan qiziqish kalom ilmining metodologik shakllanishiga bevosita ta’sir ko‘rsatgan. Shu sababli kalom ilmi ko‘plab tadqiqotlarda Sharq falsafiy tafakkurining ichki bo‘g‘ini sifatida baholanadi.

Mavjud ilmiy adabiyotlarda aqida masalalarining aqliy asoslanishi ikki asosiy yo‘nalishda talqin qilinadi. Birinchi yo‘nalishda aql diniy matnlarni tushunishga yordam beruvchi vosita sifatida ko‘riladi. Ikkinchi yo‘nalishda esa aql aqidaviy haqiqatlarni mustaqil tarzda isbotlovchi metod sifatida baholanadi. Tadqiqotlar shuni ko‘rsatadiki, “al-Irshod” asarida ushbu ikki yondashuv o‘rtasida muvozanat saqlangan. Aql mustaqil haqiqat manbai sifatida emas, balki vahiy orqali kelgan haqiqatni mantiqiy jihatdan mustahkamlovchi vosita sifatida ishlatiladi.

Metodologik jihatdan asarda qo‘llanilgan dalillash usuli klassik mantiq qoidalariga mos keladi. Har bir aqidaviy masala muammo qo‘yishdan boshlanadi, so‘ng qarama-qarshi fikrlar tahlil qilinadi va oxir-oqibat zaruriy xulosa chiqariladi. Bu jarayon falsafiy tafakkurga xos bo‘lgan izchillik va sababiylik tamoyillariga asoslanadi. Shu jihatdan asar nafaqat kalomiy risola, balki falsafiy traktat sifatida ham talqin qilinishi mumkin.

Tadqiqot metodlarining uyg‘un qo‘llanilishi natijasida asarning ichki mantiqiy tizimi aniqlandi. Matnshunoslik tahlili terminlarning barqaror va izchil ishlatilganini ko‘rsatdi. Falsafiy-analitik yondashuv esa aqida masalalarining metafizik asoslarini ochib berdi. Ayniqsa, sababiylik va zaruriy mavjudlik tushunchalarining izchil qo‘llanishi asarning ontologik poydevori mustahkam ekanini tasdiqlaydi.

Taqqoslash metodi orqali “al-Irshod”dagi yondashuv boshqa kalomiy va falsafiy maktablar bilan qiyoslanganda, uning mu’tadil pozitsiyasi yaqqol namoyon bo‘ladi. Asarda na mutlaq ratsionalizm, na sof literalizm ustuvorlik qiladi. Bu holat Sharq falsafasiga xos bo‘lgan muvozanatli tafakkur uslubini aks ettiradi.

Umuman olganda, adabiyotlar tahlili va qo‘llangan metodlar majmui tadqiqotning ilmiy yangiligini ta’minlaydi. Ushbu yondashuv “al-Irshod” asarini faqat tarixiy manba sifatida emas, balki

Sharq falsafiy tafakkurining muhim nazariy namunasi sifatida tahlil qilish imkonini beradi. Bu esa keyingi bo‘limda keltiriladigan natijalarni ilmiy asos bilan ta’minlaydi.

NATIJALAR

“al-Irshod” asarida aqida masalalari qat’iy metodologik tizim asosida bayon etilgan. Ushbu tizim aql va naql o‘rtasidagi munosabatni aniq chegaralar bilan belgilaydi hamda e’tiqodni mantiqiy dalillar orqali mustahkamlashni maqsad qiladi. Natijada aqida subyektiv ishonch darajasida emas, balki zaruriy bilim sifatida talqin qilinadi.

Birinchi asosiy natija aqidaning epistemologik maqomiga taalluqlidir. Tadqiqot davomida aniqlanganki, asarda e’tiqod masalalari gumon yoki taxmin sifatida emas, balki bilish mumkin bo‘lgan haqiqat sifatida asoslanadi. Aqida masalalari avvalo zaruriy bilim sifatida ko‘rib chiqiladi, keyinchalik esa nazariy dalillar bilan mustahkamlanadi. Bu yondashuv e’tiqodni ongli ravishda qabul qilish imkonini yaratadi va inkorni aqliy jihatdan asossiz holga keltiradi.

Ikkinchi natija kalom ilmining falsafiy fan sifatida namoyon bo‘lishi bilan bog‘liq. Tadqiqot shuni ko‘rsatadiki, asarda qo‘llanilgan dalillash sxemasi klassik falsafiy metodga to‘liq mos keladi. Har bir aqidaviy masala muammo sifatida qo‘yiladi, so‘ng qarama-qarshi fikrlar tahlil qilinadi va oxir-oqibat zaruriy xulosa chiqariladi. Ushbu ketma-ketlik kalom ilmini faqat apologetik vosita emas, balki mustaqil nazariy tafakkur shakli sifatida ko‘rsatadi.

Uchinchi muhim natija asardagi metafizik izchillik bilan bog‘liq. Tadqiqot natijalari sababiylik tamoyilining qat’iy qo‘llanilganini ko‘rsatdi. Borliq tasodifiy hodisalar majmui sifatida emas, balki sabablar zanjiri asosida tushuntiriladi. Ushbu zanjirning cheksiz bo‘lishi rad etilib, zaruriy mavjudlik g‘oyasi mantiqiy zarurat sifatida asoslanadi. Bu esa aqidani hissiy tasavvur emas, balki ontologik xulosa darajasiga olib chiqadi.

To‘rtinchi natija aql va vahiy o‘rtasidagi muvozanat bilan bog‘liq. Tadqiqot davomida aniqlanishicha, asarda aql mustaqil haqiqat manbai sifatida emas, balki vahiy orqali berilgan haqiqatni anglash va himoya qilish vositasi sifatida qo‘llanadi. Aql dalil quradi, vahiy esa mezon bo‘lib qoladi. Natijada na mutlaq ratsionalizm, na sof literalizm ustuvorlik qiladi. Bu holat Sharq falsafasiga xos muvozanatli tafakkur uslubini tasdiqlaydi.

Beshinchi natija intellektual madaniyat shakllanishiga taalluqlidir. Tadqiqot shuni ko‘rsatadiki, asarda qo‘llanilgan metod faqat nazariy emas, balki madaniy ahamiyatga ham ega. Bahslar hissiy tortishuv emas, balki mantiqiy tahlil asosida olib boriladi. Aqida masalalari ijtimoiy ziddiyat manbai emas, balki ilmiy muhokama mavzusiga aylanadi. Bu esa fikriy barqarorlikni ta’minlashga xizmat qiladi.

Umuman olganda, olingan natijalar “al-Irshod” asarining Sharq falsafasi doirasida yuqori nazariy darajaga ega ekanini ko‘rsatadi. Aqida masalalarining ratsional asoslanishi kalom ilmini Sharq falsafiy tafakkurining ajralmas qismi sifatida namoyon etadi va keyingi bo‘limda olib boriladigan munozaralar uchun mustahkam ilmiy asos yaratadi.

MUNOZARA

Mazkur tadqiqot natijalari “al-Irshod” asarining Sharq falsafasi va madaniyati doirasidagi o‘rnini yangicha baholash zaruratini ko‘rsatadi. Asar ko‘pincha kalomiy risola sifatida talqin qilingan bo‘lsa-da, olib borilgan tahlil uning mazmuni va metodologiyasi falsafiy tafakkur darajasida shakllanganini tasdiqlaydi. Bu holat kalom ilmi va falsafa o‘rtasidagi qat’iy chegaralar nisbiy ekanini ko‘rsatadi.

Munozara jarayonida asosiy masala aqlning aqidaviy bilimdagi maqomi bilan bog‘liq bo‘ldi. Ba’zi tadqiqotlarda aqliy dalillarning qo‘llanishi e’tiqodni murakkablashtiradi, degan fikr ilgari suriladi. Ushbu maqola natijalari esa bu qarashni tasdiqlamaydi. Asarda aqliy dalillar ommaviy e’tiqod uchun emas, balki inkor va shubha bilan yuzlashilgan ilmiy muhit uchun mo‘ljallangan.

Natijada oddiy e’tiqod sodda va barqaror qoladi, ilmiy bahs doirasida esa u mustahkam himoyaga ega bo‘ladi.

Munozara shuni ko‘rsatadiki, asarda qo‘llanilgan dalillash uslubi klassik falsafiy an’analar bilan qisman uyg‘un, qisman esa mustaqil yo‘lni ifodalaydi. Sababiylik, zaruriy mavjudlik va mantiqiy zarurat tushunchalari falsafiy tafakkurga xos bo‘lsa-da, aql mutlaq hukmronlik qilmaydi. Aql vahiyga qarshi qo‘yilmaydi, balki unga xizmat qiluvchi vosita sifatida ishlatiladi. Bu jihat asarni yunon falsafasidan ham, keyingi g‘arb ratsionalizmidan ham farqlaydi.

Tadqiqot natijalari Sharq falsafasiga xos muvozanatli tafakkur uslubini tasdiqlaydi. Asarda na mutlaq ratsionalizm, na sof literalizm ustuvorlik qiladi. Ushbu muvozanat diniy bilim bilan falsafiy fikrlash o‘rtasidagi qarama-qarshilikni yumshatadi va ularni uyg‘un holda ishlashini ta’minlaydi. Bu holat kalom ilmini faqat himoya vositasi sifatida emas, balki nazariy tafakkur shakli sifatida baholash imkonini beradi.

Munozara davomida yana bir muhim jihat aniqlanadi. Asarning ta’siri faqat nazariy soha bilan cheklanmaydi. U Sharq intellektual madaniyatida bahs yuritish uslubiga ham ta’sir ko‘rsatgan. Hissiy tortishuvlar o‘rnini mantiqiy tahlil egallaydi. Aqida masalalari siyosiy yoki ijtimoiy ziddiyat manbaiga emas, balki ilmiy muhokama obyektiga aylanadi. Bu esa jamiyatda fikriy barqarorlikni ta’minlashga xizmat qiladi.

Zamonaviy ilmiy bahslarda islom tafakkuri ko‘pincha an’anaviylik bilan cheklanib talqin qilinadi. Ushbu munozara natijalari esa Sharq falsafasida kuchli intellektual dinamika mavjud bo‘lganini ko‘rsatadi. “Al-Irshod” bunga yorqin misol bo‘lib, u aqidani nafaqat himoya qiladi, balki uni falsafiy darajada qayta ifodalaydi. Shu jihatdan asar tarixiy manba bo‘lish bilan birga metodologik namuna sifatida ham dolzarb ahamiyatga ega.

Natijada munozara shuni ko‘rsatadiki, kalom ilmi Sharq falsafasidan ajralgan hodisa emas. U aynan shu falsafiy muhitda shakllangan va rivojlangan. “Al-Irshod” esa diniy tafakkur va falsafiy fikrlash o‘rtasidagi uyg‘unlikning yetuk namunasi sifatida baholanishi mumkin.

XULOSA

Mazkur maqolada Sharq falsafasi va madaniyati doirasida kalom ilmining falsafiy mohiyati tahlil qilindi. Tadqiqot markazida aqida masalalarini aqliy dalillar orqali asoslashga qaratilgan muhim asarlardan biri bo‘lgan “al-Irshod” turdi. O‘rganish natijalari ushbu asar aqidani faqat an’anaviy e’tiqod shakli sifatida emas, balki ratsional va epistemologik jihatdan asoslangan bilim sifatida talqin qilganini ko‘rsatdi.

Asarda qo‘llanilgan dalillash usuli sof diniy bayon doirasidan chiqib, falsafiy metod darajasiga ko‘tarilgan. Aqida masalalari sababiylik, zaruriy mavjudlik va mantiqiy zarurat tushunchalari orqali izchil asoslangan. Bu yondashuv e’tiqodni subyektiv ishonch darajasidan obyektiv bilim maqomiga olib chiqadi va inkorni aqliy jihatdan asossiz holga keltiradi.

Maqola natijalari kalom ilmi Sharq falsafasidan ajralgan hodisa emasligini tasdiqlaydi. Aksincha, u aynan shu falsafiy muhitda shakllangan va rivojlangan. Asarda aql va vahiy o‘rtasidagi muvozanat saqlangan holda aqliy tafakkur faol ishlatilgan. Natijada na mutlaq ratsionalizm, na sof literalizm ustuvorlikka erishgan. Bu holat Sharq falsafasiga xos mu’tadil tafakkur uslubini yaqqol namoyon etadi.

“Asl e’tiqod aqlga muhtoj emas” degan qarash ushbu tadqiqot doirasida qayta ko‘rib chiqildi. Tahlil shuni ko‘rsatadiki, aql aqidani inkor qilmaydi, balki uni anglash va himoya qilish vazifasini bajaradi. Bu yondashuv Sharq intellektual madaniyatida bahs yuritish uslubining shakllanishiga va fikriy barqarorlikning ta’minlanishiga xizmat qilgan.

“al-Irshod” asari Sharq falsafiy tafakkurining yetuk namunasi sifatida baholanadi. U diniy bilim bilan falsafiy fikrlash o‘rtasidagi uyg‘unlikni ilmiy asosda namoyon etadi. Mazkur tadqiqot

kalom ilmini Sharq falsafasi kontekstida qayta baholash zaruratini ko‘rsatadi va kelgusidagi ilmiy izlanishlar uchun metodologik asos yaratadi.

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THE ART OF CREATING CHARACTER IN THE STORIES OF SHUKUR KHOLMIRZAYEV

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ABSTRACT

The issue of character creation has always been one of the central problems of literary studies, especially in the analysis of narrative prose. The artistic depiction of human personality, internal psychological states, and social experiences forms the foundation of realistic literature. Uzbek literature of the twentieth century produced many writers who significantly contributed to the development of prose, among whom Shukur Kholmirzayev occupies a special place.This article analyzes the artistic mastery of character creation in the stories of Shukur Kholmirzayev. The research focuses on the techniques used by the writer to construct literary characters, the role of psychological description, and the influence of social and cultural contexts on the formation of character. Particular attention is given to the writer's narrative style, the use of dialogue and internal monologue, and the depiction of everyday life in rural and urban environments.

The study demonstrates that the characters in Kholmirzayev's stories are distinguished by their authenticity, psychological depth, and social relevance. The writer successfully combines realism with subtle artistic observation, enabling readers to perceive the characters not merely as fictional figures but as representations of real human experiences. As a result, the article highlights the importance of Shukur Kholmirzayev's creative legacy in the development of modern Uzbek prose and emphasizes the significance of character depiction in literary art.

Keywords: Shukur Kholmirzayev, character creation, Uzbek prose, literary image, psychology in literature, narrative realism.

INTRODUCTION

The depiction of human character has always been one of the most important tasks of literature. Through the portrayal of literary characters, writers reveal the complexity of human nature, moral conflicts, social relations, and cultural values. In narrative prose, especially in short stories, the ability to present a convincing character within a limited textual space requires exceptional artistic skill.In Uzbek literature, the short story genre has played a crucial role in portraying human life and social reality. During the twentieth century, many writers contributed to the development of Uzbek prose by introducing new narrative techniques and psychological depth. Among them, Shukur Kholmirzayev stands out as one of the most prominent representatives of modern Uzbek storytelling.

Kholmirzayev's stories are notable for their realism and simplicity. The author often depicts ordinary individuals living in rural communities, portraying their struggles, hopes, and moral choices. However, beneath this apparent simplicity lies a deep psychological analysis of human character. The writer skillfully combines narrative description, dialogue, and internal reflection to create vivid and memorable literary images.

Another distinctive feature of Kholmirzayev's storytelling is his ability to show the interaction between individual character and social environment. The characters in his stories are not isolated figures; rather, they exist within a specific social and cultural context that influences their thoughts, actions, and personal development. This approach allows the author to demonstrate how social conditions, traditions, and moral values shape human personality.

Furthermore, Kholmirzayev often uses natural landscapes and everyday details as symbolic elements that reflect the emotional state of the characters. Descriptions of nature, weather conditions,

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and surrounding environments are frequently connected with the psychological atmosphere of the narrative. Through these artistic techniques, the writer creates a harmonious unity between external events and internal experiences.

The purpose of this article is to analyze the artistic methods used by Shukur Kholmirzayev to create literary characters in his stories. The study examines the narrative structure, psychological portrayal, and social context of the characters while highlighting the significance of these elements in the development of Uzbek prose.

METHODOLOGY

The research is based on modern approaches in literary criticism and employs several analytical methods to study character creation in Shukur Kholmirzayev's stories.

First, the structural analysis method was applied in order to examine the narrative composition of the stories. This approach allowed the researcher to analyze the internal structure of the text, including the plot development, the relationship between characters, and the role of narrative perspective in shaping character portrayal.

Second, the psychological analysis method was used to explore the internal states of the characters. This method focuses on the emotional experiences, thoughts, and motivations of the characters as revealed through internal monologues, dialogues, and narrative descriptions. Psychological analysis helps to understand how the writer constructs complex personalities and demonstrates the inner conflicts of the characters.

Third, the interpretative method was applied to identify the symbolic meanings embedded in the literary text. Literary works often contain hidden messages and metaphorical elements that contribute to the deeper understanding of character behavior. Through interpretation, the researcher analyzes how narrative elements such as imagery, symbolism, and thematic motifs influence the representation of character.

Another important approach used in this research is the sociological method. This method examines the relationship between literary characters and the social environment in which they exist. In Kholmirzayev's stories, characters often reflect the social realities of their time, including moral values, traditions, and social expectations. Therefore, sociological analysis helps to reveal how social factors contribute to the formation of character.

Finally, comparative literary analysis was used to compare Kholmirzayev's narrative techniques with general trends in Uzbek prose. This approach provides a broader understanding of the writer's place within the development of national literature.

RESULTS

The analysis of Shukur Kholmirzayev's stories reveals several important features that characterize his approach to character creation.

First, the characters in his stories are notable for their realistic and natural depiction. The writer often bases his characters on real-life observations and experiences. As a result, the characters appear authentic and relatable to readers. They represent ordinary individuals who face everyday challenges and moral dilemmas.

Second, the writer frequently reveals character traits through small narrative details. Instead of lengthy descriptions, Kholmirzayev often uses brief episodes, dialogues, or actions to demonstrate the personality of a character. A simple conversation or a minor event can reveal the deeper psychological nature of the character.

Third, dialogue plays an essential role in character development. Through conversations between characters, the author reveals their attitudes, beliefs, and emotional states. Dialogue also

helps to create a dynamic narrative structure and allows the reader to understand the relationships between different characters.

Another significant element in Kholmirzayev's storytelling is the use of internal monologue. This technique allows the reader to enter the inner world of the character and observe their thoughts and emotional conflicts. Internal monologues often reveal hidden feelings and motivations that are not expressed directly through actions.

In addition, the writer skillfully uses descriptions of nature as a psychological background for the characters. Natural landscapes often reflect the emotional atmosphere of the narrative.

DISCUSSION

The findings of this research confirm that Shukur Kholmirzayev occupies a significant position in the development of Uzbek prose. His stories demonstrate a unique combination of realism, psychological insight, and artistic simplicity.One of the most important aspects of his creative approach is the emphasis on ordinary human experiences. Unlike some writers who focus on extraordinary events, Kholmirzayev often depicts everyday life. However, through careful observation and subtle artistic techniques, he transforms ordinary situations into meaningful literary narratives.

Another notable feature of his work is the psychological depth of his characters. The writer does not limit himself to describing external actions; instead, he explores the internal emotional world of his characters. From a broader literary perspective, Kholmirzayev's storytelling reflects the general tendencies of twentieth-century realistic prose, which emphasizes psychological realism and social context in character depiction.

CONCLUSION

In conclusion, the stories of Shukur Kholmirzayev represent a remarkable example of artistic mastery in character creation. The writer successfully portrays complex human personalities through realistic narrative techniques and psychological analysis.The research shows that the effectiveness of character depiction in Kholmirzayev's stories is achieved through several key artistic methods, including dialogue, internal monologue, symbolic imagery, and the depiction of social environment.

Overall, Shukur Kholmirzayev's contribution to Uzbek literature remains highly significant. His works continue to attract readers and scholars due to their deep psychological insight and artistic authenticity.

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DARS JARAYONIDA MILLIY QADRIYAT VA URF-ODATLARDAN FOYDALANISHNING AMALIY AHAMIYATI

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ANNOTATSIYA

Ushbu maqolada boshlang‘ich sinf dars jarayonlarida milliy qadriyatlar va xalq urf-odatlaridan foydalanishning pedagogik hamda amaliy ahamiyati tadqiq etiladi. Ta’lim sifatini oshirishda milliy merosning o‘rni, o‘quvchilarning darsga bo‘lgan qiziqishini orttirishda xalq pedagogikasi elementlarining samaradorligi tahlil qilinadi. Maqolada milliy qadriyatlarni fanlararo integratsiya qilish orqali o‘quvchilarda mantiqiy tafakkur va axloqiy fazilatlarni shakllantirishning amaliy usullari yoritib berilgan.

Kalit so‘zlar . Dars jarayoni, milliy qadriyat, urf-odat, boshlang‘ich ta’lim, ta’lim samaradorligi, fanlararo bog‘lanish, xalq og‘zaki ijodi, milliy o‘yinlar, tarbiya metodlari, pedagogik mahorat, ko‘rgazmalilik, ma’naviy muhit, innovatsion yondashuv, milliy o‘zlik, dars ishlanmasi, uchinchi Renessans, “Ta’lim to‘g‘risida”gi qonun, milliy o‘zlikni anglash,, vatanparvarlik, milliy o‘yinlar, didaktik materiallar, metodik ta’minot, o‘quvchi motivatsiyasi, muloqot madaniyati, axloqiy fazilatlar, ajdodlar merosi, raqamli ta’lim muhiti, multimedia ilovalari, “Tarbiya” fani, xalq og‘zaki ijodi, topishmoq va maqollar, pedagogik mahorat, zamonaviy yondashuv, shaxs kamoloti, milliy mentalitet.

THE PRACTICAL SIGNIFICANCE OF USING NATIONAL VALUES AND TRADITIONS IN THE TEACHING PROCESS

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ABSTRACT

This article examines the pedagogical and practical significance of using national values and folk traditions in primary school teaching processes. It analyzes the role of national heritage in improving the quality of education and the effectiveness of elements of folk pedagogy in increasing students’ interest in lessons. The article also highlights practical methods for developing students’ logical thinking and moral qualities through the integration of national values into interdisciplinary teaching.

Keywords: Teaching process, national values, traditions, primary education, educational effectiveness, interdisciplinary integration, folklore, national games, teaching methods, pedagogical skills, visual aids, spiritual environment, innovative approach, national identity, lesson planning, Third Renaissance, the Law “On Education”, self-awareness of national identity, patriotism, didactic materials, methodological support, student motivation, communication culture, moral qualities, ancestral heritage, digital learning environment, multimedia applications, “Tarbiya” subject, riddles and proverbs, modern approaches, personal development, national mentality.

ПРАКТИЧЕСКОЕ ЗНАЧЕНИЕ ИСПОЛЬЗОВАНИЯ НАЦИОНАЛЬНЫХ ЦЕННОСТЕЙ И ТРАДИЦИЙ В УЧЕБНОМ ПРОЦЕССЕ

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Туракулова Дилноза

АННОТАЦИЯ

В данной статье исследуется педагогическое и практическое значение использования национальных ценностей и народных традиций в процессе обучения в начальной школе. Анализируется роль национального наследия в повышении качества образования, а также эффективность элементов народной педагогики в повышении интереса учащихся к учебным занятиям. В статье также освещаются практические методы формирования логического мышления и нравственных качеств учащихся посредством интеграции национальных ценностей в междисциплинарное обучение.

Ключевые слова: Учебный процесс, национальные ценности, традиции, начальное образование, эффективность обучения, междисциплинарная интеграция, устное народное творчество, национальные игры, методы обучения, педагогическое мастерство, наглядные средства, духовная среда, инновационный подход, национальная идентичность, разработка урока, Третий Ренессанс, Закон «Об образовании», национальное самосознание, патриотизм, дидактические материалы, методическое обеспечение, мотивация учащихся, культура общения, нравственные качества, наследие предков, цифровая образовательная среда, мультимедийные приложения, предмет «Тарбия», загадки и пословицы, современные подходы, развитие личности, национальный менталитет.

KIRISH

Zamonaviy ta’lim tizimining asosiy maqsadlaridan biri nafaqat o‘quvchilarga fundamental bilimlar berish, balki ularni milliy va umuminsoniy qadriyatlar ruhida kamol toptirishdan iboratdir. Boshlang‘ich ta’lim bosqichida dars jarayoniga milliy qadriyat va urf-odatlarni olib kirish shunchaki ma’naviy ehtiyoj emas, balki ta’lim sifatini oshirishning muhim amaliy omili hisoblanadi. Bugungi kunda darslarda milliy ruhning aks etishi o‘quvchilarda o‘zlikni anglash tuyg‘usini uyg‘otish bilan birga, o‘quv materiallarini oson va qiziqarli o‘zlashtirishga xizmat qiladi. Milliy qadriyatlarimiz — bu asrlar davomida shakllangan hayotiy tajriba, odob-axloq normalari va bilimlar majmuasi bo‘lib, ulardan dars jarayonida unumli foydalanish ta’limning hayotiyligini ta’minlaydi. O‘zbekiston Respublikasining "Ta’lim to‘g‘risida"gi qonunida ham ta’limning milliy va umuminsoniy qadriyatlarga asoslanishi ustuvor tamoyil sifatida belgilangan. Amaliyotda ko‘rinmoqdaki, darslarda milliy an’analar, xalq og‘zaki ijodi namunalari va qadimiy urf-odatlardan foydalanilganda, o‘quvchilarning darsdagi faolligi ortadi, ularda fanga nisbatan ijobiy munosabat shakllanadi. Boshlang‘ich sinf yoshidagi bolalarda konkret-obrazli tafakkur ustun bo‘lganligi sababli, milliy o‘yinlar, ertaklar va xalqona topishmoqlar dars mazmunini boyitib, murakkab tushunchalarni sodda tushuntirishga yordam beradi. Shu nuqtayi nazardan, milliy qadriyatlarning dars jarayonidagi amaliy ahamiyatini o‘rganish, ularni zamonaviy pedagogik texnologiyalar bilan uyg‘unlashtirish bugungi pedagogika fanining eng dolzarb vazifalaridan biri bo‘lib qolmoqda. Ushbu maqolada aynan milliy qadriyatlarning o‘quv jarayonidagi o‘rni, ularning o‘quvchi shaxsi shakllanishiga ta’siri hamda dars samaradorligini oshirishdagi amaliy imkoniyatlari batafsil tahlil etiladi.

Boshlang‘ich ta’lim darslarida milliy qadriyatlar va urf-odatlardan foydalanishning amaliy ahamiyati, avvalo, ta’limning hayotiyligini va o‘quvchi shaxsining ma’naviy yaxlitligini ta’minlashda namoyon bo‘ladi. O‘zbekiston Respublikasi Prezidenti Shavkat Mirziyoyev o‘z chiqishlarida: “Biz o‘z oldimizga Uchinchi Renessans poydevorini barpo etishdek ulug‘vor maqsadni qo‘ygan ekanmiz, buning uchun yangi Xorazmiylar, Beruniylar, Ibn Sinolar, Ulug‘beklar, Navoiy va Boburlarni tarbiyalab beradigan muhit va sharoitlarni yaratishimiz kerak”, — deb ta’kidlaganlari bejiz emas. Bu vazifani amalga oshirishning huquqiy asosi sifatida O‘zbekiston Respublikasining “Ta’lim to‘g‘risida”gi Qonuni hamda Prezidentning 2021-yil 26-martdagi “Ma’naviy-ma’rifiy ishlar

tizimini tubdan takomillashtirish chora-tadbirlari to‘g‘risida”gi PQ-5040-sonli qarori xizmat qilmoqda. Ushbu hujjatlar boshlang‘ich sinf o‘qituvchisidan dars jarayonida milliy o‘zlikni anglash va vatanparvarlikni faqat nazariy tushuncha sifatida emas, balki amaliy ko‘nikma sifatida shakllantirishni talab etadi. Masalan, matematika darslarida qadimiy o‘lchov birliklari — gaz, misqol, qadoq kabi tushunchalarni misollar orqali tushuntirish o‘quvchida ham hisoblash qobiliyatini, ham tarixiy xotirani rivojlantiradi.

Sharq mutafakkiri Abu Ali ibn Sino bolaga ta’lim berishni uning axloqini o‘nglashdan boshlash zarurligini uqtirib, dars jarayonida jamoaviy o‘yinlar va an’anaviy odoblarning ahamiyatini yuqori baholagan. Shu bilan birga, buyuk mutafakkir Alisher Navoiy o‘zining “Mahbub ul-qulub” asarida til va odobni insonning eng katta boyligi sifatida ta’riflaydi. Bu fikrlar bugungi kunning zamonaviy darsliklari mazmuniga singdirilgan bo‘lib, o‘quvchilarda milliy muloqot madaniyatini shakllantirishda muhim amaliy ahamiyatga ega. G‘arb pedagogikasining yirik namoyandasi Yan Amos Komenskiy ham ta’limda “tabiat bilan uyg‘unlik” tamoyilini ilgari surib, bolaga o‘z xalqi an’analari muhitida bilim berish eng samarali yo‘l ekanligini ta’kidlagan. Shveytsariyalik pedagog Iogann Genrix Pestalotsi esa elementar ta’limning asosida milliy muhit va ona suti bilan kirgan tarbiya turishi kerakligini isbotlagan.

Amaliy jihatdan olib qaraganda, darslarda milliy o‘yinlardan (masalan, “Oq terakmi, ko‘k terak”, “Lanka”, “Chillak”) foydalanish o‘quvchilarning nafaqat jismoniy, balki mantiqiy fikrlashini ham tezlashtiradi. Xalq og‘zaki ijodi namunalaridan bo‘lgan maqollar, matallar va topishmoqlar darsning didaktik materiallari sifatida xizmat qilib, bolaning nutqini boyitadi va unga milliy mentalitetga xos bo‘lgan o‘tkir zehnlilikni o‘rgatadi. Xulosa o‘rnida aytish mumkinki, boshlang‘ich ta’limda milliy qadriyatlar va urf-odatlardan tizimli foydalanish o‘quv jarayonining qiziqarliligini oshiradi, ta’lim va tarbiya o‘rtasidagi uzviylikni ta’minlaydi. Milliy merosimizni zamonaviy innovatsion metodlar, jumladan, AKT texnologiyalari va interfaol o‘yinlar bilan uyg‘unlashtirish o‘quvchilarni o‘z xalqiga sadoqatli, intellektual salohiyatli va ma’naviy barkamol insonlar etib tarbiyalashda eng samarali yo‘ldir. Bu borada maktab, oila va mahalla hamkorligini kuchaytirish, darslarda milliy ruhni aks ettiruvchi ko‘rgazmali qurollardan keng foydalanish ta’lim samaradorligini kafolatlovchi asosiy omillardan biri bo‘lib qoladi.

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MUHAMMAD YUSUF HAYOTI – IJODINING ASOSIY MANBAI SIFATIDA

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ANNOTATSIYA

Ushbu maqolada Muhammad Yusuf hayoti va ijodining o‘zaro uzviy bog‘liqligi keng qamrovda tahlil qilinadi. Shoirning tug‘ilgan joyi, bolalik davri, ta’lim olgan maskanlari, mehnat faoliyati hamda ijodiy shakllanish bosqichlari asosida uning she’riy merosi ilmiy jihatdan o‘rganiladi. Tadqiqot davomida Muhammad Yusuf lirikasining asosiy xususiyatlari — samimiyat, xalqchillik, hayotiylik va sodda badiiy ifoda uslubi aynan shoirning hayotiy tajribasi bilan bog‘liqligi asoslab beriladi. Maqolada biografik, adabiy-tahliliy, tarixiy va qiyosiy metodlardan foydalanildi. Natijalar shuni ko‘rsatadiki, Muhammad Yusuf ijodi shoirning hayot yo‘lining bevosita badiiy in’ikosi hisoblanadi.

Kalit so‘zlar: Muhammad Yusuf, o‘zbek she’riyati, biografiya, lirika, hayot va ijod, xalqchillik.

MUHAMMAD YUSUF’S LIFE AS THE MAIN SOURCE OF HIS CREATIVE WORK

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ABSTRACT

This article provides a comprehensive analysis of the interconnection between the life and creative work of Muhammad Yusuf. The poet’s literary heritage is examined scientifically based on his place of birth, childhood, educational background, professional activity, and stages of creative development. The study substantiates that the main features of Muhammad Yusuf’s lyric poetry—sincerity, народность (people-oriented character), realism, and simplicity of artistic expression—are directly related to his life experience. Biographical, literary-analytical, historical, and comparative methods are employed in the research. The results show that Muhammad Yusuf’s creative work represents a direct artistic reflection of his life path.

Keywords: Muhammad Yusuf, Uzbek poetry, biography, lyric poetry, life and творчество, people-oriented character

ЖИЗНЬ МУХАММАДА ЮСУФА КАК ОСНОВНОЙ ИСТОЧНИК ЕГО ТВОРЧЕСТВА

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АННОТАЦИЯ

В данной статье всесторонне анализируется взаимосвязь жизни и творчества Мухаммада Юсуфа. Поэтическое наследие поэта изучается на научной основе с учётом его места рождения, детства, образования, трудовой деятельности и этапов творческого становления. В ходе исследования обосновывается, что основные черты лирики Мухаммада Юсуфа — искренность, народность, жизненность и простота художественного выражения — непосредственно связаны с его жизненным опытом. В работе использованы биографический, литературно-аналитический, исторический и сравнительный методы. Результаты показывают,

что творчество Мухаммада Юсуфа является непосредственным художественным отражением его жизненного пути.

Ключевые слова: Мухаммад Юсуф, узбекская поэзия, биография, лирика, жизнь и творчество, народность

KIRISH

O‘zbek adabiyoti taraqqiyotida Muhammad Yusuf o‘ziga xos o‘rin egallagan shoirlardan biridir. U o‘zining sodda, samimiy va xalqona ruhdagi she’rlari bilan millionlab kitobxonlar qalbidan joy olgan ijodkor sifatida tanilgan [1].

Shoirning tug‘ilgan joyi, oila muhiti, bolalik va o‘smirlik yillari, shuningdek, qishloq hayoti bilan bog‘liq voqeliklar uning badiiy tasavvurlarining asosini tashkil qiladi. Shoirning hayotidagi oddiy, samimiy va tabiatga yaqin muhit uning ijodida xalqona til, sodda obrazlar va samimiy ifodalar sifatida aks etgan. Shu jihatdan qaraganda, Muhammad Yusuf she’riyatini uning hayotiy tajribalari bilan uzviy bog‘lash mumkin .Shoirning ta’lim yo‘li, talabalik yillari va ish faoliyati uning dunyoqarashi va she’riy tafakkuriga bevosita ta’sir qilgan. Talabalik davrida adabiyotga bo‘lgan qiziqishi kuchayib, ilk she’rlari nashr etildi, bu esa ijodiy faoliyatining boshlanish nuqtasi bo‘ldi. Keyinchalik turli nashriyot va gazetalarda ishlash, insonlar bilan muloqot, zamonaviy hayot voqeliklarini kuzatish Muhammad Yusuf she’riyatini yanada boyitdi. U o‘z asarlarida nafaqat shaxsiy kechinmalarini, balki atrofdagi dunyoni ham aniq, sodda va ta’sirchan badiiy shaklda ifoda etgan .

Muhammad Yusuf ijodining eng muhim jihatlaridan biri — hayotiylik va xalqona tilning uyg‘unligi. Uning she’rlari murakkab badiiy bezaklardan yiroq bo‘lib, oddiy kitobxon uchun ham tushunarli, yurakka yaqin. Shu jihatdan, u o‘zbek she’riyatida xalq bilan to‘g‘ridan-to‘g‘ri muloqot qilgan ijodkor sifatida e’tirof etiladi. Shoirning Vatan, ona, insoniy qadriyatlar haqidagi she’rlari kitobxonlarni nafaqat estetik zavqqa, balki milliy g‘urur va vatanga sadoqat tuyg‘usiga ham chorlaydi.

Shuningdek, Muhammad Yusuf ijodi shaxsiy tajribalari va hayotiy kuzatishlar bilan chambarchas bog‘liq. Uning lirik qahramonlari ko‘pincha o‘z shaxsiy kechinmalari, fikr va tuyg‘ularini ifodalaydi. Bu esa uning she’riyatini yanada samimiy va o‘quvchi uchun yaqin qiladi. Shoirning hayotiy tajribasi, xalq bilan muloqotlari va insoniy fazilatlar haqidagi tafakkuri uning ijodida markaziy mavzu bo‘lib qolgan .

Shoir ijodining asosiy xususiyatlaridan biri — hayotiylikdir. Uning asarlarida murakkab falsafiy g‘oyalardan ko‘ra oddiy inson hayoti, kundalik kechinmalar va samimiy tuyg‘ular ustuvor o‘rin egallaydi [2].

Adabiyotshunoslikda ijodkor shaxsiyati va uning asarlari o‘rtasidagi bog‘liqlik muhim ilmiy muammo hisoblanadi. Muhammad Yusuf ijodi bu jihatdan alohida ahamiyatga ega bo‘lib, unda shoirning hayotiy yo‘li bevosita aks etadi [3].

Mazkur maqolaning maqsadi — shoirning hayoti uning ijodining asosiy manbai ekanligini keng ilmiy tahlil asosida ochib berishdir.

METODOLOGIYA

Tadqiqotda quyidagi metodlardan foydalanildi:

Biografik metod — shoir hayotini bosqichma-bosqich o‘rganish [4]

Adabiy-tahliliy metod — she’rlarni g‘oya va mazmun jihatdan tahlil qilish [5]

Tarixiy metod — davr va ijtimoiy muhit ta’sirini aniqlash [6]

Qiyosiy metod — boshqa shoirlar bilan taqqoslash [7]

Mazkur metodlar asosida hayot va ijod o‘rtasidagi uzviy bog‘liqlik tizimli ravishda tahlil qilindi.

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NATIJALAR

1. Tug‘ilishi va bolalik yillari

Muhammad Yusuf 1954-yil 26-aprelda Andijon viloyatining Marhamat tumanida tug‘ilgan. U oddiy dehqon oilasida voyaga yetgan [8].

Shoirning bolalik yillari qishloq muhitida o‘tgan bo‘lib, bu uning dunyoqarashining shakllanishida muhim rol o‘ynagan. Tabiat, oddiy insonlar hayoti, samimiy munosabatlar uning keyingi ijodida asosiy mavzularga aylangan[9].

2. Ta’limi va shakllanish davri

Muhammad Yusuf dastlab qishloq maktabida tahsil olgan. Keyinchalik Toshkentga kelib, O‘zbekiston davlat universitetida o‘qigan [10].Talabalik yillarida u adabiyotga jiddiy kirib keladi va ilk she’rlari matbuotda chop etila boshlaydi. Bu davr shoirning ijodiy shakllanish bosqichi hisoblanadi.

3. Mehnat faoliyati

Shoir turli nashriyot va gazeta-jurnallarda faoliyat yuritgan. Jumladan, u “Yosh kuch”, “O‘zbekiston adabiyoti va san’ati” kabi nashrlarda ishlagan [11].Bu faoliyat unga xalq hayotini chuqurroq o‘rganish imkonini berdi va uning ijodiga bevosita ta’sir ko‘rsatdi.

4. Ijodiy merosi va asarlari

Muhammad Yusuf ijodi 1980-yillarda keng tanila boshladi. Uning asosiy asarlari quyidagilardan iborat:

“Ulug‘imsan, Vatanim”

“Osmonimga olib ketaman”

“Erka kiyik”

“Iltijo”

“Mening yuragim”

Uning she’rlari xalq orasida tez ommalashib, qo‘shiqlarga aylangan [12].

5. Hayotiy tajribaning ijodga ta’siri

Muhammad Yusuf ijodi bevosita hayotiy kuzatuvlarga asoslangan. U o‘z boshidan kechirgan voqealarni, ko‘rgan-kechirganlarini badiiy shaklda ifodalagan [13].

Masalan, uning qishloq hayoti haqidagi she’rlari real hayot manzaralariga asoslangan. Bu esa uning ijodini o‘quvchiga yaqinlashtiradi.

6. Lirik qahramon va shoir shaxsiyati

Shoirning lirik qahramoni ko‘pincha uning o‘zi bilan uyg‘unlashib ketadi. Bu esa uning she’rlarida samimiyatni kuchaytiradi [14].

Muhammad Yusuf she’riyatida “men” obrazi orqali insoniy kechinmalar ifodalanadi.

MUHOKAMA

Muhammad Yusuf ijodining asosiy xususiyati — samimiyat va hayotiylikdir. Bu esa uning hayoti bilan bevosita bog‘liq [15].

Shoir o‘z asarlarida murakkab obrazlardan ko‘ra sodda, tushunarli ifodani tanlaydi. Bu esa uni xalq shoiriga aylantirgan asosiy omillardan biridir.

Adabiyotshunoslarning fikricha, Muhammad Yusuf she’riyati xalq qalbining aksidir. Unda xalqning dardi, orzusi va ruhiyati mujassam [1].

Shoir ijodi Abdulla Oripov va Erkin Vohidov ijodi bilan qiyoslanganda ham o‘zining samimiyligi bilan ajralib turadi [7].

XULOSA

Muhammad Yusuf ijodining dolzarbligi shundaki, u zamonaviy o‘zbek she’riyatida milliy qadriyatlarni, ona tilini, Vatanga muhabbatni va oddiy inson ruhiyatini aks ettirgan noyob ovozdir.

Uning ijodi faqat o‘z davrining mahsuli emas, balki kelajak avlod uchun ham o‘rnak bo‘lib xizmat qiladi. Shoirning asarlari nafaqat milliy adabiyot, balki madaniyat, tarix va insoniy fazilatlar nuqtai nazaridan ham katta ahamiyatga ega .

Shu nuqtai nazardan qaraganda, Muhammad Yusuf hayoti va ijodini o‘rganish nafaqat adabiyotshunoslik, balki xalqimiz madaniy merosini chuqurroq anglash uchun ham muhimdir. Shoirning shaxsiy hayoti, kechinmalari va ijodiy faoliyati uzviy bog‘liq bo‘lib, uning she’riyatini tushunishda asosiy manba sifatida xizmat qiladi. Xulosa shuki, Muhammad Yusuf nafaqat o‘z zamonasining, balki butun o‘zbek adabiyoti tarixining yorqin shoirlaridan biridir va uning ijodi milliy ruhni aks ettirgan haqiqiy merosdir .

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THE EVOLUTION OF HARMONIC SYSTEMS AND COMPLEX STRUCTURAL ARCHITECTONICS IN MUSIC THEORY

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ABSTRACT

This expanded scientific article explores the intricate layers of music theory, focusing on the transition from modal polyphony to functional harmony. It provides a deep-seated analysis of the hierarchical structure of tonal functions, the expansion of dissonance in classical harmony, and the dialectical development of the sonata-allegro form. The work also examines the relationship between musical syntax and the psychological perception of structural boundaries, providing a comprehensive theoretical framework for understanding Western classical composition.

Keywords: Music theory, functional harmony, counterpoint, tonal hierarchy, musical morphology, sonata-allegro, phrase structure, cadential formulas.

Music theory is not merely a collection of rules for composition but an ontological study of how sound is organized into a meaningful language. At its core, it seeks to balance the horizontal flow of melody (counterpoint) with the vertical stability of chords (harmony). The structural integrity of a masterpiece depends on the "logic of expectations," where every tone serves a specific purpose within a predefined system.

As noted in foundational musicology: "Harmony and musical form are the skeleton of a musical work, and without these strict rules, any beautiful melody would simply turn into a scattered collection of sounds.

The transition from the Renaissance to the Baroque and Classical eras marked a fundamental shift in musical thinking. In the 16th century, music was primarily "linear," where multiple independent melodies intersected to create harmonies as a byproduct. This is known as Polyphony.

However, the 18th century brought the rise of Homophony, where the vertical chordal structure became the primary driver of emotion and drama. This shift allowed for a more "narrative" style of music. A prominent scholar concludes: "The establishment of the homophonic-harmonic style was the most important revolution in the history of music, because it freed the melody from other voices, allowing the entire focus to be directed toward the beauty of the main theme. In this system, the "Baso Continuo" provided a foundation that allowed the melody to breathe, leading to the birth of the modern "Theme and Accompaniment" structure. Classical harmony operates on a system of "gravitational pull" known as Functionalism. Every chord in a key is perceived in relation to a central point of rest: the Tonic.

The Tonic (I): Represents home, stability, and the resolution of all musical conflict.

The Subdominant (IV): Introduces a sense of moving away from home. It is "soft" tension, often used to broaden the musical space before a climax.

The Dominant (V): The engine of the musical piece. It contains the "leading tone" (the 7th degree of the scale), which creates an almost physical urge to return to the Tonic. The movement from Tonic to Dominant and back is the heartbeat of Western music. "The laws of functional attraction between chords give a musical work characteristics such as dramatic conflict, complication, climax, and resolution, much like in a theatrical play. *Musical form is built from the bottom up, following a strict syntax.* The Motive: The "DNA" of a piece. It is a short melodic or rhythmic fragment that the composer manipulates through repetition, inversion, or variation.

The Phrase: A musical "breath." It is longer than a motive but lacks a final conclusion.

The Period: A complete musical thought. A classical period usually consists of an Antecedent (the question) and a Consequent (the answer).

The boundary between these sections is defined by the Cadence. "A cadence is the logical conclusion of a musical work or any part of it, which evokes a sense of peace and resolution in the listener. Without these clear "punctuation marks," the listener would be lost in a sea of sound without direction. The Sonata Form is the highest achievement of musical logic. It is a three-dimensional drama played out in sound.

Exposition: This is where the characters are introduced. The Primary Theme (masculine, rhythmic) is presented in the home key, while the Secondary Theme (feminine, lyrical) is presented in a contrasting key. This creates a "Tonal Dissonance" that must be resolved. Development: The composer takes the themes apart. It is a section of instability, rapid modulations, and psychological tension. It represents the "struggle" or "journey." Recapitulation: The return to the beginning. The stroke of genius in this form is that the Secondary Theme now returns in the Home Key. The tonal conflict is resolved, and the "characters" have been transformed by their journey. As L. Mazel explains: "The sonata form is the highest manifestation of dialectical thinking in the art of music, which is a complex architectural structure strictly adhering to the laws of thesis, antithesis, and synthesis.

Music theory remains a living, breathing science that transcends the mere categorization of sounds. While the classical system of functional harmony reached its peak in the late 19th century—culminating in the lush, chromatic textures of late Romanticism—its fundamental principles of balance, tension, and resolution continue to serve as the invisible scaffolding for every genre of music today. From the structured improvisations of jazz to the complex algorithms of modern electronic composition, the "gravitational pull" of a tonal center remains a primary psychological anchor for the listener.

The architectural integrity of a musical work is not a static phenomenon; it is a dynamic interaction between the composer's structural intent and the listener's cognitive expectations. Understanding these theoretical laws allows us to perceive music not merely as a fleeting aesthetic experience or an emotional outlet, but as a sophisticated architectural marvel of the human mind. It is a discipline where the precision of mathematics meets the fluidity of human emotion. In conclusion, the study of music theory provides more than just technical proficiency; it offers a window into the very structure of human consciousness. By analyzing the masterpieces of the past through the rigorous lens of functional harmony and structural morphology, we gain a deeper appreciation for the boundless creativity that can exist within the framework of strict logical laws.

Music theory remains a living science. While the classical system of functional harmony reached its peak in the 19th century, its principles of balance, tension, and resolution continue to influence every genre of music today. Understanding these laws allows us to see music not just as an art, but as a sophisticated architectural marvel of the human mind.

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AN’ANAVIY XONANDALIK SAN’ATIDA USTOZ-SHOGIRDLIK MAKTABI: MILLIY IJRO MEZONLARI, OG‘ZAKI AN’ANA VA ZAMONAVIY TALQINLAR QIYOSIY TAHLILI

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ANNOTATSIYA

Mazkur maqolada o‘zbek an’anaviy xonandalik san’atining uzviy tarkibiy qismi bo‘lgan ustoz-shogirdlik maktabi milliy ijro mezonlari, og‘zaki an’ana, maqom tafakkuri va zamonaviy talqinlar nuqtai nazaridan tahlil qilinadi. Tadqiqotda an’anaviy xonandalikning og‘zaki-professional tabiatiga, ijro uslubining avloddan avlodga bevosita ijodiy-amaliy yo‘l bilan uzatilishiga, ustoz-shogird munosabatlarining nafaqat vokal malaka, balki badiiy did, matn talqini, ohang harakati, usul sezgisi va sahnaviy odobni shakllantirishdagi o‘rniga alohida e’tibor qaratiladi. Shuningdek, maqom va xonandalik merosining tarixiy saqlanishi, UNESCO tomonidan e’tirof etilishi hamda so‘nggi yillarda davlat darajasida qo‘llab-quvvatlanishi fonida zamonaviy sahna, ta’lim tizimi va media makonida yuzaga kelayotgan yangi talqinlarning an’anaviy mezonlar bilan o‘zaro munosabati qiyosiy o‘rganiladi. Maqolada an’anaviy va zamonaviy ijro shakllarining farqli va mushtarak jihatlari, ularning milliy xonandalik maktabi istiqboliga ta’siri ilmiy umumlashtiriladi.

Kalit so‘zlar: an’anaviy xonandalik, ustoz-shogirdlik, og‘zaki an’ana, milliy ijro mezonlari, maqom, Shashmaqom, zamonaviy talqin, ijro maktabi, repertuar, badiiy talqin.

ШКОЛА «УСТОЗ–ШОГИРД» В ТРАДИЦИОННОМ ВОКАЛЬНОМ ИСКУССТВЕ: СРАВНИТЕЛЬНЫЙ АНАЛИЗ НАЦИОНАЛЬНЫХ ИСПОЛНИТЕЛЬСКИХ НОРМ, УСТНОЙ ТРАДИЦИИ И СОВРЕМЕННЫХ ИНТЕРПРЕТАЦИЙ

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АННОТАЦИЯ

В статье анализируется школа “устоз–шогирд” в традиционном вокальном искусстве как важнейший механизм сохранения национальных исполнительских критериев, устной традиции и макамного мышления. Особое внимание уделяется тому, что традиционное певческое искусство передаётся не только через освоение вокально-технических навыков, но и через усвоение художественного вкуса, поэтической интерпретации, ритмического мышления, звуковедения и сценической культуры. На основе сравнительного подхода рассматриваются традиционные и современные формы интерпретации, их художественные возможности и пределы, а также вопросы сохранения стилевой аутентичности в условиях академизации, сценизации и медиатизации музыкального наследия. Делается вывод о том, что школа “устоз–шогирд” остаётся основным условием преемственности национальной певческой культуры, тогда как современные формы представления могут быть продуктивными лишь при сохранении внутренних закономерностей традиционного исполнительства.

Ключевые слова: традиционное пение, устоз–шогирд, устная традиция, национальные исполнительские критерии, макам, Шашмаком, современная интерпретация, исполнительская школа, репертуар, художественная интерпретация.

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THE MASTER–APPRENTICE SCHOOL IN TRADITIONAL VOCAL ART: A COMPARATIVE ANALYSIS OF NATIONAL PERFORMANCE STANDARDS, ORAL TRADITION, AND MODERN INTERPRETATIONS

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ABSTRACT

This article examines the master-apprentice school in Uzbek traditional vocal performance as a key mechanism for preserving national performance criteria, oral transmission, and maqom-based artistic thinking. Particular attention is given to the fact that traditional singing is transmitted not merely through vocal technique, but through embodied artistic practice including poetic interpretation, rhythmic sensitivity, melodic development, stage ethics, and stylistic refinement. The study comparatively analyzes traditional and modern interpretations of vocal heritage in the context of institutional education, concert performance, and media representation. It argues that while contemporary formats may expand visibility and accessibility, the artistic legitimacy of such interpretations depends on preserving the internal logic of oral-professional tradition. The article concludes that the ustoz-shogird model remains the principal cultural and pedagogical foundation for continuity in Uzbek traditional singing.

Keywords: traditional singing, master-apprentice tradition, oral tradition, national performance criteria, maqom, Shashmaqom, modern interpretation, performance school, repertoire, artistic expression.

KIRISH

O‘zbek an’anaviy xonandalik san’ati ko‘p asrlik og‘zaki-professional tajriba negizida shakllangan murakkab badiiy tizimdir. Uning mazmunida she’riy matn, ohang, usul, ijro odobi va musiqiy tafakkurning o‘zaro uyg‘unligi mujassam bo‘lib, bu tizimning ichki qonuniyatlari asosan amaliy ijrochilik jarayonida kamol topgan. Xususan, maqom san’ati vokal va cholg‘u omillarining, ritmik hamda poetik qatlamlarning sintezidan iborat bo‘lib, Shashmaqom an’anasi vokal va instrumental musiqa, ritmik-intonatsion usullar hamda she’riyat birligiga tayanishi bilan xarakterlanadi. UNESCO tavsifiga ko‘ra, Shashmaqom “vokal va cholg‘u musiqasi, melodik va ritmik idiomlar hamda she’riyat sintezi” sifatida e’tirof etilgan. [1]

Mazkur san’at turining barqaror yashovchanligi ko‘p jihatdan uning qanday uzatilishi bilan belgilanadi. O‘zbek madaniy hayotida maqom yirik turkumlari va xonandalik namunalari uzoq vaqt davomida ustoz ijrochilardan shogirdlarga o‘tib kelgan. Britannica’da O‘zbekiston madaniy hayoti tavsifida maqom turkumlari “master performers to apprentices” tamoyili asosida uzatilgani qayd etiladi. Bu holat ustoz-shogird an’anasining shunchaki ta’limiy usul emas, balki milliy xonandalikning tarixiy yashash shakli ekanini ko‘rsatadi.

Bugungi bosqichda an’anaviy xonandalikni tadqiq etishda ikki muhim ehtiyoj ko‘zga tashlanadi. Birinchisi, milliy ijro mezonlarini aniq ilmiy tushunchalar asosida tavsiflash zarurati bo‘lsa, ikkinchisi, zamonaviy sahna, akademik ta’lim va media muhitida shakllanayotgan yangi talqinlarni an’ana mezonlari bilan qiyoslash zaruratidir. So‘nggi yillarda O‘zbekistonda maqom san’atini qo‘llab-quvvatlashga qaratilgan davlat qarorlari qabul qilinib, 2017-yilgi PQ-3391 qarori bilan O‘zbek milliy maqom san’ati markazini tashkil etish va tizimli rivojlantirish choralari belgilangan,[3] 2023-yildagi PQ-289 qarorida esa maqomning ijro maktablari va an’analarini yangi bosqichda ravnaq toptirish hamda soha vakillarini qo‘llab-quvvatlash masalalari alohida ta’kidlanganligi sir emas. [4]

Shu ma’noda mazkur maqolaning maqsadi — an’anaviy xonandalik san’atida ustoz-shogirdlik maktabining mohiyatini, uning milliy ijro mezonlarini shakllantirishdagi rolini, og‘zaki an’ana bilan bog‘liqligini va zamonaviy talqinlar bilan munosabatini qiyosiy tahlil qilishdan iborat.

Tadqiqot metodologiyasi va adabiyotlar tahlili. Maqolada tarixiy-qiyosiy, tizimli, musiqiy-nazariy va interpretatsion tahlil usullaridan foydalanildi. Mavzuni yoritishda, avvalo, maqom va xonandalik an’anasining xalqaro hamda milliy maqomidagi tavsiflariga murojaat qilindi. UNESCO materiallari Shashmaqomning tuzilishi, undagi vokal bo‘limlarning tabiati va an’ananing nomoddiy madaniy meros sifatidagi maqomini aniqlashda muhim manba bo‘lib xizmat qiladi.

Mavzuning pedagogik va madaniy jihatlarini ochishda Farg‘ona davlat universiteti ilmiy jurnalida e’lon qilingan maqola materiallaridan foydalanildi. Unda milliy musiqiy merosni saqlashda maqom san’ati, ijro maktablari va ustoz-shogird modelini kelajak avlodlarga autentik shaklda yetkazish zarurligi alohida ko‘rsatilgan. Shuningdek, unda og‘zaki professional musiqa an’analariga tayangan pedagogik yondashuvlarning, ayniqsa ustoz-shogird tizimining samaradorligi qayd etiladi. Bu ilmiy nuqtalar mazkur maqoladagi asosiy nazariy xulosalar uchun muhim tayanch vazifasini bajaradi.

1. Ustoz-shogirdlik maktabi — an’anaviy xonandalikning asosiy uzatish mexanizmi. An’anaviy xonandalikda ustoz-shogirdlik, eng avvalo, “bilim berish” emas, “san’atga kiritish” tizimidir. Chunki xonandalik san’atida ijro mezonlari to‘liq yozma qoida sifatida emas, amaliy ko‘rsatish, tinglatish, takrorlatish, kuzatish va tuzatish orqali o‘zlashtiriladi. Ustoz shogirdga faqat ashula yoki maqom bo‘lagining kuyini emas, balki nafasni taqsimlash, avjga ko‘tarilishning ichki mantiqi, so‘z urg‘usini ohang bilan birlashtirish, usulni “ichdan his etish”, sahnada o‘zini tutish va tinglovchi bilan ruhiy aloqa o‘rnatish kabi nozik jihatlarni ham singdiradi. Shu sababli ustoz-shogirdlik maktabi an’anaviy xonandalikning estetik, texnik va axloqiy qatlamlarini bir butun holda uzatadigan tizim sifatida namoyon bo‘ladi. Bu yondashuv og‘zaki professional musiqa an’analari va ustoz-shogird modelining samaradorligi haqidagi zamonaviy ilmiy qarashlar bilan hamohangdir.

Mazkur tizimning muhim xususiyati shundaki, unda o‘rganish abstrakt emas, repertuar asosida kechadi. Shogird avval namuna tinglaydi, keyin uni takrorlaydi, undan so‘ng asta-sekin uslubiy farqlarni anglay boshlaydi. Ana shu jarayonda milliy ijro mezonlari shakllanadi. Ya’ni xonanda qaysi nuqtada matnni cho‘zishi, qayerda ohangni mayinlashtirishi, qayerda avjni kuchaytirishi, qaysi holatda bezak unsuridan foydalanishi, qaysi paytda esa ortiqcha ta’sirchanlikdan tiyilishi kerakligini amaliy muomala orqali o‘zlashtiradi. Bunday nozik mezonlar, odatda, nota matnining o‘zidan to‘liq anglashilmaydi; ular tirik ijro muhiti va ustoz nazorati ostidagina puxta shakllanadi. UNESCO va boshqa manbalarda maqomning vokal-instrumental, ritmik va poetik birlik sifatida tavsiflanishi ham shu murakkab ijro qatlamlarini tasdiqlaydi.[1]

2. Milliy ijro mezonlari va og‘zaki an’ananing ichki qonuniyatlari. Milliy ijro mezonlari deganda, avvalo, an’anaviy xonandalikning uslubiy “ichki me’yorlari” tushuniladi. Bular jumlasiga tovush chiqarish tabiiyligi, ohangning maqom xarakteriga mos yuritilishi, usul bilan matnning uyg‘unligi, she’riy mazmunni musiqiy ifodaga aylantirish mahorati, avj qurilishining mantiqiyligi va badiiy me’yorni saqlash kiradi. An’anaviy xonanda ijrosida mahorat faqat kuchli ovoz yoki baland pardaga chiqish bilan belgilanmaydi; aksincha, ohangni mazmunli yurita olish, matnning ruhini musiqiy intonatsiyaga singdira bilish, vazn va usulni yo‘qotmaslik hamda umumiy ijro badiiyatini yaxlit ushlab turish bilan belgilanadi. Bu jihatlar ustoz-shogirdlik tizimida uzoq muddatli mashq va kuzatishlar natijasida shakllanadi.

Og‘zaki an’ana ana shu mezonlarning yashash muhiti hisoblanadi. Og‘zaki an’ana yozma manbani inkor etmaydi, biroq ustuvor ravishda eshitish, yodlash, qayta aytish va individual o‘zlashtirish orqali yashaydi. Shuning uchun an’anaviy xonandalikda bir xil asarning turli ustozlar

ijrosida muayyan farqlar bilan namoyon bo‘lishi tabiiy holatdir. Bu farqlar tizimsizlik belgisi emas, balki an’ananing “variantlilik” xususiyatidir. Biroq variantlilik ham cheksiz emas; u milliy uslub doirasida sodir bo‘ladi. Demak, og‘zaki an’ana erkinlik va me’yorning birligi sifatida namoyon bo‘ladi: xonanda asarni qayta tiriltiradi, lekin uni buzmaydi. Mazkur xulosa maqomning tarixiy uzatilish shakli haqidagi manbalar va og‘zaki professional musiqaning pedagogik ahamiyati haqidagi tadqiqotlar bilan mos keladi.

3. Maqom tafakkuri va xonandalikda ustozlikning badiiy vazifasi. Maqom xonandaligi oddiy kuy ijrosidan ko‘ra murakkabroq badiiy tafakkurni talab etadi. UNESCO tavsifida Shashmaqom tarkibida instrumental kirish va undan keyin keluvchi asosiy vokal bo‘lim — nasr mavjudligi qayd etiladi. Bu ma’lumotning o‘ziyoq xonandaning maqom ijrosida tuzilmaviy fikrlashi zarurligini ko‘rsatadi: u faqat ohangni emas, balki butun bo‘limning dramaturgik rivojini his etishi kerak. An’anaviy ustoz ana shu tuzilmaviy tafakkurni shogirdga bosqichma-bosqich singdiradi. Ya’ni shogird maqomni bo‘laklar yig‘indisi sifatida emas, ichki rivoj qonuniyatiga ega yaxlit badiiy tizim sifatida anglay boshlaydi.

Shu nuqtada ustozlikning badiiy vazifasi ayniqsa muhimlashadi. Ustoz shogirdga “qanday kuylash”dan tashqari “nimani va nega shunday kuylash” kerakligini ham anglatadi. Masalan, she’riy satrning ma’no markazi qayerda ekanini, qaysi so‘z musiqiy urg‘uga munosibligini, qaysi joyda ovozning ichki rezonansini kuchaytirish kerakligini, qayerda esa kamtarroq talqin ma’qul ekanini amaliy ko‘rsatadi. Natijada xonandalik ijrosi texnik ko‘nikma darajasidan chiqib, ma’no va uslub masalasiga aylanadi. Ustoz-shogirdlikning mazkur xususiyati uni oddiy dars modelidan farqlaydi; bu, aslida, estetik tafakkur maktabidir.

4. An’anaviy va zamonaviy talqinlar: qiyosiy yondashuv. Bugungi davrda an’anaviy xonandalik faqat ustoz uyida yoki tor ijro davrasida emas, balki konsert zallari, tanlovlar, akademik ta’lim muassasalari, audio-video yozuvlar, tele va internet platformalari orqali ham namoyon bo‘lmoqda. Bu holat bir tomondan xonandalik san’atining ommalashuvi, ikkinchi tomondan esa uslubiy soddalashuv yoki sahnaviylashuv xavfini yuzaga keltiradi. 2017 va 2023-yillardagi davlat qarorlarida maqom san’atining ijro maktablari va an’analarini rivojlantirish, markaz faoliyatini kuchaytirish hamda hududiy tuzilmalarni qo‘llab-quvvatlash alohida ko‘rsatilgani bejiz emas. Demak, zamonaviy ommalashuv jarayonida an’ananing ichki mezonlarini muhofaza qilish masalasi dolzarb davlat va madaniy siyosat vazifasiga aylangan.

An’anaviy talqinda ijro ko‘proq ichki badiiy mantiqqa, matn va ohang munosabatining tabiiy rivojiga, avjning bosqichma-bosqich qurilishiga va uslubiy me’yorning saqlanishiga tayanadi. Zamonaviy talqinda esa ko‘pincha sahnaviy ta’sirchanlik, vaqt jihatidan qisqartirish, auditoriyaga tez yetib boruvchi emotsional usullar, mikrofon va aranjirovka imkoniyatlaridan foydalanish kuchayadi. Bu holatning ijobiy tomoni — merosning yangi auditoriyaga yetib borishi; salbiy tomoni esa asarning ichki maqomiy logikasi yoki matn talqini soddalashib qolishi ehtimolidir. Shuning uchun zamonaviy talqin o‘z-o‘zicha inkor etilmaydi, biroq uning badiiy qiymati an’ananing ichki qonuniyatlari qay darajada saqlanganiga qarab baholanishi lozim.

Qiyosiy tahlil shuni ko‘rsatadiki, an’anaviy va zamonaviy talqinlar mutlaq qarama-qarshi hodisalar emas. Ular o‘zaro muloqotga kirishishi mumkin. Masalan, akademik ta’lim yoki sahna tajribasi an’anaviy ijro madaniyatini kengroq auditoriyaga olib chiqishi mumkin; audioyozuvlar esa ustozlar uslubini hujjatlashtirish imkonini beradi. “The Music of Central Asia” loyihasida 1935-yilgi yozuvdan tortib keyingi ijrolargacha bo‘lgan materiallarning bir joyga jamlanishi buni ko‘rsatadi. [6] Biroq bunday vositalar ustoz-shogird munosabatining o‘rnini bosa olmaydi; ular faqat yordamchi resurs bo‘la oladi. Chunki yozuvda ovoz eshitiladi, ammo talqin etikasi, muomala, nafas bilan matn orasidagi nozik nisbatlar va ustozning og‘zaki izohi to‘liq aks etmaydi.

5. Ustoz-shogird maktabining zamonaviy ahamiyati. Hozirgi davrda ustoz-shogirdlikni faqat tarixiy meros sifatida emas, balki amaldagi metodologik tizim sifatida ko‘rish zarur. Chunki zamonaviy ta’lim tizimida ham an’anaviy xonandalikni faqat nota, darslik yoki ma’ruza orqali mukammal o‘zlashtirish mushkul. Xonandaning talaffuz madaniyati, maqomiy fikrlash qobiliyati, avj qurish sezgisi, ichki usulni his qilish darajasi va badiiy kamoloti uzoq muddatli amaliy hamrohlikni talab etadi. FDU jurnalidagi maqolada ham milliy musiqiy merosni, xususan maqom va uning ijro maktablarini autentik shaklda yetkazishda ustoz-shogird tizimining samaradorligi alohida ta’kidlanadi.

Shu bois ustoz-shogird maktabini zamonaviy sharoitda rivojlantirish bir necha yo‘nalishda amalga oshirilishi lozim. Birinchidan, ustoz ijrolarini tizimli audio-video hujjatlashtirish kerak. Ikkinchidan, akademik ta’lim bilan jonli ustozlik amaliyotini bir-biriga qarshi qo‘ymasdan, o‘zaro to‘ldiruvchi model sifatida tashkil etish maqsadga muvofiq. Uchinchidan, repertuar tanlashda ommaboplikdan ko‘ra uslubiy pishiqilik ustuvor qo‘yilishi lozim. To‘rtinchidan, shogirdni faqat ovoz imkoniyatiga ko‘ra emas, badiiy idrok, she’riy savod va usul sezgisiga ko‘ra tarbiyalash zarur. Mazkur takliflar mavjud manbalardagi ustoz-shogird va og‘zaki-professional ta’limning samaradorligi haqidagi xulosalardan kelib chiqadigan ilmiy-mantiqiy natijadir.

XULOSA

An’anaviy xonandalik san’atida ustoz-shogirdlik maktabi milliy ijro mezonlarining shakllanishi, og‘zaki an’ananing saqlanishi va maqom tafakkurining uzviy davomiyligini ta’minlaydigan bosh mexanizm hisoblanadi. Uning ahamiyati shundaki, u xonandaga nafaqat repertuarni, balki badiiy fikrlash usulini, matn va ohang munosabatini, usul sezgisini, avj qurish mantiqini, sahna odobini va umumiy ijro madaniyatini singdiradi. Shuning uchun ustoz-shogird tizimi an’anaviy xonandalikning tashkiliy shakli emas, balki uning ichki yashash qonunidir.

Qiyosiy tahlil natijasida aniq bo‘ladiki, zamonaviy talqinlar an’anaviy xonandalikni keng auditoriyaga olib chiqish imkonini beradi, biroq ular an’ananing ichki mezonlari saqlangandagina badiiy jihatdan asosli bo‘ladi. Aks holda, xonandalik sahnaviy ko‘rinishga ega bo‘lib qolishi, ammo o‘zining uslubiy mazmunidan uzoqlashishi mumkin. Shu sababli kelajakdagi tadqiqotlar va amaliy faoliyatda ustoz-shogirdlik maktabini ilmiy, pedagogik va madaniy siyosat darajasida mustahkamlash zarur. Bu yo‘l milliy xonandalik san’atining tarixiy davomiyligi, uslubiy autentikligi va zamonaviy hayotchanligini bir vaqtda ta’minlay oladi.

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MUHAMMAD YUSUF SHE'RLARIDA MILLIY G'URUR

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ANOTATSIYA

Ushbu maqolada O'zbekiston xalq shoiri Muhammad Yusuf ijodida milliy g'urur va vatanparvarlik g'oyalarining badiiy ifodasi tahlil qilinadi. Shoir she'rlarida Vatan obrazi muqaddas timsol sifatida tasvirlanib, unda xalq taqdiri, tarixiy xotira, milliy qadriyatlar va ona yurtga sadoqat tuyg'ulari chuqur aks etadi. Maqolada Muhammad Yusuf ijodining xalqona uslubi, sodda, ammo ta'sirchan tili orqali milliy ongni shakllantirishdagi o'rni ochib beriladi.

Kalit so'zlar: *Muhammad Yusuf, milliy g'urur, vatanparvarlik, Vatan obrazi, milliy qadriyatlar, xalq ruhi, tarixiy xotira, ona yurt, badiiy ifoda, o'zbek she'riyati.*

НАЦИОНАЛЬНАЯ ГОРДОСТЬ В ПОЭЗИИ МУХАММАДА ЮСУФА

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АННОТАЦИЯ

В данной статье анализируется художественное воплощение идей национальной гордости и патриотизма в творчестве народного поэта Узбекистана Мухаммада Юсуфа. В его стихах образ Родины предстает как священный символ, в котором отражаются судьба народа, историческая память, национальные ценности и чувство преданности родной земле. В статье раскрывается роль народного, простого, но выразительного языка поэта в формировании национального самосознания.

Ключевые слова: *Мухаммад Юсуф, национальная гордость, патриотизм, образ Родины, национальные ценности, дух народа, историческая память, родная земля, художественное выражение, узбекская поэзия.*

NATIONAL PRIDE IN THE POETRY OF MUHAMMAD YUSUF

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ABSTRACT

This article analyzes the artistic expression of the ideas of national pride and patriotism in the works of the People's Poet of Uzbekistan, Muhammad Yusuf. In his poems, the image of the Motherland appears as a sacred symbol that reflects the судьба of the people, historical memory, national values, and devotion to the native land. The article also reveals the role of the poet's folk-style, simple yet expressive language in shaping national consciousness.

Keywords*: Muhammad Yusuf, national pride, patriotism, image of the Motherland, national values, spirit of the people, historical memory, native land, artistic expression, Uzbek poetry*

O'zbek adabiyoti boy va rang-barang merosga ega bo'lib, unda milliy qadriyatlar, tarixiy o'zlik, vatanparvarlik va ma'naviy tarbiya g'oyalari alohida o'rin tutadi. Shu jihatdan Muhammad Yusuf ijodi o'zbek she'riyatining yorqin va muhim qismidir. U nafaqat zamonining shoiridir, balki milliy ruhni, xalqning tarixiy tajribasini va ma'naviy qadriyatlarini she'riy til orqali ifoda etgan ijodkordir. Muhammad Yusufning she'rlari xalqning ruhiy olami bilan chuqur bog'liq bo'lib, milliy g'urur, o'zlik va iftixor hissini uyg'otadi, yosh avlodni o'z tarixiga hurmat bilan qarashga undaydi. Muhammad Yusuf ijodida milliy g'urur mavzusi doimiy va markaziy o'rinni egallaydi. U o'zbek xalqining boy tarixiy merosini, ajdodlarining jasorati va fidoyiligi bilan faxrlanishni ko'p marotaba

she'riy asarlarida tasvirlaydi. Shuningdek, shoirning ijodida zamonaviy hayot va tarixiy voqealar uyg'unligi, milliy qadriyatlarning avloddan-avlodga uzluksiz yetib kelayotgani ham aks etadi. Muhammad Yusuf she'rlari orqali o'quvchi nafaqat badiiy go'zallikka oshno bo'ladi, balki milliy o'zlikni anglash, vatanparvarlik ruhini his qilish va o'z madaniy merosiga hurmat bilan qarashga chaqiriladi. Uning ijodidagi milliy g'urur mavzusi, shuningdek, xalqning tarixiy yutuqlari, san'atkorlar va olimlarning merosi bilan bog'liq bo'lib, o'zbek xalqining qadimiy madaniyati va ma'naviy qadriyatlarini yosh avlod ongiga yetkazadi. Shu sababli, Muhammad Yusufning she'rlari nafaqat badiiy, balki ma'naviy-tarbiyaviy ahamiyatga ega bo'lib, milliy o'zlikni shakllantirish va vatanparvarlikni tarbiyalashda muhim vosita sifatida qaraladi. Ushbu maqolada biz Muhammad Yusuf she'rlari orqali milliy g'urur mavzusini chuqur tahlil qilamiz, shoirning ijodidagi milliy ruhni yoritamiz va uning adabiyotimizdagi o'rni va ahamiyatini kengroq ko'rsatishga harakat qilamiz. Muhammad Yusuf ijodida vatan obrozi – shoirning asarlarida Vatanimizning sha'nini, uning tarixiy merosini va xalqimizning qadr-qimmatini ifodalovchi asosiy mavzulardan biridir. Uning she'riyati nafaqat milliy g'urur, balki Vatanimizni yuksak obro'-e'tibor bilan tasvirlashga qaratilgan. Shoir vatan obrozi tushunchasini keng va chuqur talqin qiladi: bu o'zining boy tarixi, madaniy merosi, fidoyi insonlari va xalqning irodasi orqali shakllanadi.

Muhammad Yusufning she'rlari Vatanimizning ulug'vorligini, tabiiy go'zalliklarini, tarixiy shon-sharafini madh etadi. U shoir sifatida o'quvchiga Vatanni sevish, uning nomini yuksak darajada saqlash va uni dunyoga tanitish mas'uliyatini his ettiradi. Shoir ijodida vatan obrozi ko'pincha ajdodlarning jasorati, xalqning mehnatsevarligi va sadoqati bilan bog'lanadi. Shu orqali u Vatanning dunyodagi mavqei va qadriyatini yuksaltirish masalasini ham o'rtaga qo'yadi. Muhammad Yusuf she'rlari orqali vatan obrozi nafaqat tarixiy kontekstda, balki zamonaviy hayot bilan uyg'unlashgan holda ko'rsatiladi. Shoir yoshlarni Vatan nomini hurmat bilan eslashga, uning sha'nini himoya qilishga va Vatan ravnaqiga hissa qo'shishga chorlaydi. Bu, o'z navbatida, milliy g'urur va vatanparvarlik ruhini kuchaytiradi.

Shuningdek, shoir vatan obrozi masalasini ma'naviy qadriyatlar bilan bog'laydi. U Vatanning obro'-e'tibori faqat kuchli iqtisodiyot yoki siyosiy mavqega emas, balki xalqning ma'naviyati, madaniyati, ilm-fani va san'ati orqali ham shakllanishini ta'kidlaydi. Shu jihatdan Muhammad Yusufning ijodi milliy ruhni yuksaltirish, Vatanimizning dunyodagi obro'si haqida yosh avlodda ong va mas'uliyatni shakllantirishda katta ahamiyatga ega. Muhammad Yusuf ijodida vatan obrozi mavzusi – milliy g'urur, tarixiy ong, vatanparvarlik va ma'naviy qadriyatlarni uyg'unlashtiruvchi markaziy tushunchadir. Shoirning she'rlari o'quvchida Vatan nomi va sha'niga hurmatni uyg'otadi, uni yuksak obro'ga ega qilish yo'lida fidoyilik va mehnat qilish ruhini shakllantiradi. Muhammad Yusuf o'zbek adabiyotining yorqin namoyandalaridan biri bo'lib, uning she'riyati milliy qadriyatlar va xalq ruhini ifodalashda alohida o'rin tutadi. Shoirning ijodida milliy qadriyatlar – bu xalqning tarixiy tajribasi, urf-odatlari, madaniy merosi, axloqiy me'yorlari va ajdodlarning jasorati orqali shakllangan ma'naviy boylikdir. Muhammad Yusuf she'rlari esa aynan shu qadriyatlarni yosh avlod ongiga yetkazish, xalqning ruhiy olami va o'zligini yuksaltirishga qaratilgan. Shoirning ijodida milliy qadriyatlar turli shakllarda namoyon bo'ladi. U tarixiy shaxslar – Amir Temur, Alisher Navoiy kabi buyuk ajdodlarni madh etib, o'zbek xalqining jasorat va mehnatsevarligini tasvirlaydi. Shu bilan birga, xalqning urf-odatlari, maishiy hayotdagi odob-axloq me'yorlari, madaniy meros va an'anaviy qadriyatlar she'riy tasvirlarda jonlanadi. Muhammad Yusuf she'rlari orqali o'quvchi milliy qadriyatlarni qadrlashni, tarixiy merosga hurmat bilan qarashni va o'zligini anglashni o'rganadi.

Xalq ruhi esa shoir ijodida milliy qadriyatlarning ruhiy jihatdan ifodasi sifatida namoyon bo'ladi. U she'rlarida xalqning birligi, sadoqati, Vataniga bo'lgan mehr-muhabbati va fidoyiligi orqali xalq ruhini yuksaltiradi. Shoir milliy ruhni nafaqat tarixiy voqealar orqali, balki zamonaviy

hayotning voqeliklari bilan uyg‘unlashtirib ko‘rsatadi. Bu esa milliy g‘urur va vatanparvarlik hissini kuchaytiradi, yosh avlodning ichki dunyosini boyitadi. Muhammad Yusuf ijodida tarixiy xotira va milliy mas’uliyat mavzusi markaziy o‘rinlardan birini egallaydi. Shoirning she’riyati orqali o‘quvchi o‘zbek xalqining tarixiy tajribasi, ajdodlar jasorati va milliy qadriyatlarni anglaydi. Tarixiy xotira – bu xalqning o'tmishi, yutuqlari va sinovlardan o‘tgan tajribasini eslash va qadrlashdir. Muhammad Yusuf she’rlari esa aynan shu xotirani jonlantirishga, uni yosh avlod ongiga yetkazishga qaratilgan. Shoir o‘z she’rlari orqali ajdodlar jasoratini, tarixiy voqealarni va xalqning fidoyiligi bilan shakllangan qadriyatlarni yodga soladi. U tarixiy xotirani nafaqat o‘tgan kunlarni eslash sifatida, balki milliy ongni mustahkamlash vositasi sifatida talqin qiladi. Muhammad Yusufning ijodida tarixiy xotira va milliy mas’uliyat bir-biri bilan chambarchas bog‘langan: tarixni anglash – bu milliy mas’uliyatni his qilish, Vatan va xalq oldidagi burchni tushunishdir.

Milliy mas’uliyat tushunchasi shoir she’rlari orqali yosh avlodga yetkaziladi. Muhammad Yusuf milliy mas’uliyatni nafaqat Vatan ravnaqiga hissa qo‘shish, balki tarixiy merosni asrab-avaylash, madaniy qadriyatlarni saqlash va xalq ruhi bilan uyg‘unlashish orqali namoyon qiladi. Shoirning ijodi yoshlarni milliy g‘urur bilan harakat qilishga, ajdodlar merosini qadrlashga va jamiyat oldidagi burchni anglashga undaydi. Muhammad Yusuf she’rlari tarixiy xotira va milliy mas’uliyatni zamonaviy hayot bilan uyg‘unlashtiradi. Shoir tarixiy voqealarni zamon bilan bog‘lab, milliy qadriyatlarning hozirgi va kelajak avlod uchun ahamiyatini ko‘rsatadi. Shu tariqa u milliy ongni shakllantiradi, xalqning irodasi va ruhiy birligini kuchaytiradi, yoshlarni Vatan va xalq oldidagi mas’uliyatni his qilishga o‘rgatadi.

Natijada, Muhammad Yusuf ijodida tarixiy xotira va milliy mas’uliyat mavzusi – xalq ruhini yuksaltirish, milliy qadriyatlarni qadrlash va yosh avlodni vatanparvarlik ruhida tarbiyalash vositasi sifatida qaraladi. Shoirning she’rlari nafaqat badiiy go‘zallik, balki ma’naviy va ma’rifiy ahamiyatga ega bo‘lib, o‘zbek adabiyoti va milliy ma’naviyatida muhim o‘rin tutadi. Muhammad Yusuf ijodini o‘rganishda uning sodda til va badiiy mo‘horati alohida e’tibor talab qiladi. Shoirning she’riyati o‘zining ochiqligi, tushunarli tili va o‘quvchiga yaqin bo‘lishi bilan ajralib turadi. U murakkab va mavhum so‘zlar o‘rniga, oddiy va yurakka yaqin ifodalarni tanlab, o‘z fikrini samarali yetkazadi. Shu jihatdan Muhammad Yusuf she’rlari har qanday yoshdagi o‘quvchi uchun tushunarli bo‘lib, milliy qadriyatlar, vatanparvarlik va insoniy fazilatlarni jonli va sodda shaklda ifodalaydi. Sodda til orqali shoir o‘quvchi bilan bevosita muloqot qiladi, ularning his-tuyg‘ulariga yaqinlashadi va milliy g‘urur, vatanparvarlik kabi murakkab tushunchalarni sodda, lekin ta’sirli ifoda qiladi. Muhammad Yusufning she’rlari tilining oddiyligi uning badiiy mo‘horati bilan uyg‘unlashib, she’riyatni nafaqat o‘qishga, balki his qilishga ham qulay qiladi. Shoir so‘zlarni ehtiyotkorlik bilan tanlab, ularni ritmik va ohangdor shaklda joylashtiradi, bu esa o‘quvchida she’riy ritmni va musiqiy ohangni uyg‘otadi. Badiiy mo‘horat esa Muhammad Yusuf she’riyatining eng muhim jihatlaridan biridir. Shoir obrazlar, ta’riflar, metafora va tashbehlarni mahorat bilan ishlatib, murakkab fikrlarni sodda va tushunarli qilib yetkazadi. Uning she’rlari o‘zbek xalqining madaniyati, urf-odatlari va tarixiy xotirasini jonlantiradi, milliy qadriyatlarni ifodalashda chuqur badiiy tasvirga ega. Masalan, shoir tabiat tasvirlarini milliy ruh bilan uyg‘unlashtirib, o‘quvchida Vatan va millatga bo‘lgan mehr-muhabbatni uyg‘otadi.

Muhammad Yusufning badiiy mo‘horati shuningdek, zamonaviy hayot va tarixiy voqealarni uyg‘unlashtirishda namoyon bo‘ladi. U she’rlarda xalqning tarixiy yutuqlari, ajdodlar jasorati va milliy qadriyatlarni sodda, lekin ta’sirli badiiy vositalar bilan ifodalaydi. Shu tarzda, o‘quvchi she’riy matndan nafaqat ma’naviy ta’sir oladi, balki tarixiy va madaniy bilimlarni ham his qiladi.

Muhammad Yusuf she’rlari sodda til va badiiy mo‘horatning uyg‘unligi bilan ajralib turadi. Ularning o‘quvchiga yaqinligi, tushunarli bo‘lishi va badiiy tasvirning chuqurligi shoirning ijodini milliy ruhiyatni shakllantirish va milliy qadriyatlarni yosh avlodga yetkazish borasida o‘zgacha

ahamiyatga ega qiladi. Shu sababli, Muhammad Yusufning ijodi nafaqat badiiy go‘zallik, balki ma’naviy va tarbiyaviy qadriyatlar manbai sifatida ham qadrlanadi.

Muhammad Yusuf ijodi o‘zbek she’riyatida milliy qadriyatlar, xalq ruhi, tarixiy xotira va milliy mas’uliyatni ifodalashda alohida o‘rin tutadi. Uning she’rlari yosh avlodda Vatan, millat va tarixga bo‘lgan hurmatni uyg‘otadi, o‘zlikni anglash va milliy g‘urur tuyg‘usini shakllantiradi. Shoirning sodda va tushunarli tili, badiiy mo‘horati esa murakkab tushunchalarni ham o‘quvchiga yaqin va jonli tarzda yetkazishga imkon beradi. Muhammad Yusuf she’rlari nafaqat badiiy go‘zallik, balki ma’naviy va tarbiyaviy boylik sifatida ham ahamiyatlidir. U milliy qadriyatlarni, xalq ruhini, tarixiy xotirani va milliy mas’uliyatni bir-biriga uyg‘unlashtirgan holda ifodalaydi. Shu sababli uning ijodi o‘zbek adabiyoti va madaniyatida mustahkam o‘rin egallaydi va bugungi kunda ham yosh avlodni tarbiyalash, milliy ruhni yuksaltirish va ma’naviy boyliklarni saqlashda beqiyos ahamiyatga ega. Muhammad Yusufning she’rlari milliy o‘zlikni anglash, Vatan va xalq oldidagi mas’uliyatni his qilish, shuningdek, milliy qadriyatlarni qadrlash yo‘lida o‘quvchiga yo‘l ko‘rsatuvchi yorqin va abadiy manbadir. Shu tariqa, shoirning ijodi nafaqat adabiyotimizning, balki ma’naviy hayotimizning ajralmas qismi sifatida qadrlanishi tabiiydir.

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PRACTICAL IMPLEMENTATION AND CURRENT TRENDS OF QUALITY MANAGEMENT IN HIGHER EDUCATION INSTITUTIONS

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ABSTRACT

The article examines the current practices and emerging trends in quality management of higher education institutions. It analyzes the mechanisms and strategies used to ensure effective educational outcomes, highlighting the role of internal and external evaluation systems, accreditation processes, and continuous improvement initiatives. The study also identifies challenges faced by higher education institutions in maintaining quality standards and suggests directions for future development in the field.

Keywords: higher education, quality management, educational standards, accreditation, continuous improvement, evaluation systems, trends in education

INTRODUCTION

Quality management in higher education has become a central concern for universities and other tertiary institutions worldwide. In the context of globalization, technological advancement, and increasing societal demands for skilled professionals, higher education institutions are under constant pressure to improve the quality of their educational processes and outcomes. Effective quality management ensures that academic programs meet both national and international standards, enhances student satisfaction, and contributes to the overall reputation and competitiveness of the institution.

In many countries, legislative and policy frameworks provide the foundation for quality assurance practices in higher education. These frameworks typically include laws on education, national standards for academic programs, and regulations governing accreditation procedures. For example, in Uzbekistan, quality management activities in higher education are grounded in the **Law "On Education",** which establishes general principles for educational quality and standards, and the **Law "On the National Training Program for Personnel",** which guides the preparation of qualified specialists at all levels.

To strengthen quality assurance mechanisms, the Government of Uzbekistan has also issued several high-level policy documents. The **Presidential Decree on Additional Measures to Improve Education Quality and Services (PF-76, 2025)** emphasizes continuous monitoring of education quality, alignment with international standards, and the integration of innovative and digital solutions in educational processes. It highlights the obligation of higher education institutions to adopt systematic quality control and reporting practices.

Moreover, the **Cabinet of Ministers' Resolution No. 498 (2025)** outlines the implementation of a comprehensive accreditation system for vocational, higher, and postgraduate education institutions, ensuring transparency and conformity with state and international educational requirements. This resolution aims to institutionalize a cycle of external evaluation, accountability, and continuous improvement across the education sector.

Higher education quality management also involves specialized bodies and internal institutional structures responsible for monitoring and enforcing standards. For instance, the **State Inspectorate for Education Quality Control,** established through governmental decisions, serves as a key supervisory body for evaluating institutional performance, accreditation compliance, and national education quality policy implementation. Additionally, most universities in Uzbekistan have their own **Education Quality Control Departments** that operate in accordance with national

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legislation, presidential decrees, and ministerial directives to ensure ongoing internal evaluation and reporting on quality indicators.

In addition to national legislative measures, international cooperation and quality frameworks play an important role in shaping institutional practices. Many higher education institutions align their quality management systems with global standards and participate in international accreditation and benchmarking activities to enhance competitiveness and global recognition.

This article explores the current practices of quality management in higher education institutions, analyzing legal foundations, institutional mechanisms, and emerging trends. By examining both practical implementations and policy frameworks, the study aims to provide a comprehensive understanding of how higher education institutions can maintain and enhance educational quality in a rapidly changing global environment.

The practical implementation of quality management in higher education institutions involves a combination of regulatory frameworks, institutional policies, and systematic evaluation processes. Many universities have established dedicated quality assurance units tasked with monitoring academic standards, assessing program effectiveness, and supporting continuous improvement initiatives. These units play a crucial role in ensuring that curricula, teaching methodologies, and student services meet both national and international benchmarks.

Accreditation is a central component of quality management. National and international accreditation agencies evaluate higher education programs against predefined standards, including faculty qualifications, research output, infrastructure, and learning outcomes. For instance, universities often undergo periodic evaluations by agencies such as the European Association for Quality Assurance in Higher Education (ENQA) or national quality assurance agencies, which provide detailed feedback on institutional strengths and areas needing improvement. Accreditation not only ensures compliance with academic standards but also enhances the institution's credibility and competitiveness globally. In Uzbekistan, for example, the *Agency for Higher Education Quality Assurance* monitors universities to ensure alignment with national standards and international best practices, reflecting a growing trend towards formalized quality control.

Internal evaluation systems complement external accreditation by focusing on ongoing assessment and institutional self-reflection. Mechanisms such as course evaluations, peer reviews, program audits, and student surveys allow institutions to monitor teaching quality, student performance, and academic support services continuously. Data collected from these evaluations inform strategic decisions, including curriculum updates, faculty development programs, and resource allocation. For instance, universities with robust internal quality assurance processes report higher graduation rates and student satisfaction levels, demonstrating the practical impact of systematic monitoring.

Contemporary trends in quality management emphasize student-centered approaches. Modern institutions increasingly integrate digital technologies, blended learning models, and competency-based assessments to provide flexible and personalized learning experiences. Learning Management Systems (LMS) such as Moodle or Canvas allow students and faculty to track progress, submit assignments digitally, and receive timely feedback. Institutions also use analytics tools to monitor student engagement, identify at-risk learners, and implement targeted support strategies. These practices are complemented by feedback mechanisms that actively engage students in the quality assurance process, ensuring that their perspectives contribute to institutional development.

Higher education institutions are responding to global labor market demands by aligning program outcomes with employability skills. Quality management now involves assessing graduates' readiness for professional life, including their critical thinking, problem-solving, digital literacy, and

communication skills. Collaborative partnerships with industry, internships, and practical training modules are increasingly incorporated as part of quality assurance strategies. For example, many universities organize career development programs, workshops with industry professionals, and practical laboratory projects that enable students to apply theoretical knowledge in real-world contexts. These initiatives are critical in bridging the gap between academic learning and workforce requirements.

Despite significant progress, challenges remain in implementing effective quality management. Limited financial resources, resistance to change among faculty, and the need for continuous professional development are common obstacles. Additionally, balancing traditional academic standards with innovative pedagogical practices requires careful planning and adaptive management strategies. However, these challenges also present opportunities: institutions can leverage technological advancements, international collaboration, and data-driven decision-making to enhance their quality management systems.

Globally, higher education quality management is evolving toward integrated frameworks that combine accreditation, internal evaluation, and strategic planning. Universities increasingly adopt international benchmarking practices, compare learning outcomes across institutions, and participate in global quality networks. In addition, the COVID-19 pandemic accelerated the adoption of online education, highlighting the importance of flexible quality standards that can accommodate hybrid learning environments. Moving forward, trends such as lifelong learning, digital credentialing, and AI-assisted assessment are likely to shape the future of quality management in higher education.

Overall, the practical management of educational quality in higher education is a dynamic and multi-dimensional process. Institutions that successfully implement these strategies demonstrate higher academic performance, improved student satisfaction, enhanced employability of graduates, and increased international recognition. Effective quality management is no longer just a regulatory requirement; it is a strategic tool that drives institutional development, fosters innovation, and ensures that higher education remains relevant in a rapidly changing global environment.

CONCLUSION

Practical implementation of quality management includes the work of internal quality control departments, participation in external evaluations and accreditation, and the adoption of innovative, student-centered learning approaches. Institutions that effectively integrate these strategies demonstrate improved academic outcomes, higher student satisfaction, enhanced employability of graduates, and increased national and international recognition.

Despite challenges such as limited resources, resistance to change, and the need for continuous professional development, higher education institutions have opportunities to leverage digital technologies, data-driven management, and international collaboration to strengthen quality assurance practices.

In conclusion, quality management is no longer merely a regulatory requirement but a strategic tool that drives institutional development, fosters innovation, and ensures that higher education remains relevant in a rapidly evolving global environment. Continuous commitment to effective quality management is essential for higher education institutions to meet societal expectations and prepare graduates for the demands of the modern workforce.

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INKLYUZIV MAKTAB MUHITI: YANGI O‘ZBEKISTONDA TA’LIMDAGI ISLOHOTLAR SAMARASI

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ANNOTATSIYA

Mazkur maqolada Yangi O‘zbekistonda inklyuziv maktab muhitini shakllantirish jarayoni hamda ta’lim sohasida amalga oshirilayotgan islohotlarning mazmun-mohiyati yoritilgan. Inklyuziv ta’limning huquqiy asoslari, tashkiliy mexanizmlari va amaliy natijalari tahlil qilinadi. Shuningdek, alohida ta’lim ehtiyojiga ega bolalar uchun yaratilayotgan shart-sharoitlar, pedagog kadrlar malakasini oshirish masalalari hamda jamiyatda bag‘rikenglik muhitini qaror toptirish yo‘llari ko‘rib chiqiladi. Maqolada inklyuziv ta’limning ijtimoiy ahamiyati va uning Yangi O‘zbekistonda inson qadrini ulug‘lash tamoyili bilan uzviy bog‘liqligi asoslab beriladi.

Kalit so‘zlar: inklyuziv ta’lim, inklyuziv maktab muhiti, ta’lim islohotlari, teng imkoniyatlar, alohida ta’lim ehtiyojlari, pedagog malakasi, ijtimoiy adolat, bag‘rikenglik, ta’lim siyosati.

INCLUSIVE SCHOOL ENVIRONMENT: THE IMPACT OF EDUCATIONAL REFORMS IN NEW UZBEKISTAN

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ANNOTATION

This article highlights the process of creating an inclusive school environment in the New Uzbekistan and the essence of the reforms being implemented in the field of education. The legal foundations, organizational mechanisms, and practical outcomes of inclusive education are analyzed. Additionally, the conditions being created for children with special educational needs, issues of improving the qualifications of teaching staff, and ways to establish a culture of tolerance in society are examined. The article substantiates the social significance of inclusive education and its close connection with the principle of human dignity in New Uzbekistan.

Keywords: inclusive education, inclusive school environment, educational reforms, equal opportunities, special educational needs, teacher qualifications, social justice, tolerance, education policy.

ИНКЛЮЗИВНАЯ ШКОЛЬНАЯ СРЕДА: ЭФФЕКТ ОБРАЗОВАТЕЛЬНЫХ РЕФОРМ В НОВОМ УЗБЕКИСТАНЕ

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АННОТАЦИЯ

В данной статье освещается процесс формирования инклюзивной школьной среды в Новом Узбекистане, а также содержание проводимых в сфере образования реформ. Анализируются правовые основы инклюзивного образования, организационные механизмы и

практические результаты. Кроме того, рассматриваются условия, создаваемые для детей с особыми образовательными потребностями, вопросы повышения квалификации педагогических кадров, а также пути формирования в обществе атмосферы терпимости. В статье обосновывается социальная значимость инклюзивного образования и его неразрывная связь с принципом уважения человеческого достоинства в Новом Узбекистане.

Ключевые слова: инклюзивное образование, инклюзивная школьная среда, образовательные реформы, равные возможности, особые образовательные потребности, педагогическая квалификация, социальная справедливость, терпимость, образовательная политика.

“Odamda qanday tashxis ekanligi muhim emas. Unga hurmat bilan munosabatda bo‘lish va munosib hayot kechirish imkonini berish muhim”.

Mariya Sibulskaya

Kirish Yangi O‘zbekistonda inson qadrini ulug‘lash, har bir fuqaroning huquq va manfaatlarini ta’minlash davlat siyosatining ustuvor yo‘nalishiga aylandi. Xususan, ta’lim sohasida amalga oshirilayotgan keng ko‘lamli islohotlar barcha bolalarga teng imkoniyat yaratishga qaratilgan. Inklyuziv ta’lim tizimining joriy etilishi ana shu ezgu maqsadning amaliy ifodasidir.

Mamlakatimizda inklyuziv ta’limni ta’lim oluvchilarning ijtimoiy ehtiyojlari va shaxsiy manfaatlaridan kelib chiqqan holda fan, ta’lim va ishlab chiqarishning mustahkam integratsiyasini ta’minlash asosida tashkil etishning huquqiy – me’yorlari ishlab chiqilgan. “Alohida ta’lim ehtiyoji bo‘lgan bolalar uchun inklyuziv ta’limni tashkil etish maqsadida ta’lim muassasalari moddiy texnika bazasini mustahkamlash, o‘quv dasturlarini adaptivlashtirish, sog‘lomlashtiruvchi sifatli ta’lim xizmatlari imkoniyatlarini oshirish hamda bu jarayonga mos yuqori malakali kadrlar tayyorlash” kabi muhim vazifalar belgilandi.

O‘zbekiston Respublikasida rivojlanishida nuqsoni bo‘lgan kishilarning huquq va erkinliklarini, teng imkoniyatlarini ta’minlash, turmush faoliyatidagi cheklanish, chegaralarni bartaraf etish, ta’limni tashkil etish va boshqarishga zamonaviy yondashuv, uning sifati va samaradorligini oshirish, jamiyatda aholining turli qatlamlari uchun ta’limning uzviylik va uzluksizligini ta’minlash borasida talaygina ishlar amalga oshirib borilmoqda.

Inklyuziv maktab muhiti – bu barcha o‘quvchilar, jumladan alohida ta’lim ehtiyojiga ega bolalar uchun qulay, xavfsiz va teng imkoniyatli ta’lim makonini yaratish demakdir.

Inklyuziv ta’lim – bu barcha bolalarning, ularning jismoniy yoki ruhiy holatidan qat’i nazar, umumiy ta’lim muassasalarida teng huquqli ravishda ta’lim olish jarayonidir. Ushbu tamoyil xalqaro miqyosda inson huquqlarini himoya qilish g‘oyalariga asoslanadi. Xususan, Birlashgan Millatlar Tashkiloti tomonidan qabul qilingan Nogironlar huquqlari to‘g‘risidagi konvensiyada har bir bolaning sifatli va kamsitishsiz ta’lim olish huquqi mustahkamlab qo‘yilgan.

Yangi O‘zbekistonda inklyuziv ta’limni rivojlantirish davlat siyosati darajasiga ko‘tarildi. Bu jarayon mamlakatda olib borilayotgan keng ko‘lamli ta’lim islohotlarining tarkibiy qismi hisoblanadi. Inklyuziv ta’limni joriy etishdan ko‘zlangan asosiy maqsad – alohida ta’lim ehtiyojiga ega bolalarni jamiyatdan ajratmasdan, ularni tengdoshlar bilan birgalikda o‘qitish va ijtimoiy hayotga moslashtirishdir.

Mamlakatimizda imkoniyati cheklangan bolalar ta’lim-tarbiyasi va ularning ijtimoiy hayotga moslashuviga qulay sharoitlar yaratib berilmoqda. Ularni jamiyatga integratsiya qilish, avvalo, imkon qadar salomatligini tiklash maqsadida “Imkoniyati cheklangan bolalar uchun umumiy ta’lim loyihasi” asosida ish yuritib kelinmoqda. Bunda, asosan, inklyuziv ta’lim imkoniyatlaridan foydalanish ko‘zda tutilmoqda. Natijada inklyuziv ta’limni tashkil etishning pedagogik-psixologik xususiyatlarini, o‘ziga xos imkoniyatlarini chuqurroq o‘rganish, u bilan bog‘liq muammolarni

aniqlash, samaradorlik jihatlarini asoslab berish dolzarb ilmiy muammoga aylanmoqda. Chunki inklyuziv ta'lim usuli barcha bolalarning ruhiy jismoniy holatidan qat'iy nazar ta'lim jarayonida to'laqonli ishtirok etishini ta'minlashga qulay imkoniyat yaratadi. Ayniqsa, u alohida yordamga muhtoj bolalarning atrofdagilar bilan muloqotda bo'lishi, ijtimoiy muhit talablariga javob bera oladigan bo'lib ulg'ayishi, o'z kundalik-maishiy ehtiyojini qondira olish ko'nikmalarini egallashi, hayotga moslashib, umumta'lim maktablarida sog'lom tengdoshlari bilan teng sharoitlarda o'qiy olishi, ular bilan o'zaro do'stona munosabatga kirishishi, darslarni o'z vaqtida o'zlashtirishi, topshiriqlarga mas'uliyat bilan yondashishi uchun qulayliklar tug'diradi.

Inklyuziv maktab muhitini yaratish bir necha muhim yo'nalishlarni o'z ichiga oladi:

Birinchidan, huquqiy asoslarni mustahkamlash. Ta'lim sohasidagi qonunchilikda barcha bolalarning teng huquqli ta'lim olishi kafolatlanmoqda.

Ikkinchidan, infratuzilmani moslashtirish. Maktablarda panduslar, maxsus jihozlangan sinfxonalar, moslashtirilgan sanitariya xonalari tashkil etilishi inklyuziv muhitning muhim omilidir.

Uchinchidan, pedagog kadrlar tayyorlash. O'qituvchilar inklyuziv metodika, differensial yondashuv va individual ta'lim rejalari tuzish ko'nikmalariga ega bo'lishi lozim. Bu borada UNESCO va UNICEF kabi xalqaro tashkilotlar tavsiyalari ham muhim ahamiyat kasb etadi.

To'rtinchidan, ijtimoiy muhitni shakllantirish. Inklyuziv ta'lim nafaqat alohida ehtiyojli bolalar, balki sog'lom tengdoshlar uchun ham tarbiyaviy ahamiyatga ega. Bunday muhitda bolalar o'zaro hurmat, bag'rikenglik va hamkorlik ruhida voyaga yetadi.

Inklyuziv ta'limning samarasi uzoq muddatli ijtimoiy natijalarda namoyon bo'ladi. Ya'ni, jamiyatda nogironligi bo'lgan shaxslarga nisbatan ijobiy munosabat shakllanadi, ularning bandligi va mustaqil hayot kechirish imkoniyatlari kengayadi. Eng muhimi, har bir bola o'z qobiliyatini namoyon etish imkoniga ega bo'ladi.

So'nggi yillarda O'zbekistonda inklyuziv ta'limni rivojlantirish bo'yicha muhim huquqiy va tashkiliy asoslar yaratildi. Jumladan, O'zbekiston Respublikasi Maktabgacha va maktab ta'limi vazirligi tomonidan inklyuziv ta'limni bosqichma-bosqich joriy etish choralari belgilandi. Umumta'lim maktablarida alohida ehtiyojli bolalar uchun moslashtirilgan o'quv dasturlari, maxsus pedagoglar va psixologlar faoliyati yo'lga qo'yilmoqda.

Inklyuziv maktab muhitini shakllantirish faqat infratuzilmani moslashtirish bilangina cheklanmaydi. Bu jarayon o'qituvchilarning kasbiy malakasini oshirish, ota-onalar bilan hamkorlikni mustahkamlash hamda sog'lom tengdoshlar orasida bag'rikenglik muhitini qaror toptirishni ham talab etadi. Yangi O'zbekistonda pedagog kadrlarni qayta tayyorlash va malakasini oshirish tizimida inklyuziv ta'lim masalalariga alohida e'tibor qaratilmoqda.

Shuningdek, maktab binolarini panduslar, maxsus jihozlar, moslashtirilgan sinfxonalar bilan ta'minlash orqali jismoniy imkoniyati cheklangan bolalar uchun qulay sharoitlar yaratilmoqda. Bu esa ularning jamiyat hayotida faol ishtirok etishiga zamin yaratadi.

O'zbekistonda inklyuziv ta'limni rivojlantirish bo'yicha huquqiy asoslar yaratilgan. Maktablarda maxsus sinflar, pedagoglar va psixologlar faoliyati yo'lga qo'yilmoqda.

Inklyuziv ta'limning asosiy maqsadi – bolani ajratish emas, balki uni jamiyatga moslashtirish, o'z salohiyatini ro'yobga chiqarishiga ko'maklashishdir. Bunday muhitda ta'lim olgan bolalar kelajakda bag'rikeng, mehr-oqibatli va ijtimoiy faol shaxs bo'lib voyaga yetadi.

Yangi O'zbekistonda inklyuziv ta'lim sohasidagi islohotlar quyidagi natijalarni bermoqda:

-imkoniyati cheklangan bolalarning ta'limga qamrovi oshmoqda;

-maktablarda tenglik va adolat muhiti shakllanmoqda;

-pedagoglarning malakasi oshmoqda;

-zamonaviy texnologiyalar joriy etilmoqda;

-inklyuziv maktablar soni ortib bormoqda.

Shuningdek, tajriba maktablari orqali yangi yondashuvlar sinovdan o‘tkazilib, keyinchalik butun tizimga joriy etilmoqda.

Kelgusida inklyuziv ta’limni yanada rivojlantirish uchun:

-pedagoglarni tayyorlashni kuchaytirish;

-zamonaviy texnologiyalarni keng joriy etish;

-xalqaro tajribani o‘rganish;

-jamiyatda inklyuziv madaniyatni shakllantirish muhim ahamiyat kasb etadi.

Xulosa qilib aytganda, inklyuziv maktab muhiti Yangi O‘zbekistonda olib borilayotgan ta’lim islohotlarining muhim natijalaridan biridir. Bu tizim orqali har bir bolaning bilim olish huquqi ta’minlanmoqda, jamiyatda tenglik va ijtimoiy adolat tamoyillari mustahkamlanmoqda. Inklyuziv ta’limni yanada rivojlantirish esa kelajakda yanada adolatli va barkamol jamiyat barpo etishga xizmat qiladi.

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BO‘LAJAK TASVIRIY SAN’AT O‘QITUVCHILARINING KOMPYUTER GRAFIKASI ORQALI IJODIY QOBILIYATLARINI RIVOJLANTIRISH.

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ANNOTATSIYA

Ushbu maqolada xalq amaliy san’ati, xususan kulolchilik va naqqoshlik an’analarini zamonaviy axborot texnologiyalari bilan uyg‘unlashtirish masalalari yoritilgan. Tadqiqotda murakkab geometrik asosga ega bo‘lgan "Girix" naqshlarini CorelDRAW grafik dasturi yordamida loyihalash metodikasi tahlil qilinadi. Bunda an’anaviy naqsh yaratish uslublarini raqamlashtirish orqali ish jarayonini optimallashtirish, aniqlikni oshirish va tayyor namunalarni zamonaviy ishlab chiqarishga (CNC, lazerli kesish) tatbiq etish imkoniyatlarini ko‘rsatib bergan. Shuningdek, maqolada bo‘lajak tasviriy san’at o‘qituvchilarining ijodiy qobiliyatlarini rivojlantirishda innovatsion texnologiyalarning o‘rni va ahamiyati asoslangan.

Tayanch so‘zlar: Amaliy san’at, kulolchilik, naqqoshlik, girix naqshi, CorelDRAW, raqamlashtirish, kompyuter grafikasi, innovatsion texnologiyalar, dizayn, ijodiy qobiliyat.

DEVELOPING THE CREATIVE ABILITIES OF FUTURE FINE ARTS TEACHERS THROUGH COMPUTER GRAPHICS

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ABSTRACT

This article examines the integration of traditional folk applied arts, specifically pottery and ornamental traditions, with modern information technologies. The research analyzes the methodology of designing "Girih" patterns, which possess complex geometric foundations, using CorelDRAW graphic software. By digitizing traditional ornament-making methods, the author demonstrates opportunities for optimizing the workflow, increasing precision, and applying ready-made templates to modern manufacturing processes (CNC, laser cutting). Furthermore, the article substantiates the role and significance of innovative technologies in developing the creative abilities of future fine arts teachers.

Keywords: Applied art, pottery, ornamentation, Girih pattern, CorelDRAW, digitization, computer graphics, innovative technologies, design, creative ability.

РАЗВИТИЕ ТВОРЧЕСКИХ СПОСОБНОСТЕЙ БУДУЩИХ УЧИТЕЛЕЙ ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА С ИСПОЛЬЗОВАНИЕМ КОМПЬЮТЕРНОЙ ГРАФИКИ

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АННОТАЦИЯ

В данной статье рассматриваются вопросы интеграции традиционного народного прикладного искусства, в частности традиций гончарного дела и орнаменталистики, с современными информационными технологиями. В исследовании анализируется методика проектирования узоров «Гирих», имеющих сложную геометрическую основу, с помощью графической программы CorelDRAW. Автор демонстрирует возможности оптимизации рабочего процесса, повышения точности и применения готовых шаблонов в современных производственных процессах (ЧПУ, лазерная резка) путем цифровизации традиционных методов создания орнаментов. Также обосновывается роль и значение инновационных

технологий в развитии творческих способностей будущих учителей изобразительного искусства.

Ключевые слова: Прикладное искусство, гончарное дело, орнаменталистика, узор гирих, CorelDRAW, цифровизация, компьютерная графика, инновационные технологии, дизайн, творческие способности.

KIRISH

Mamlakatimizda qadimdan milliy qadriyat sifatida rivojlanib kelayotgan kulolchilik an’analarini asrab-avaylash, xalqaro miqyosidagi nufuzini oshirish, har bir oila, jamoa, idora va tashkilotlarda uni keng targ‘ib etish, xalq ustalarining mehnatini munosib rag‘batlantirish, aholining keng qatlamlarini, ayniqsa yoshlarni jalb etish orqali sifatli kulolchilik mahsulotlarini ichki va tashqi bozorga chiqarish uchun qulay shart-sharoitlar yaratish maqsadida:

Quyidagilar an’anaviy va zamonaviy kulolchilikni yanada rivojlantirishning asosiy yo‘nalishlari etib belgilansin:

Kulolchilikni jadal rivojlantirish va qo‘llab-quvvatlash chora-tadbirlari to‘g‘risidagi

O‘zbekiston Respublikasi Prezidenti Sh. Mirziyoyevning qarori shu so’zlar bilan boshlangan bo’lib bunda biz kulolchilik mahsulotlarini loyihalashda innovatsion texnologiyalarni tatbiq etishni, milliy naqsh kompozitsiyalarining geometrik aniqligini saqlagan holda ularni raqamlashtirish va yosh avlodga girih naqshlarining murakkab tuzilishini zamonaviy dasturlar orqali o'rgatish muhim va zamonamiz talab qilayotgan vazifalardan biridir.

Bugungi kunda xalq amaliy san’ati, xususan, kulolchilik va naqqoshlik an’analarini saqlab qolish nafaqat qo'l mehnatini, balki IT-texnologiyalarning imkoniyatlaridan unumli foydalanishni ham taqozo etmoqda. Ayniqsa, o'zining matematik aniqligi va falsafiy teranligi bilan ajralib turadigan girih naqshlarini kompyuter dasturlarida (AutoCAD, CorelDraw, Adobe Illustrator va h.k.) modellashtirish, mahsulot sifatini yangi bosqichga olib chiqadi.

Mavzuning dolzarbligi: Raqamli san’at va milliy meros Girix naqshlari o‘zining murakkab geometrik hisob-kitoblari va matematik qonuniyatlari eskizlar ishlab chiqishga to’g’ri kelgan. Ilgari usta-naqqoshlar buni faqat sirkul va chizg‘ich yordamida uzoq vaqt sarflab va to’g’ri chiqquncha qog’ozlar va boshqa materiallar shubilan birga inson mehnati sarflangan bo‘lsa, kompyuter dasturlari (AutoCAD, CorelDraw, Adobe Illustrator) bu jarayonni bir necha soniyada xatosiz bajarish imkonini beradi. Har bir burchak va chiziqning yuqori aniqlikda bo‘lishi mahsulot sifatini kafolatlaydi. Ishlab chiqarishni modernizatsiya qilish. Hozirgi kunda kulolchilik va me’morchilikda CNC (lazerni kesish) va 3D printerlar keng qo‘llanilmoqda. Ushbu qurilmalar ishlashi uchun naqshlar albatta raqamli (vektor) formatda bo‘lishi shart. Kompyuter dasturlarida girix naqshini yaratishni o‘rganish – an’anaviy san’atni sanoat darajasiga olib chiqishning yagona yo‘lidir. Vaqt va resurslarni tejash. An’anaviy usulda bir kompozitsiyani chizish va rang berish kunlab vaqt olishi mumkin. Kompyuter dasturlari yordamida esa naqshning simmetriya qismlarini tezda ko‘paytirish, ranglar uyg‘unligini soniyalar ichida almashtirib ko‘rish, xatolarni oson tahrirlash imkoniyati mavjud. Milliy merosni yoshlarga zamonaviy tilda yetkazish va ijtimoiy tarmoqlarda milliynaqshlarimizdan foydalanish. Bu millatimiz faxrini va o’zligimizni vatandoshlarimiz o’z ishlarida ilhom va g’ayrat bilan ishlashda katta yordam beradi. Bugungi yosh avlod "IT" va "Digital Art"ga qiziqadi va zamonamiz raqobat bardosh kadrlarda nafaqat an'anaviy hunarmandchilikda balki zamonaviy “IT” yonalish naqqoshlari hamda boshqa kasb egalariga muhtojdir. Milliy girix naqshlarini kompyuterda o‘rgatish orqali biz san’atimizni ular uchun jozibador qilamiz. Bu – milliy qadriyatlarni "eskirmas" va zamonaviy ko‘rinishda saqlab qolishning eng samarali usulidir.5. Xalqaro raqobatbardoshlikJahon bozoriga chiqish uchun nafaqat qo‘l mehnati, balki uning mukammal dizayni ham muhim. Raqamli formatdagi naqshlar asosida tayyorlangan kulolchilik buyumlari eksport uchun xalqaro standartlarga (simmetriya

va dizayn jihatidan) to‘la javob beradi.Xulosa qilib aytganda: Ushbu mavzuning dolzarbligi – milliy naqqoshlik maktabi an’analarini saqlagan holda, uni bugungi kunning yuqori texnologik talablariga moslashtirish va amaliy san’atni raqamli iqtisodiyotning bir qismiga aylantirishdir.

Maqolaning dolzarbligi

Ushbu maqolaning dolzarbligi milliy naqqoshlik maktabi an’analarini saqlab qolgan holda, ularni bugungi kunning yuqori texnologik talablariga moslashtirishdan iborat. Asosiy jihatlar quyidagilarda namoyon bo‘ladi: Raqamlashtirish: Girix naqshlarining murakkab geometrik hisob-kitoblarini kompyuter dasturlarida (AutoCAD, CorelDraw, Adobe Illustrator) modellashtirish orqali yuqori aniqlikka erishish. Ishlab chiqarishni modernizatsiya qilish: CNC (lazerni kesish) va 3D printerlar uchun naqshlarni raqamli (vektor) formatga o‘tkazish zarurati. Vaqt va resurs tejash: Ilgari uzoq vaqt va inson mehnati talab qilgan jarayonlarni bir necha soniyada xatosiz bajarish imkoniyati.

Hozirgi kundagi ahamiyati.

Bugungi kunda xalq amaliy san’ati, xususan, kulolchilik va naqqoshlik an’analarini saqlab qolish uchun IT-texnologiyalardan foydalanish muhim ahamiyat kasb etmoqda. Yoshlar uchun jozibadorlik: Milliy girix naqshlarini raqamli san’at (Digital Art) orqali o‘rgatish yosh avlodning ushbu soha bilan shug‘ullanishiga qiziqish uyg‘otadi. Xalqaro raqobatbardoshlik: Mukammal dizayn va simmetriyaga ega raqamli formatdagi naqshlar asosida tayyorlangan buyumlar xalqaro standartlarga va eksport talablariga to‘la javob beradi.

Amaliy san’at tarixi va naqsh yaratish metodlari.

Amaliy san’at, xususan kulolchilikning O‘zbekiston tarixi va qadriyatlarida tutgan o‘rni alohida ta’kidlangan.

O‘lkamiz zaminidagi arxeologik qazishlar natijasida topilgan yodgorliklarning guvohlik berishicha, insonning jismga badiiy ishlov berish usuli bilan buyum yaratish faoliyati tosh asridayoq boshlanib, asrlar osha hozirgacha davom etib kelmoqda. [1]"

Respublikamiz mustaqillikka va istiqbolga erishishi, o‘tmish avlodlarimiz tomonidan yaratilgan bebaho ma’naviy boyliklar xazinasini, madaniy merosini chuqur va har tomonlama o‘rganib, kelajak avlodga yetkazishning keng imkoniyatlarini yaratdi. O‘zbek xalq amaliy san’ati insoniyat madaniyatida o‘ziga xos muhim o‘rin egallaydi. Naqqoshlik har bir davlatning o‘ziga xos muhitiga: geografik o‘rniga, o‘lkaning o‘simlik dunyosiga ko‘ra rivoj topdi.

Masalan, arman va gruzinlarda uzum va uzum bargi, shimol xalqlarida archa va har xil hayvonlar, qirg‘iz va qozoqlarda mol shoxi, tojiklar va o‘zbek xalqlarining naqshlariga qarasak anor, bodom, gullar, qalampir va boshqalarni ramziy naqsh tariqasida ishlatilganligini ko‘rishimiz mumkin. O‘zbekiston hududidagi arxeologik qazilmalardan Xorazm, So‘g‘d, Baqtriya va boshqa viloyatlarda naqsh san’atining rivojlanganligi ma’lum.

Olimlarimiz Surxondaryo viloyatidagi Fayoztepa (I-II asr), Dalvarzintepa (I-asr) budda ibodatxonalari qazilmalaridan topilgan naqsh qoldiqlari orqali isbotlab berganlar. Xorazmdagi Tuproqqal’a zallari monumental naqshlar bilan bezatilganligi bizga ma’lum. VI-VII asrlarda ibodatxonalar, qasrlar va boylarning uylari o‘yma naqshlar hamda tasvirlar bilan bezatilgan. Tantanali marosimlarga mo‘ljallangan xonalardagi dabdabali ajoyib naqshlarni ko‘rib hayron bo‘ladi kishi. Ularning birini qarasangiz devorlarda bazmi jamshid, ov, urush manzaralari hamda diniy marosimlar tasvirlangan.

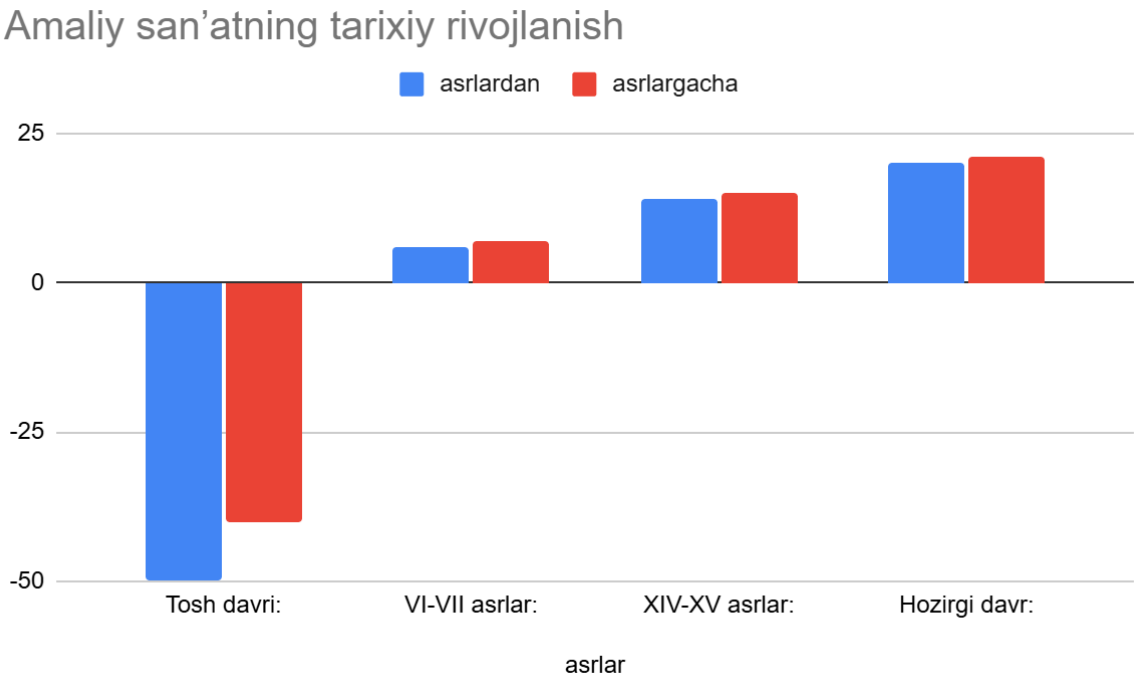
"XIV-XV asrlarda koshinkorlik rivojlandi, qurilgan binolarni koshin va parchinlar bilan bezatish avj oldi. Koshin va parchinlardan ajoyib naqshlar hosil qilishga erishildi. Chunonchi, Samarqanddagi Shohi-Zinda kompleksi, Ashratxona, Oq saroy, Ko‘hna Urganchdagi To‘rabekxonim maqbarasi va boshqalardir. XV asrda naqqoshlik san’ati yanada rivojlandi. Natijada naqqoshlikda

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kundal texnikasi paydo bo‘lib rivoj topdi. Samarqandda Ashratxona, Oqsaroy maqbaralari va boshqa arxitektura yodgorliklarining ichki qismini kundal usulida bezatilgan.[2]

Bunday ishlarni amalga oshirishda ajdodlarimizni bizga qoldirgan ma’naviy xazinalari katta ahamiyatga egadir. Asrdan asrga, avloddan avlodga o‘tib kelayotgan ulug‘ ajdodlarimizning milliy-ma’naviy merosi jahon sivilizatsiyasi durdonalarini tashkil etar ekan, uning shaxs kamolatidagi ahamiyati cheksizdir.

asrlar	**rivojlanish jarayoni**	asrlardan	asrlargacha
Tosh davri:	Buyumlarga badiiy ishlov berishning boshlanishi.	-50	-40
VI-VII asrlar:	Ibodatxona va qasrlardagi monumental naqshlar (Tuproqqal’a).	6	7
XIV-XV asrlar:	Koshinkorlik va "Kundal" texnikasining rivojlanishi (Shohi-Zinda).	14	15
Hozirgi davr:	Raqamli dizayn va innovatsion texnologiyalarning tatbiq etilishi.	20	21



An’anaviy (qo‘lda yaratish) metodlar: Ilgari usta-naqqoshlar girix naqshlarini faqat sirkul va chizg‘ich yordamida, qog‘oz va boshqa materiallar ustida uzoq vaqt sarflab chizishgan. Birgina kompozitsiyani chizish va unga rang berish kunlab vaqt olishi mumkin bo‘lgan. Zamonaviy raqamli metod (CorelDRAW misolida):

Misol tariqasida

Girix naqsh ishlash. mavzusidagi Amaliy mashg’ulot

AMALIY MASHG’ULOT

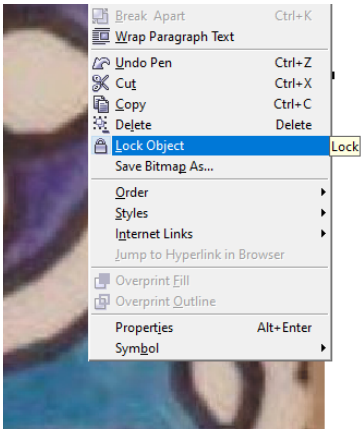
AMALIY MASHG‘ULOT: CorelDRAW DASTURIDA GIRIX NAQSHINI ISHLASH

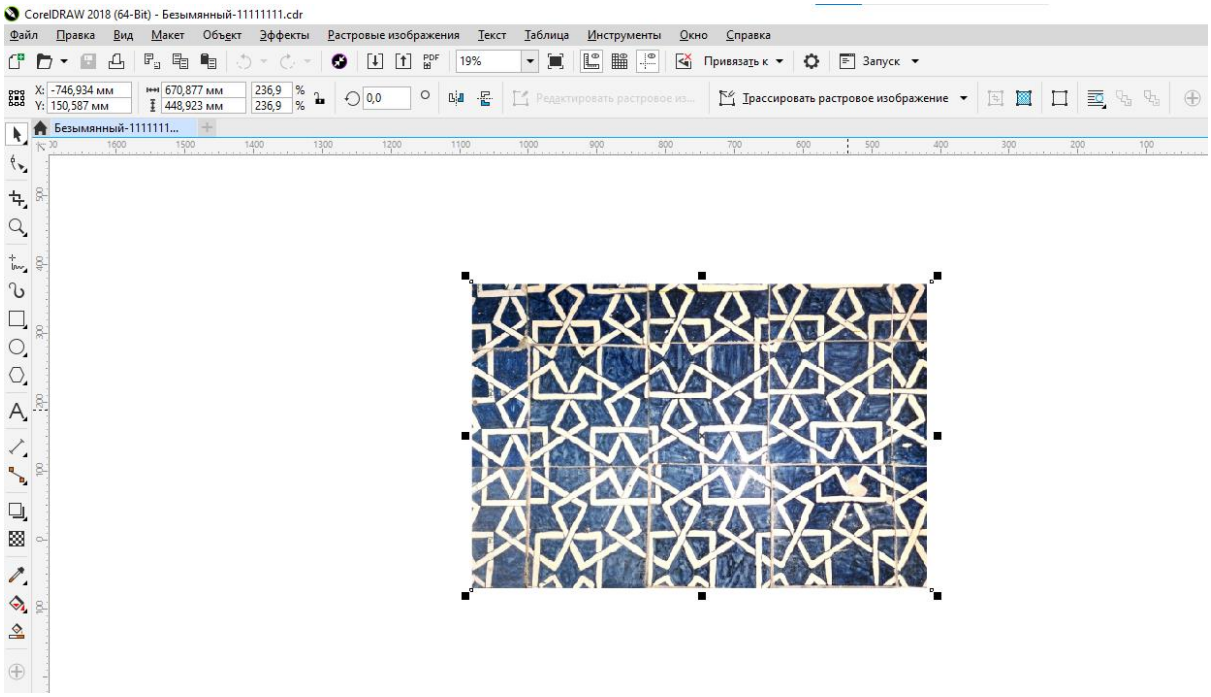
I. Tayyorlov Bosqichi

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Rasterli fotoni tushirish: Saqlangan naqsh nusxasini (rasmni) CorelDRAW dasturi ishchi maydoniga sudrab tushirish orqali joylashtiriladi.

1. **Rasmni qulflash:** Chizish jarayonida rasm siljib ketmasligi uchun uning ustiga sichqonchaning o‘ng tugmasini bosib, **"Lock Object"** buyrug‘i tanlanadi.

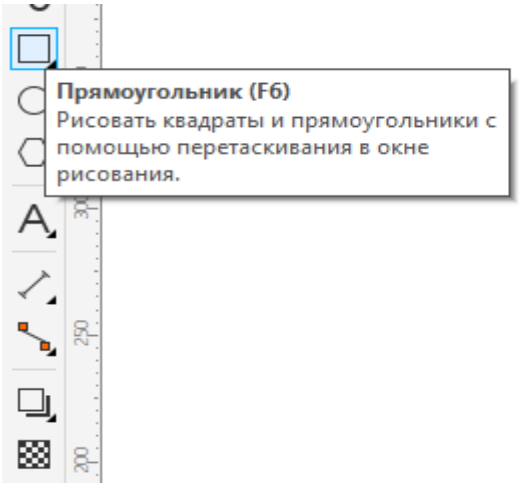




II. Naqshning Chizish

1. Yordamchi Chiziqlar Chizish

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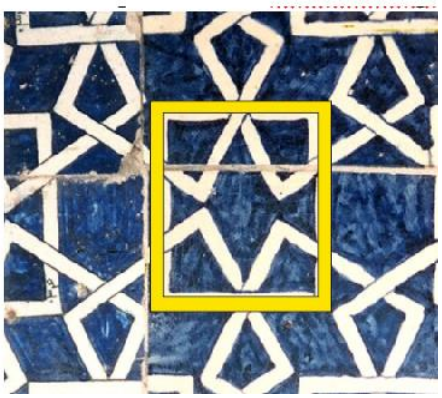


- **Asbobni tanlash:**

1. **To‘g‘ri to‘rtburchak chizish:** Klavishadan **F6** tugmasini bosib, naqshning bir qismi ustidan yordamchi to‘rtburchak chiziladi.

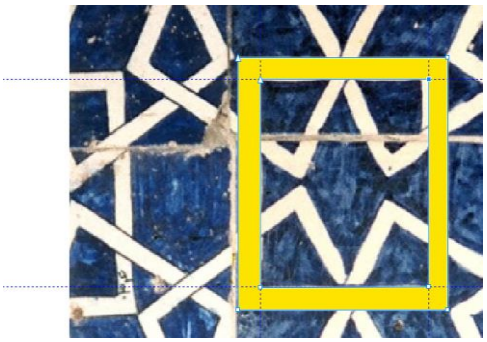


Ushbu rasm shu to’rtburchak nushalanadi va kichchikroq o’lchamda markazga qo’yiladi va



marakazda kontur ichidagi ochiq maydon hosil bo’ladi**.**

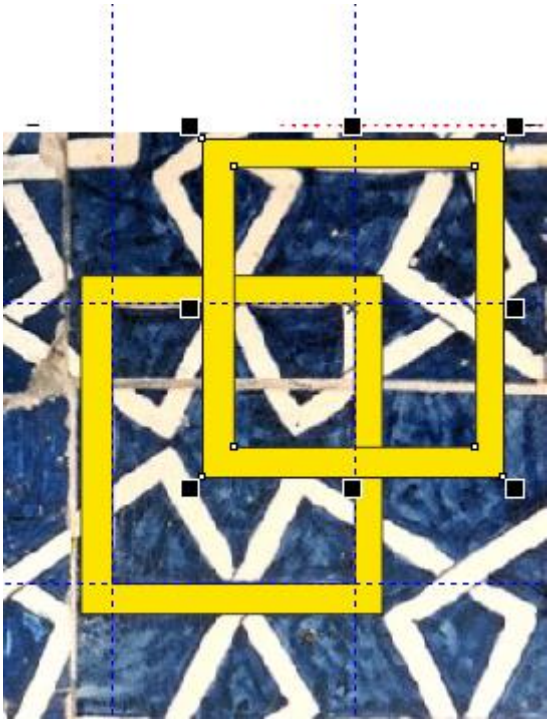
2. **Shakl berish: F10 (Shape tool)** asbobi yordamida to‘rtburchakning burchaklari va chiziqlari naqsh eskiziga moslab o‘zgartiriladi. Albatta yordamchi linekadagi chiziqlardan foydalanib chizsa ham bo’ladi.



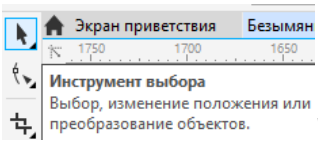
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Bu naqshni tahlil qiladigan bo'lsak, naqshda bitta to'gri to'rtburchakdan foydalanib katta naqsh kompozitsiyasi yaratilgan. Biz ham to'rtburchakni nusxalash orqali naqshni ishlaymiz.

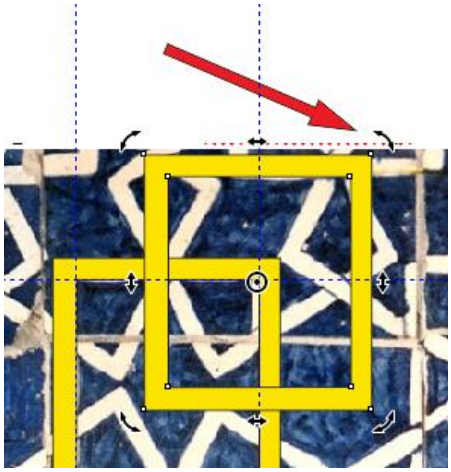
Buning uchun tayyorlangan to'rtburchakni nusxa olib kerakli gradusda naqshga asoslangan holda joylashtiramiz.



3. **Nusxalash va aylantirish:**

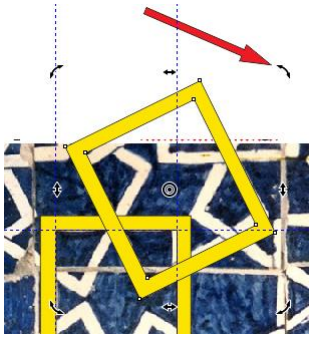


- **"Tanlash (выбор)"** asbobi bilan tayyor detal tanlanadi.
- Kerakli tomonga nusxalanadi (Ctrl+C, Ctrl+V).
- Naqshning simmetriyasini ta'minlash uchun detallar vertikal yoki gorizontal holatda akslantiriladi.
- Nusxalangan to'rtburchakni "tanlash (выбор)" asbobi bilan naqshni bir marta bosamiz ushbu yordamchi chiziqlar paydo bo'ladi.

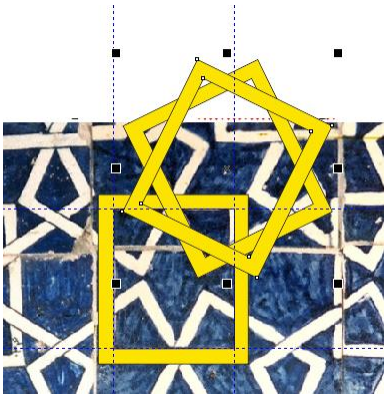


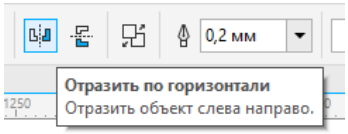
- Diagonal yani ko'rsatilgan burchakdan ushlab kerakli gradusga aylantiradi.

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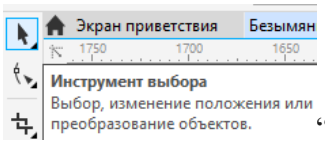


- O’zgartirilgan to’rtburchagimiz nusxalaniladi (ctrl C va ctrl V tavsiya qilinadi) aksini





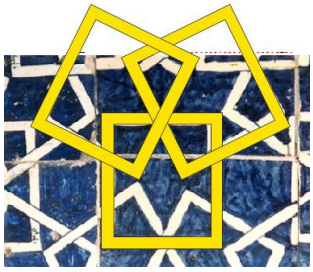
yon tomoniga joylashtiramiz.



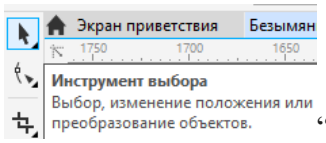
“tanlash (выбор)” asbobi bilan naqshni kerakli tomonga qo’yiladi.

4. **Guruhlash:**

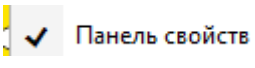
- Bir nechta detallarni birlashtirish uchun **Shift** tugmasini bosgan holda har bir detal tanlanadi.



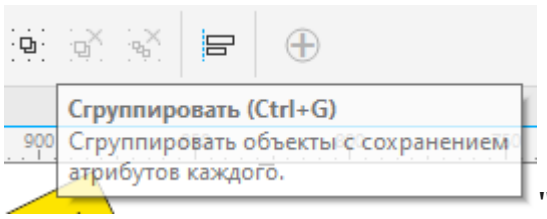
- uchala detal ham guruhlanadi. Guruhlash uchun



“tanlash (выбор)” asbobini tanlab so’ng shift bosib turiladi va sichqonchada har bir detalga bitta bitta bosib chiqiladi yoki sichqoni chap tugmasini bosgan holda uchalasi ustudan hammasini qamrab oladigan darajada chiziladi.

- Barcha qismlar tanlangach, 

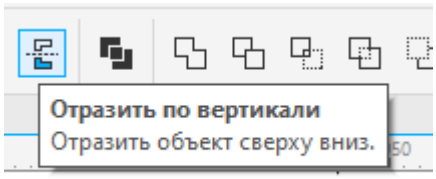
boshqaruv panelidagi



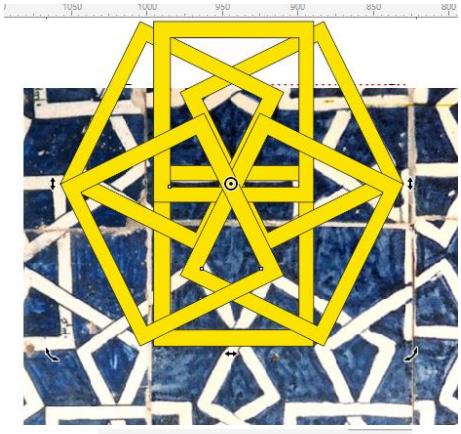
"Group" (Guruhlash) tugmasi bosiladi.

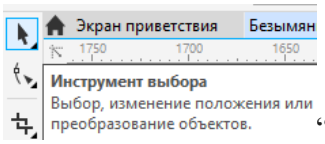
Guruhlangan qismlar naqshning qolgan joylariga nusxalaniladi (ctrl C va ctrl V tavsiya

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qilinadi) aksini vertikal holatda joylashtiramiz.

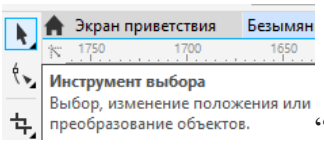




“tanlash (выбор)” asbobi bilan naqshli guruhni kerakli tomonga qo’yiladi.



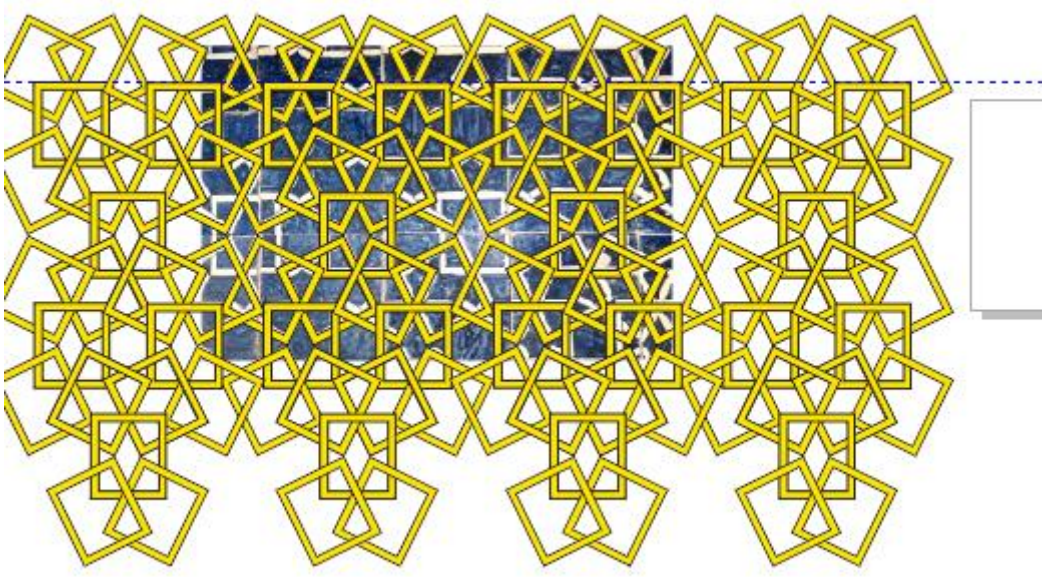
- ikkita guruh ham yana guruhlanadi.



- Guruhlash uchun “tanlash (выбор)” asbobini tanlab so’ng shift bosib turiladi va sichqonchada har bir guruhga bitta bitta bosib chiqiladi yoki sichqoni chap tugmasini bosgan holda uchalasi ustudan hammasini qamrab oladigan darajada chiziladi.

va nusxalanib kerakli joylarga nusxalash orqali naqshning chiziqli eskizi yakulanadi.

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Naqshni ranglash bo‘yicha ko‘rsatma

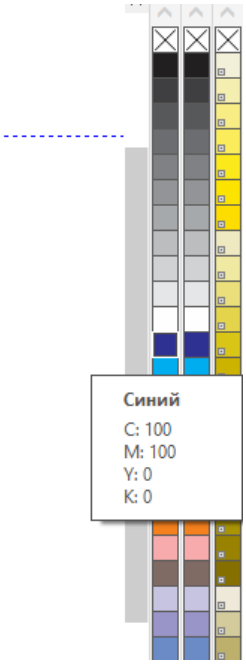
Naqsh bilan ishlash jarayonida yakuniy natija chiroyli va tartibli chiqishi uchun quyidagi bosqichlarni bajarish tavsiya etiladi:

1. Tayyorgarlik va Ramkalash

- Ishni yakunlashdan oldin, naqshni maxsus **ramkaga olish** tavsiya qilinadi. Bu dizaynning yaxlitligini va ko‘rinishini ta'minlaydi.

2. Fon qismini ranglash

- Dastlab fon qismini ranglashga e'tibor qaratiladi. Buning uchun:



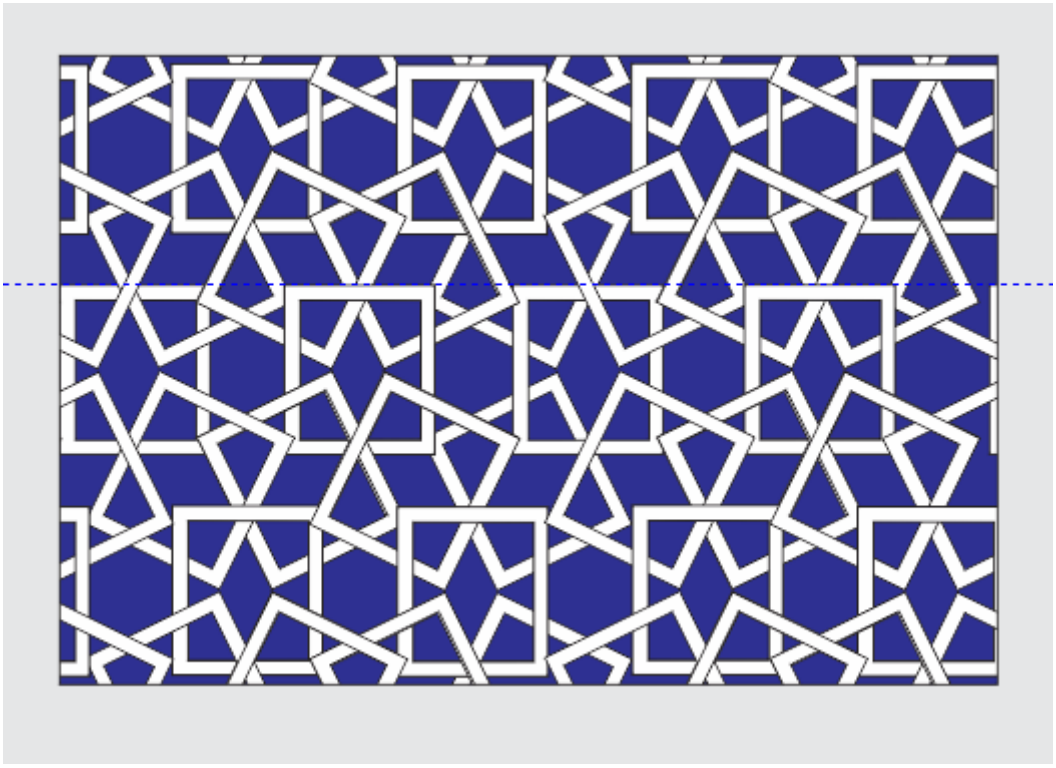
  - **Palitra paneli**dan foydalaning.
  - O'zingizga ma'qul bo'lgan yoki loyihaga mos **kerakli rangni** tanlang.

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3. Qatlamlar tartibini o‘zgartirish

- Tanlangan fon naqshning ustiga chiqib qolsa, uni orqa fonga o‘tkazish lozim.
- Buning uchun klaviaturadagi Ctrl + PgDn (Page Down) tugmalari birikmasidan foydalanib, fon tartibini kerakli joyga (pastki qatlamga) o‘zgartiring.

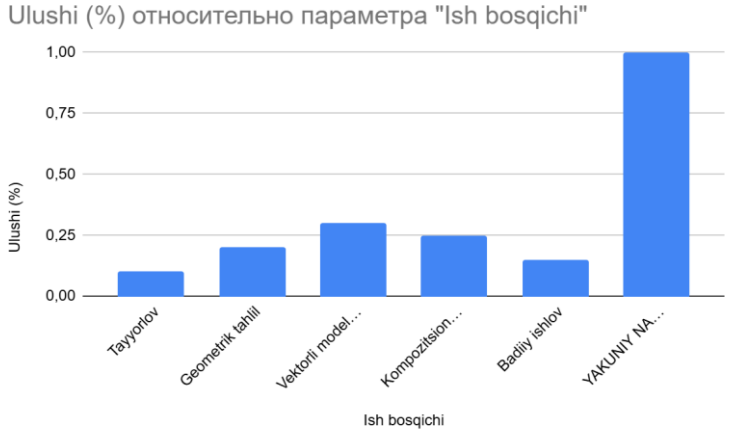


4. Ranglarni yakuniy sozlash

- Dizaynning umumiy muvozanatini saqlash uchun ranglarni almashtiring (masalan, **sariq rangni oq rangga** bo‘yash orqali tasvirni yanada tiniqlashtirish mumkin).

Ish bosqichi	Bajariladigan vazifa	Ulushi (%)
Tayyorlov	Eskizni tanlash, dasturga yuklash va "Lock" qilish	0,1
Geometrik tahlil	Girixning o‘q chiziqlari va yo‘naltiruvchilarini chizish	0,2
Vektorli modellashtirish	"Shape Tool" orqali asosiy detalni (segment) chizish	0,3

Kompozitsion qurilish	Detalni aylantirish, nusxalash va birlashtirish (Weld)	0,25
Badiiy ishlov	Ranglar palitrasini tanlash va Smart Fill bilan bo‘yash	0,15
YAKUNIY NATIJA	Tayyor raqamli naqsh kompozitsiyasi	1



XULOSA

O‘zbek milliy amaliy san’ati, xususan naqqoshlik va kulolchilik an’analarini zamonaviy axborot texnologiyalari bilan integratsiya qilish masalalari tadqiq etilgan. Tadqiqot natijasida quyidagi xulosalarga kelish mumkin:

Amaliy san’at tosh davridan boshlab insoniyat ma’naviy hayotining ajralmas qismi bo‘lib kelgan. XIV-XV asrlarda Temuriylar davri me’morchiligida (Shohi-Zinda, Oqsaroy) yuksak cho‘qqisiga chiqqan "Girix" va "Kundal" texnikalari bugungi kun dizayni uchun boy manba bo‘lib xizmat qiladi.

Hozirgi kunda texnika va bozor iqtisodiyoti raqobatbardoshligi nuqtai nazardan raqamlashtirish zarurdir. Girix naqshlarining murakkab geometrik tuzilishi ularni qo‘lda chizishda yuqori aniqlik va ko‘p vaqt talab etadi. CorelDRAW kabi dasturlardan foydalanish naqshlarning matematik aniqligini (simmetriya va nisbat) saqlagan holda ish jarayonini bir necha barobar tezlashtiradi. Bu esa amaliyotda kompyuter grafikasi orqali yaratilgan naqsh eskizlari nafaqat kulolchilik, balki zamonaviy sanoat dizayni, arxitektura va lazerli kesish (CNC) texnologiyalari uchun tayyor raqamli andoza vazifasini o‘taydi.

Shuning uchun biz pedagoglar yosh avlodni Milliy merosni zamonaviy dasturlar orqali o‘rgatish, amaliy san’atga bo‘lgan qiziqishini oshiradi va ushbu sohani innovatsion yo‘nalish orqali talim berish va zamonaviy talablarga mos kadr tayyorlash muhimdir.

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O‘ZBEKISTONDA MADANIYAT VA SAN’AT MUASSASALARINI BOSHQARISH MUAMMOLARI VA YECHIMLARI

Maxmudova Aziza Azamat qizi
O‘zbekiston davlat san’at va madaniyat instituti Magistratura bo‘limi Madaniyat va san’at sohasi menejmenti ta’lim yo‘nalishi 1-kurs magistranti

ANNOTATSIYA

Ushbu maqolada O‘zbekistonda madaniyat va san’at muassasalarini boshqarish tizimining bugungi holati, mavjud muammolari hamda ularni bartaraf etish yo‘llari tahlil qilinadi. Xususan, tashkiliy-huquqiy, iqtisodiy, kadrlar tayyorlash va innovatsion rivojlanish bilan bog‘liq muammolar ilmiy asosda yoritilib, amaliy takliflar ishlab chiqilgan.

Kalit so‘zlar: madaniyat menejmenti, san’at muassasalari, boshqaruv, kreativ iqtisodiyot, raqamlashtirish, kadrlar siyosati, madaniy siyosat.

PROBLEMS AND SOLUTIONS IN THE MANAGEMENT OF CULTURAL AND ART INSTITUTIONS IN UZBEKISTAN

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ANNOTATION

This article analyzes the current state of the management system of cultural and art institutions in Uzbekistan, existing problems, and ways to address them. In particular, issues related to organizational-legal, economic, personnel training, and innovative development are scientifically examined, and practical recommendations are proposed.

Keywords: cultural management, art institutions, management, creative economy, digitalization, personnel policy, cultural policy.

ПРОБЛЕМЫ И РЕШЕНИЯ В УПРАВЛЕНИИ УЧРЕЖДЕНИЯМИ КУЛЬТУРЫ И ИСКУССТВА В УЗБЕКИСТАНЕ

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АННОТАЦИЯ

В данной статье анализируется современное состояние системы управления учреждениями культуры и искусства в Узбекистане, существующие проблемы и пути их решения. В частности, на научной основе освещаются проблемы, связанные с организационно-правовыми, экономическими аспектами, подготовкой кадров и инновационным развитием, а также разработаны практические рекомендации.

Ключевые слова: культурный менеджмент, учреждения искусства, управление, креативная экономика, цифровизация, кадровая политика, культурная политика.

Bugungi kunda globallashuv jarayonlari kuchayib borayotgan bir davrda madaniyat va san’at sohasi har qanday jamiyatning ma’naviy taraqqiyotini belgilovchi muhim omillardan biri hisoblanadi. O‘zbekiston Respublikasida ham ushbu sohaga alohida e’tibor qaratilib, madaniyat va san’at muassasalarining faoliyatini rivojlantirish, ularning moddiy-texnik bazasini mustahkamlash hamda boshqaruv tizimini takomillashtirish bo‘yicha keng ko‘lamli islohotlar amalga oshirilmoqda. Biroq, olib borilayotgan islohotlarga qaramay, mazkur sohada qator tizimli muammolar saqlanib qolmoqda.

Avvalo, madaniyat va san’at muassasalarini boshqarishda tashkiliy va boshqaruv tizimi bilan bog‘liq kamchiliklar mavjud. Ko‘plab muassasalarda boshqaruv jarayoni markazlashgan holda olib borilishi hududiy tashkilotlarning mustaqil qaror qabul qilish imkoniyatlarini cheklaydi. Bu esa

joylarda tashabbuskorlikning pasayishiga, innovatsion g‘oyalar va loyihalarning yetarli darajada rivojlanmasligiga olib keladi. Shu bilan birga, boshqaruv tizimida strategik rejalashtirish va samarali monitoring mexanizmlarining yetarli darajada shakllanmaganligi ham muhim muammolardan biridir.

Ikkinchi muhim muammo – moliyaviy ta’minot bilan bog‘liq. Aksariyat madaniyat muassasalari davlat byudjetiga yuqori darajada bog‘liq bo‘lib, qo‘shimcha moliyalashtirish manbalari yetarlicha rivojlanmagan. Xususiy sektor bilan hamkorlikning sustligi, homiylik va grant tizimining to‘liq yo‘lga qo‘yilmaganligi natijasida ko‘plab istiqbolli loyihalar amalga oshmay qolmoqda. Bu esa muassasalarning moddiy-texnik bazasini yangilash va zamonaviy xizmatlar ko‘rsatish imkoniyatlarini cheklaydi.

Shuningdek, kadrlar masalasi ham dolzarb muammolardan biri hisoblanadi. Madaniyat va san’at muassasalarida faoliyat yuritayotgan mutaxassislarning aksariyatida zamonaviy menejment, marketing, PR va raqamli texnologiyalar bo‘yicha yetarli bilim va ko‘nikmalar shakllanmagan. Ayniqsa, professional madaniyat menejerlari yetishmasligi sohada samarali boshqaruvni yo‘lga qo‘yishda to‘siq bo‘lib xizmat qilmoqda. Natijada muassasalarning raqobatbardoshligi pasayib, xizmatlar sifati ham kutilgan darajada bo‘lmayapti. Yana bir muhim muammo – raqamlashtirish jarayonining sustligidir. Hozirgi kunda dunyo miqyosida madaniyat va san’at sohasida raqamli texnologiyalar keng qo‘llanilayotgan bir paytda, O‘zbekistondagi ko‘plab muassasalarda bu jarayon yetarli darajada joriy etilmagan. Virtual muzeylar, onlayn ko‘rgazmalar, raqamli arxivlar kabi zamonaviy xizmatlarning yetishmasligi milliy madaniy merosni keng targ‘ib qilish imkoniyatlarini cheklab qo‘ymoqda.

Bundan tashqari, marketing va auditoriya bilan ishlash masalalari ham dolzarb hisoblanadi. Ko‘plab madaniyat muassasalarida zamonaviy marketing strategiyalari ishlab chiqilmaganligi sababli tomoshabinlar sonini oshirish, ayniqsa yoshlar auditoriyasini jalb qilishda muammolar yuzaga kelmoqda. Ijtimoiy tarmoqlar va raqamli platformalardan samarali foydalanilmayotgani ham ushbu muammoni yanada kuchaytirmoqda.

1. Madaniyat va san’at muassasalari boshqaruvidagi asosiy muammolar

1.1. Tashkiliy-boshqaruv tizimidagi kamchiliklar

Madaniyat muassasalarida boshqaruv tizimi ko‘pincha markazlashgan bo‘lib, hududiy muassasalarning mustaqil qaror qabul qilish imkoniyatlari cheklangan. Bu esa tashabbuskorlikning pasayishiga olib keladi. Shuningdek, boshqaruv subyekti va obyekti o‘rtasidagi o‘zaro aloqalar yetarli darajada samarali tashkil etilmaganligi kuzatiladi.

1.2. Moliyaviy resurslar yetishmovchiligi

Ko‘plab madaniyat muassasalari davlat byudjetiga yuqori darajada bog‘liq bo‘lib qolmoqda. Homiylik, grant va xususiy sektor bilan hamkorlik yetarli darajada rivojlanmagan.

Natijada:

- innovatsion loyihalar kam amalga oshiriladi;
- infratuzilma yangilanishi sekin kechadi;
- ijodiy loyihalarning iqtisodiy samaradorligi past bo‘ladi.

1.3. Kadrlar tayyorlash va malaka muammolari

Madaniyat va san’at sohasida professional menejerlar yetishmasligi dolzarb muammolardan biridir.

Xodimlarning:

- zamonaviy menejment ko‘nikmalari;
- marketing va PR bilimlari;
- raqamli texnologiyalar bilan ishlash salohiyati yetarli emas.

Bu esa xizmatlar sifatiga bevosita ta’sir ko‘rsatadi.

1.4. Raqamlashtirish darajasining pastligi

Ko‘plab madaniyat muassasalarida raqamli texnologiyalar joriy etilishi sust kechmoqda. Virtual platformalar, onlayn xizmatlar va raqamli arxivlar yetarli darajada rivojlanmagan. Natijada milliy madaniy merosni global auditoriyaga yetkazish imkoniyatlari cheklanmoqda.

1.5. Marketing va auditoriya bilan ishlash muammolari

Madaniyat muassasalarida marketing strategiyalarining sustligi sababli:

- tomoshabinlar soni kamayadi;
- yoshlar auditoriyasini jalb qilish qiyinlashadi;
- xizmatlar raqobatbardoshligi pasayadi.

2. Muammolarni bartaraf etish yo‘llari

2.1. Boshqaruv tizimini modernizatsiya qilish

- Decentralizatsiya asosida muassasalarga mustaqillik berish
- Strategik rejalashtirish tizimini joriy etish
- Zamonaviy menejment usullarini qo‘llash

2.2. Moliyalashtirish manbalarini diversifikatsiya qilish

- Davlat-xususiy sheriklik (PPP) mexanizmlarini rivojlantirish
- Grantlar va xalqaro loyihalarda ishtirokni kengaytirish
- Sponsorlash va fundraising tizimini yo‘lga qo‘yish

2.3. Kadrlar salohiyatini oshirish

- Madaniyat menejmenti bo‘yicha maxsus ta’lim dasturlarini kengaytirish
- Xodimlarni qayta tayyorlash va malaka oshirish tizimini takomillashtirish
- Xalqaro tajriba almashuv dasturlarini joriy etish

2.4. Raqamlashtirish va innovatsiyalarni joriy etish

- Virtual muzeylar va onlayn platformalarni yaratish
- Madaniy merosni raqamlashtirish
- Sun’iy intellekt va IT texnologiyalaridan foydalanish

2.5. Marketing va PR faoliyatini kuchaytirish

- Brending strategiyalarini ishlab chiqish
- Ijtimoiy tarmoqlardan samarali foydalanish
- Yoshlar auditoriyasiga yo‘naltirilgan loyihalarni ko‘paytirish

Yuqorida qayd etilgan muammolarni bartaraf etish uchun, avvalo, madaniyat va san’at muassasalarini boshqarish tizimini modernizatsiya qilish zarur. Bunda markazlashuv darajasini kamaytirish, muassasalarga ma’lum darajada mustaqillik berish hamda strategik boshqaruv mexanizmlarini joriy etish muhim ahamiyat kasb etadi. Shu bilan birga, boshqaruvda zamonaviy menejment usullarini qo‘llash orqali samaradorlikni oshirish mumkin. Moliyaviy muammolarni hal etish uchun esa moliyalashtirish manbalarini diversifikatsiya qilish lozim. Davlat-xususiy sheriklikni rivojlantirish, xalqaro grant va loyihalarda faol ishtirok etish, homiylik va fundraising tizimlarini yo‘lga qo‘yish orqali muassasalarning moliyaviy mustaqilligini ta’minlash mumkin. Kadrlar salohiyatini oshirish ham ustuvor vazifalardan biridir. Bu borada madaniyat menejmenti yo‘nalishida zamonaviy ta’lim dasturlarini joriy etish, mutaxassislarning malakasini muntazam oshirib borish hamda xalqaro tajribalarni o‘rganish muhimdir. Ayniqsa, yosh kadrlarni tayyorlash va ularni sohada faol jalb qilish zarur. Raqamlashtirish jarayonlarini jadallashtirish ham bugungi kun talabi hisoblanadi. Virtual platformalarni yaratish, madaniy meros obyektlarini raqamlashtirish, onlayn xizmatlarni kengaytirish orqali madaniyat va san’atni nafaqat milliy, balki xalqaro miqyosda targ‘ib qilish imkoniyatlari kengayadi.

Xulosa qilib aytganda, O‘zbekistonda madaniyat va san’at muassasalarini boshqarish tizimi izchil rivojlanib borayotgan bo‘lsa-da, uning samaradorligini oshirish uchun kompleks yondashuv talab etiladi. Boshqaruvni takomillashtirish, moliyaviy barqarorlikni ta’minlash, kadrlar salohiyatini oshirish hamda innovatsion texnologiyalarni joriy etish orqali ushbu sohani yangi bosqichga olib chiqish mumkin. Bu esa o‘z navbatida milliy madaniyatimizni rivojlantirish, uni jahon miqyosida keng targ‘ib qilish va kelajak avlodga yetkazishda muhim ahamiyat kasb etadi.

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4. Madaniyat va san’at sohasida kadrlar tayyorlash tizimi bo‘yicha ilmiy manbalar.

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THE METHODOLOGICAL POTENTIAL OF INTERNATIONAL ASSESSMENT PROGRAMS FOR DEVELOPING GEOGRAPHICAL CONCEPTS IN PRIMARY SCHOOL SCIENCE LESSONS

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ABSTRACT

This article is devoted to studying the methodological potential of international assessment programs (PISA, TIMSS) in developing geographical concepts in primary school science lessons. Within the scope of the study, tasks used in international assessment programs were analyzed to identify their pedagogical possibilities for enhancing students' geographical knowledge, skills, and critical thinking. The article emphasizes an axiological approach and discusses the effectiveness of integrating international assessment programs with the national curriculum. The research results demonstrate the potential of these programs to improve geographical literacy, develop scientific thinking, and foster responsible attitudes toward natural resources and the environment in primary school students.

Keywords: primary school, science, geographical concepts, international assessment programs, PISA, TIMSS, methodological potential, geographical literacy, axiological approach.

INTRODUCTION

Geographical literacy refers to students' ability to systematically acquire knowledge and understanding of the Earth's structure, climate, natural resources, regional changes, and the impact of human activity on the environment. Primary education serves as the foundation for forming these concepts. Therefore, developing geographical literacy in students through science lessons is not only essential for enhancing scientific knowledge but also for instilling moral and ecological values.

Currently, international assessment programs such as PISA, TIMSS, and IEA are widely used to evaluate students' scientific literacy, critical thinking, and practical skills. These programs also provide opportunities to assess geographical concepts in real-life contexts, which helps students apply learned knowledge in practice. For instance, PISA tasks require students to identify geographical problems, analyze resources and regional differences, and evaluate environmental phenomena.

Moreover, international assessment programs allow primary education to modernize pedagogical practices, align students' geographical knowledge with national education standards, and educate them based on an axiological approach. The axiological approach teaches students to value knowledge while fostering moral, ecological, and social values, developing responsibility toward nature, and enhancing their thinking culture.

Within the research framework, the methodological potential of international assessment programs is analyzed in terms of pedagogical opportunities for developing geographical concepts and linking them to practical application. Additionally, the study examines the effectiveness of using these programs integrated with the national curriculum. This approach is considered a key tool for enhancing scientific literacy, ecological awareness, and moral values in primary school science lessons.

The main aim of the study is to determine the methodological opportunities and pedagogical effectiveness of international assessment programs (PISA and TIMSS) in forming primary school students' geographical concepts. To achieve this aim, the following objectives were set:

Analyze the methods and tasks used to assess geographical knowledge in international assessment programs.

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Compare primary school students' geographical concepts with the national curriculum.

Determine the pedagogical effectiveness of PISA and TIMSS methodologies in developing students' understanding of regional, climatic, and resource-related concepts.

Develop recommendations for enhancing geographical literacy based on international and national experience.

This research provides the opportunity to develop an innovative approach for using international assessment programs to enhance students' scientific, ecological, and moral competencies in primary school science lessons.

Methodological Potential of International Assessment Programs. International assessment programs (PISA, TIMSS, IEA) serve not only as a tool for evaluating students' knowledge but also as a mechanism to **modernize teaching practices** and enhance the pedagogical process. They allow primary school teachers to integrate interactive and problem-based tasks into science lessons, which strengthens students' analytical, observational, and experimental skills.

In primary school science lessons, geographical concepts such as the Earth's structure, water bodies, climate, flora, and fauna are recommended to be taught using **practical exercises, simple examples, visual aids, maps, videos, and models**. PISA and TIMSS tasks help students develop skills to understand, analyze, compare, and draw conclusions. Tasks adapted to short and interactive learning situations motivate students and enhance their practical skills.

By teaching geographical concepts, students develop a **responsible attitude toward nature and ecological awareness.** The axiological approach ensures that knowledge acquisition is accompanied by the formation of moral values, collaboration skills, environmental responsibility, and respect for regional differences. For example, PISA ecological tasks introduce students to environmental protection, resource conservation, and sustainable development principles.

Integrating international assessment programs with the national curriculum ensures effective formation of geographical concepts in primary school students. Aligning national textbook content with international tasks enhances students' **critical thinking** and practical application of knowledge.

RESULTS

In primary school science lessons, PISA/TIMSS tasks provide the following opportunities:

Analysis of maps and diagrams.

Comparison of geographical phenomena.

Identification and rational use of regional resources.

Analysis of ecological and social issues.

These methods strengthen students' analytical thinking, observational and experimental skills, and contribute to the development of **scientific literacy and ecological awareness.**

The study shows that international assessment programs serve as an important tool to develop students' geographical concepts, as well as their scientific, ecological, and moral competencies. The research findings indicate:

PISA and TIMSS tasks increased students' ability to apply geographical concepts in practice and understand regional and climatic relations.

Students developed responsible attitudes toward nature and ecological decision-making skills.

Students' critical thinking and analytical abilities were strengthened, and their understanding of regional and resource-related concepts improved.

Comparison with the national curriculum showed that international assessment tasks are significantly more effective in developing geographical literacy.

The pedagogical potential of international assessment programs offers several advantages:

Facilitates practical application of knowledge through real-life situations.

Enhances scientific literacy and critical thinking skills.

Supports the formation of moral and ecological values when integrated with an axiological approach.

However, it is necessary to **adapt PISA/TIMSS tasks to the level of primary school students** and provide adequate teacher training. Integrating these tasks into the national curriculum requires **pedagogical experience and methodological guidance.**

CONCLUSION

The research results demonstrate that the methodological potential of international assessment programs (PISA, TIMSS) plays a significant role in developing geographical concepts in primary school science lessons. These programs not only help students acquire geographical knowledge systematically but also enable them to apply it in practice, analyze regional and ecological differences, and develop critical thinking skills.

Through PISA and TIMSS tasks, students strengthen skills such as analyzing geographical phenomena, working with maps and diagrams, identifying regional resources, and managing them responsibly. Additionally, these programs enhance scientific literacy, critical thinking, and experimental skills, allowing students to analyze real-life situations effectively.

The study also shows that using international assessment programs effectively contributes to the **formation of an axiological approach** in primary school students. This approach helps students develop moral values, responsibility toward nature, and ecological awareness. As a result, geographical concepts are reinforced not only at the knowledge level but also in students' personal and social values.

Integrating international assessment programs with the national curriculum, along with providing teachers with methodological guidance, interactive tasks, and problem-based activities, supports the development of **independent thinking, scientific reasoning, and ecological decision-making skills** in students.

Thus, the methodological potential of international assessment programs in primary school science lessons is implemented in the following main directions:

Formation of geographical concepts: reinforcing knowledge about the Earth's structure, climate, regional differences, and resources.

Development of ecological awareness: fostering conservation, resource efficiency, and sustainable development principles.

Instilling axiological values: promoting moral, social, and ecological values in students.

Development of critical thinking and practical skills: training students to analyze situations, draw conclusions, and make decisions.

National and international integration: improving lesson quality by aligning the national curriculum with international standards.

In conclusion, using international assessment programs to develop geographical concepts enhances the **effectiveness of primary school science education**, improves students' scientific and ecological literacy, and strengthens their axiological values. Active methodological use of PISA and TIMSS is considered an **innovative approach** in primary school teaching and is recommended for broader pedagogical practice.

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СПЕЦИФИЧЕСКИЕ ОСОБЕННОСТИ ПЕДАГОГИЧЕСКИХ СИСТЕМ, ОСНОВАННЫХ НА КОНСТРУКТИВИЗМЕ В ОБЩЕОБРАЗОВАТЕЛЬНЫХ ШКОЛАХ

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АННОТАЦИЯ

В статье рассматриваются основные характеристики педагогических систем, основанных на конструктивизме в общеобразовательных школах. В нем анализируется важность самостоятельного формирования знаний учащимися, направляющей роли учителя и использования интерактивных методов. Обосновывается роль конструктивистского подхода в повышении эффективности образования.

Ключевые слова: *конструктивизм, педагогическая система, интерактивные методы, самостоятельное обучение, критическое мышление, креативность, сотрудничество, рефлексия, образовательный процесс, инновации.*

SPECIFIC FEATURES OF PEDAGOGICAL SYSTEMS BASED ON CONSTRUCTIVISM IN GENERAL EDUCATION SCHOOLS

ANNOTATION

This article highlights the main features of pedagogical systems based on constructivism in secondary schools. It analyzes the importance of students' independent formation of knowledge, the teacher's guiding role, and the use of interactive methods. The role of the constructivist approach in improving educational effectiveness is justified.

Keywords: *constructivism, pedagogical system, interactive methods, independent learning, critical thinking, creativity, collaboration, reflection, learning process, innovation.*

UMUMTA’LIM MAKTABLARIDA KONSTRUKTIVIZMGA ASOSLANGAN PEDAGOGIK TIZIMLARNING O‘ZIGA XOS XUSUSIYATLARI

ANNOTATSIYA

Mazkur maqolada umumta’lim maktablarida konstruktivizmga asoslangan pedagogik tizimlarning asosiy xususiyatlari yoritiladi. Unda o‘quvchilarning bilimni mustaqil ravishda shakllantirishi, o‘qituvchining yo‘naltiruvchi roli hamda interfaol metodlardan foydalanishning ahamiyati tahlil qilinadi. Konstruktivistik yondashuvning ta’lim samaradorligini oshirishdagi o‘rni asoslab beriladi.

Kalit so‘zlar: *konstruktivizm, pedagogik tizim, interfaol metodlar, mustaqil ta’lim, tanqidiy fikrlash, ijodkorlik, hamkorlik, refleksiya, o‘quv jarayoni, innovatsiya.*

В настоящее время в Республике Узбекистан проведение глубокой реформы системы образования и её развитие в соответствии с современными требованиями является одним из приоритетных направлений государственной политики. В частности, Указ Президента от 11 мая 2022 года «О дополнительных мерах по развитию народного образования» и «Национальная программа развития народного образования на 2022–2026 годы» признаны важными документами, направленными на вывод системы образования на новый этап развития. В указанных документах определены приоритетные задачи модернизации системы общего среднего образования, повышения качества обучения, внедрения передовых педагогических технологий, а также формирования у учащихся знаний и навыков в соответствии с требованиями времени. Кроме того, на основе данного указа определены задачи по повышению эффективности образовательного процесса в школах, развитию профессионального потенциала педагогов, внедрению современных учебных программ и методических материалов, а также приведению образовательных учреждений в соответствие

с международными стандартами. Всё это предполагает отказ от традиционных подходов в обучении и широкое внедрение конструктивистских подходов, направленных на формирование ученика как активного субъекта образовательного процесса. Педагогические системы, основанные на конструктивизме, отвечают указанным требованиям, обеспечивая самостоятельное усвоение знаний учащимися, обучение на основе практического опыта, а также развитие критического и творческого мышления. Следовательно, применение конструктивистских подходов в общеобразовательных школах выступает важным элементом современных реформ в сфере образования. Цель данной статьи состоит в анализе специфических особенностей педагогических систем, основанных на конструктивизме, в общеобразовательных школах, а также в освещении их значимости для повышения эффективности образовательного процесса.

Конструктивизм является одним из важнейших подходов в современной педагогике и психологии, опирающимся на активное усвоение знаний учащимся и их формирование на основе личного опыта. Согласно этому подходу, знания не предоставляются готовыми, а формируются в результате интеграции имеющихся у ученика знаний, опыта и новой информации. В формировании и развитии конструктивистской теории обучения важное методологическое значение имеют научные взгляды таких ученых, как Жан Пиаже, Лев Выготский и Джон Дьюи. Ж. Пиаже в своих исследованиях обосновывал поэтапное интеллектуальное развитие учащихся и подчеркивал, что усвоение знаний должно соответствовать уровню развития. По его мнению, ученик сопоставляет новые знания с ранее приобретенным опытом, адаптирует их и в результате формирует новую структуру знаний. Л. Выготский, в свою очередь, указывал на значимость социальной среды, взаимодействия и сотрудничества в процессе обучения, предложив концепцию «зоны ближайшего развития». Согласно этой теории, ученик развивается, выполняя задания, которые он не может выполнить самостоятельно, при поддержке взрослых или сверстников. Дж. Дьюи обосновал необходимость органической связи обучения с практической деятельностью, предложив принцип “learning by doing” (учение через действие), согласно которому ученик усваивает знания не только через слушание, но и через непосредственную деятельность.

Анализ научной литературы показывает, что педагогические системы, основанные на конструктивизме, радикально трансформируют образовательный процесс. В традиционном обучении учитель находится в центре процесса, передавая знания в готовом виде, тогда как в конструктивистском подходе ученик выступает активным субъектом. Такой подход способствует развитию у учащихся самостоятельного мышления, умения решать проблемные ситуации, аргументированно выражать свою точку зрения и формировать творческое мышление. Кроме того, использование интерактивных методов, работа в малых группах, создание проблемных ситуаций и проектное обучение являются неотъемлемой частью конструктивистского обучения. Одной из особенностей педагогических систем, основанных на конструктивизме, является самостоятельное конструирование знаний учащимися. В этом процессе ученики становятся не только получателями информации, но и анализирующими, сопоставляющими и обобщающими субъектами. Такой подход также развивает сотрудничество между учащимися, формирует их коммуникативные навыки и культуру работы в коллективе. Рефлексия занимает важное место, позволяя ученикам анализировать собственную деятельность, выявлять ошибки и корректировать их.

В рамках данного исследования для изучения педагогических систем, основанных на конструктивизме, был применен комплексный подход. С целью определения теоретических основ исследования проведён глубокий анализ педагогической и психологической литературы

с последующей систематизацией полученных данных. С помощью метода сравнительного анализа были выявлены особенности традиционных и конструктивистских подходов к обучению, а также исследованы их преимущества и недостатки. В качестве эмпирических методов использовались наблюдение, интервью и анкетирование. С их помощью была установлена позиция учителей и учащихся общеобразовательных школ по отношению к конструктивистскому подходу, степень его практического применения и эффективность. Кроме того, в процессе исследования проводились экспериментальные занятия. На них уроки, организованные с использованием конструктивистских методов, сравнивались с традиционными уроками. Результаты показали, что на уроках, построенных на конструктивистском подходе, активность учащихся возрастает, они участвуют в учебном процессе более активно, развиваются навыки самостоятельного мышления и решения проблем. Кроме того, наблюдалась более высокая степень долговременного усвоения знаний учащимися. В целом, проведённое исследование демонстрирует, что педагогические системы, основанные на конструктивизме, имеют важное значение для повышения качества обучения в общеобразовательных школах, а также для развития интеллектуального и творческого потенциала учащихся. Это обосновывает необходимость широкого внедрения данного подхода в образовательный процесс.

Педагогические системы, основанные на конструктивизме, обеспечивают самостоятельное усвоение знаний учащимися, развитие критического мышления, навыков решения проблем и творческого потенциала. Результаты исследования показывают, что уроки, построенные на конструктивистском подходе, способствуют повышению активности учащихся, формированию навыков самооценки и рефлексии. Кроме того, использование интерактивных методов, обучение в сотрудничестве, создание проблемных ситуаций и проектная деятельность помогают трансформировать образовательный процесс в ученико-центрированную систему. Роль учителя при этом меняется — он выступает не только как источник знаний, но и как наставник и консультант, создавая широкие возможности для личностного развития учащихся. В результате внедрение педагогических систем, основанных на конструктивизме, в общеобразовательных школах способствует не только повышению качества обучения, но и формированию у молодого поколения навыков самостоятельного мышления и творческих способностей. Это рассматривается как эффективный инструмент реализации государственной стратегии реформирования образования.

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THE IMPORTANCE OF SPIRITUAL AND MORAL EDUCATION IN THE DEVELOPMENT OF STUDENTS AS INDIVIDUALS

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ANNOTATION

In pedagogical higher education institutions, the issue of educating students as individuals in the spiritual and moral sense is one of the priority directions of the modern education system. In the context of globalization, the rapid increase in information flows, and the complexity of social relations, the process of spiritual and moral education of students in higher education institutions should be based on clear requirements, criteria, and pedagogical approaches. This article provides a comprehensive analysis of each of these aspects.

Keywords: student personality, spirituality, morality, educational process, pedagogical requirements, heredity, environment, education and upbringing, personal activity.

INTRODUCTION

In the context of globalization, the development of society largely depends not only on the intellectual potential of the younger generation but also on their spiritual and moral maturity. Therefore, the formation of students as well-rounded individuals in higher education institutions is one of the most urgent pedagogical issues. In particular, spiritual and moral education plays an invaluable role in the personal development of students, as it determines their social activity, civic position, moral views, and life values.

Today, the rapid growth of information flows, the strengthening of various cultural influences, and the increasing complexity of social relations significantly affect the consciousness of young people. Under such conditions, properly guiding students in spiritual and moral terms and forming stable life principles and values in them becomes a priority of the pedagogical process. Spiritual and moral education not only enriches the inner world of students but also helps them understand their place in society and develop a sense of social responsibility. Moreover, this process fosters important qualities such as independent thinking, conscious decision-making, and self-assessment of behavior.

MAIN PART

The development of students as individuals is a complex and multifaceted pedagogical process based on the interaction of biological, social, and psychological factors. In this process, spiritual and moral education plays a leading role, as it shapes students' value system, social behavior, and personal position. It contributes to the development of such important qualities as humanism, patriotism, honesty, responsibility, and tolerance. These qualities, in turn, ensure students' active participation in society and their conscious and responsible behavior in social relations. From this perspective, spiritual and moral education is not only a factor of personal development but also an important means of ensuring social stability.

In higher education institutions, the process of spiritual and moral education should be organized systematically and purposefully. Along with academic activities, spiritual and educational events, social projects, public work, and volunteer activities play a significant role. In particular, involving students in practical activities enriches their theoretical knowledge with real-life experience and contributes to the formation of stable moral values.

Furthermore, the effectiveness of spiritual and moral education largely depends on pedagogical approaches. The use of student-centered educational technologies, consideration of individual characteristics, and support for independent thinking are essential. This allows transforming students from passive listeners into active participants.

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In addition, the social environment — including family, educational institutions, and the community — plays a crucial role in shaping students' moral and spiritual development. A healthy social environment fosters positive qualities, while a negative one may hinder personal development. Another important aspect is that spiritual and moral education should become an internal need of the student. That is, students should develop the ability to engage in self-education, self-improvement, and self-assessment, ensuring their independent and sustainable personal growth.

In general, the development of students as individuals requires a continuous, systematic, and comprehensive approach to spiritual and moral education. The effectiveness of this process depends on pedagogical conditions, the educational environment, and students' personal activity.

Spirituality reflects a person's inner world, encompassing moral views, values, beliefs, culture, worldview, and spiritual maturity. Simply put, it is the ability to distinguish good from bad, behave appropriately in society, respect others, and approach life consciously. Morality, in turn, reflects a person's behavior, relationships, and ethical norms in relation to family, society, and others [5].

The spiritual and moral education of students in higher education institutions should rely on clear pedagogical requirements. First, students should be considered active subjects rather than passive objects, with their opinions, needs, and interests taken into account, and their decision-making skills developed. Their individual psychological and age characteristics must also be considered. At the same time, the educational process should not be a set of random activities but a coherent and goal-oriented system. The integration of academic learning, spiritual-educational activities, public work, and independent study ensures effectiveness.

It is also important to rely on national heritage, traditions, and customs while incorporating universal human values such as human rights, justice, and freedom. Students' personalities are formed not only in educational institutions but also through interaction with family and society, making a healthy social environment essential. The effectiveness of education largely depends on the personal qualities and moral image of the teacher. In this regard, Husayn Voiz Koshifiy emphasized the importance of ethical communication culture [3; p.58].

Developing critical thinking skills, such as analyzing information, selecting relevant data, and making independent conclusions, is also essential. Most importantly, spiritual and moral education should become an internal need, enabling students to engage in self-development and self-improvement.

The consistent implementation of these requirements contributes to the formation of spiritually mature, socially active, and responsible individuals. In this context, personality can be defined as "an individual belonging to a particular social group, engaged in conscious activity, and possessing unique psychological characteristics" [2; p.39].

The historical memory of our people is enriched by great scholars such as Beruni, Al-Khwarizmi, Ibn Sina, Imam Bukhari, At-Termizi, Ahmad Yassavi, Ulugbek, and Navoi. Their lives demonstrate that true spiritual maturity is achieved through knowledge, honesty, patience, dedication, and social responsibility. Therefore, using their legacy as an example is an important pedagogical requirement. Another key aspect of spiritual and moral education is fostering the need for self-education. Spirituality develops not only through external influence but also through internal conscious effort. Students must learn to evaluate their actions, make decisions based on moral principles, and continuously improve themselves.

Ibn Sina emphasized that moral maturity is essential for achieving true perfection. According to him, ethics regulates human behavior, and positive moral qualities include generosity, patience, humility, kindness, moderation, intelligence, caution, determination, loyalty, diligence, modesty, and

responsibility. These qualities are developed through conscious effort and form the foundation of human perfection [4; pp.80–82].

The formation of personality is influenced by four main factors: heredity, environment, upbringing, and personal activity. Considering the interaction of these factors is essential for effective spiritual and moral education.

Heredity determines biological traits and inherited characteristics [1; p.22]. Although some theories emphasize heredity, modern research shows that moral development is mainly shaped by social experience, education, and conscious activity. The environment, including family and social conditions, significantly influences students' worldview and moral values. The family plays a primary role in forming initial moral norms, while the student group in higher education also contributes to socialization.

Upbringing and personal activity are decisive factors in moral development. Students become mature individuals through self-improvement, conscious choices, and active participation in social life. Personal activity plays an important role in developing professional skills and social behavior [1; p.25]. The social environment and spiritual education are interconnected processes that influence each other. Students are not only recipients but also creators of these processes, actively participating in their personal and professional development.

CONCLUSION

Spiritual and moral education is an essential and integral factor in the development of students as individuals. It not only enriches their inner world but also plays a decisive role in shaping their social position, civic responsibility, and moral values. The analysis shows that effective results can be achieved only when this process is organized systematically, continuously, and purposefully. A student-centered approach, reliance on national and universal values, harmony with the social environment, and the development of personal activity are key pedagogical conditions. Moreover, fostering independent thinking, critical analysis, self-education, and responsibility is one of the main outcomes of spiritual and moral education. As a result, students develop not only as qualified specialists but also as socially active, conscious, and spiritually mature individuals, which contributes to the sustainable development of society.

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KREATIV INDUSTRIYALAR SEKTORIDA IQTISODIY ÒSISH VA ISH ÒRINLARI YARATILISHINING TAHLILI ÒZBEKISTON MISOLIDA

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ANNOTATSIYA

Ushbu maqola O'zbekistonda kreativ industriyalar sektorining iqtisodiy o'sish va ish o'rinlari yaratishdagi rolini tahlil qiladi. Tadqiqot ushbu sektorning yalpi ichki mahsulotga qo'shgan hissasi, bandlik ko'rsatkichlari va innovatsion salohiyatini o'rganadi. Maqolada kreativ iqtisodiyotning rivojlanish tendensiyalari, uning mamlakat iqtisodiyotiga ta'siri hamda kelajakdagi istiqbollari atroflicha ko'rib chiqiladi. Olingan natijalar ushbu sohani qo'llab-quvvatlash va rivojlantirish bo'yicha samarali siyosatni shakllantirish uchun asos bo'lib xizmat qiladi.

Kalit so'zlar: Kreativ Industriyalar, Iqtisodiy O'sish, Ish O'rinlari, O'zbekiston, Kreativ Iqtisodiyot, Innovatsiya, Madaniy Sanoat, Bandlik

ANALYSIS OF ECONOMIC GROWTH AND JOB CREATION IN THE CREATIVE INDUSTRIES SECTOR: THE CASE OF UZBEKISTAN

ABSTRACT

This article analyzes the role of the creative industries sector in economic growth and job creation in Uzbekistan. The research investigates this sector's contribution to GDP, employment indicators, and innovative potential. The paper thoroughly examines the development trends of the creative economy, its impact on the national economy, and future prospects. The findings provide a basis for formulating effective policies to support and develop this crucial sector.

Keywords: Creative Industries, Economic Growth, Job Creation, Uzbekistan, Creative Economy, Innovation, Cultural Industries, Employment

АННОТАЦИЯ

Данная статья анализирует роль сектора креативных индустрий в экономическом росте и создании рабочих мест в Узбекистане. Исследование изучает вклад этого сектора в ВВП, показатели занятости и инновационный потенциал. В статье подробно рассматриваются тенденции развития креативной экономики, ее влияние на национальную экономику и будущие перспективы. Полученные результаты служат основой для формирования эффективной политики поддержки и развития этой важной отрасли.

Ключевые слова: Креативные Индустрии, Экономический Рост, Создание Рабочих Мест, Узбекистан, Креативная Экономика, Инновации, Культурные Индустрии, Занятость

KIRISH

Jahon iqtisodiyotida ijodiy industriyalar sektori tobora muhim ahamiyat kasb etib bormoqda. Bu sektor ijodkorlik, intellektual salohiyat, innovatsiya va texnologiyalar orqali iqtisodiy qiymat yaratuvchi soha sifatida ta'riflanadi [1]. Birlashgan Millatlar Tashkiloti ma'lumotlariga ko'ra, ijodiy va madaniy mahsulotlar global YaIMning 3,1 foizini tashkil etib, ishchi kuchining 6,2 foizini, asosan yoshlarni ish bilan ta'minlaydi [1]. Indoneziya (YaIMning 7%) va Angliya (YaIMning 5,8%, 2,1 mln ish o'rni) kabi mamlakatlarning tajribasi ushbu sektorning iqtisodiy o'sishga sezilarli ta'sirini ko'rsatadi [1]. O'zbekiston ham ushbu global tendensiyaga qo'shilib, iqtisodiyotni diversifikatsiya qilish va yangi ish o'rinlari yaratish maqsadida ijodiy iqtisodiyotni rivojlantirishga ustuvor ahamiyat bermoqda. Xususan, 2024-yil 3-oktabrda qabul qilingan "Ijodiy iqtisodiyot to'g'risida"gi qonun [2] hamda Prezidentning PQ-64-sonli qarori [3] bu boradagi davlat siyosatining huquqiy asoslarini mustahkamladi. Hozirda O'zbekistonda 9600 ta korxona, 84 ming nafar xodim va 28 ming nafar hunarmand ushbu sektorda faoliyat yuritmoqda [1], biroq uning YaIMdagi ulushini 5 foizga yetkazish

va 500 mingta yangi ish o‘rni yaratish kabi ulkan maqsadlar qo‘yilgan [3]. Mazkur tadqiqotning asosiy maqsadi O‘zbekiston misolida ijodiy industriyalar sektorining iqtisodiy o‘sishga ta’siri va ish o‘rinlari yaratishdagi rolini chuqur tahlil qilishdan iborat. Shuningdek, so‘nggi yillarda qabul qilingan normativ-huquqiy hujjatlarning sektor rivojlanishiga ta’sirini baholash, mavjud muammolar, imkoniyatlar va kelajak istiqbollarini aniqlash ham tadqiqot doirasiga kiradi. Tadqiqotda mavjud statistik ma’lumotlar, xalqaro tashkilotlar hisobotlari, O‘zbekiston Respublikasining qonun va qarorlari kabi birlamchi va ikkilamchi manbalar asosida tizimli tahlil usuli qo‘llaniladi. Xalqaro tajribalarni qiyosiy o‘rganish orqali O‘zbekiston uchun samarali tavsiyalar ishlab chiqishga alohida e’tibor qaratiladi.

MAVZUGA OID ADABIYOTLAR TAHLILI

Kreativ industriyalar konsepsiyasi XX asr oxiri – XXI asr boshlarida global iqtisodiyotdagi tarkibiy o‘zgarishlar natijasida yuzaga kelgan bo‘lib, intellektual mulk va ijodiy salohiyatga asoslangan yangi iqtisodiy o‘sish modelini ifodalaydi. Ilmiy adabiyotlarda bu sektorga nisbatan turli ta’riflar mavjud bo‘lsa-da, ularning aksariyati ijodkorlik, intellektual salohiyat, innovatsiya va texnologiyalar orqali iqtisodiy qiymat yaratish g‘oyasiga tayanadi [1, 2]. Bu yondashuv g‘oyalar va madaniy mahsulotlarni iqtisodiy aktivlarga aylantirishga qaratilgan bo‘lib, uning nazariy asoslari madaniy iqtisodiyot va kreativ sinf kabi tushunchalar bilan boyitilgan. Global miqyosda kreativ industriyalarning iqtisodiy o‘sishga ta’siri bo‘yicha ko‘plab tadqiqotlar o‘tkazilgan. UNCTAD ma’lumotlariga ko‘ra, kreativ iqtisodiyot global YaIMning 7,3 foizigacha ulushini tashkil etishi va ish o‘rinlarining 12,5 foizini yaratishi mumkin, bu esa har yili 2,3 trillion AQSh dollari daromad keltiradi [2]. BMT ma’lumotlarida esa ijodiy va madaniy mahsulotlar global YaIMning 3,1 foizini tashkil etib, ishchi kuchining 6,2 foizini, asosan yoshlarni ish bilan ta’minlashi qayd etilgan [1]. Indoneziya (YaIMning 7%) va Buyuk Britaniya (YaIMning 5,8%, 2,1 million ish o‘rni) kabi mamlakatlar tajribasi sektorning milliy iqtisodiyotga sezilarli hissa qo‘shishini namoyish etadi [1]. Bu tadqiqotlar kreativ industriyalarning iqtisodiy diversifikatsiya, innovatsiyalar va eksport salohiyatini oshirishdagi muhim rolini ta’kidlaydi. Kreativ industriyalar sektorida ish o‘rinlari yaratilishi va kadrlar salohiyatini rivojlantirish masalasi ilmiy adabiyotlarda keng muhokama qilinadi. Bu soha, ayniqsa, yoshlar uchun jozibador bo‘lib, Buyuk Britaniya misolida kreativ sohadagi ish o‘rinlarining atigi 15 foizi avtomatlashtirish xavfi ostida ekanligi, sektorning kelajakdagi barqarorligini ko‘rsatadi [2]. O‘zbekiston kontekstida ham bu sektorning 98 foiz ishchi kuchi yoshlardan iborat ekanligi qayd etilgan [2], bu esa yoshlar bandligini ta’minlashda kreativ iqtisodiyotning strategik ahamiyatini oshiradi. Kreativ kasblar yuqori malaka, ijodkorlik va muammolarni nostandart yechish qobiliyatini talab qiladi, bu esa ta’lim tizimini ushbu ehtiyojlarga moslashtirish zarurligini ko‘rsatadi. Kreativ industriyalarni rivojlantirishda davlat siyosati va huquqiy asoslarning o‘rni muhim. Ko‘plab mamlakatlar ushbu sektor o‘sishini rag‘batlantirish uchun maxsus strategiyalar va qonunchilik hujjatlarini qabul qilgan. O‘zbekiston Markaziy Osiyoda birinchi bo‘lib, 2024-yil 3-oktabrda “Ijodiy iqtisodiyot to‘g‘risida”gi qonunni qabul qildi [2]. Ushbu qonun 7 bob va 37 moddadan iborat bo‘lib, ijodiy iqtisodiyotning 15 ta asosiy sektorini, jumladan, adabiy san’at, arxitektura, moda, raqamli texnologiyalar va hunarmandchilikni belgilab beradi [1, 2]. Qonun ijodiy erkinlik va huquqiy himoya kabi beshta asosiy prinsipni o‘z ichiga oladi hamda davlat tomonidan soliq imtiyozlari, subsidiyalar, grantlar va infratuzilmani rivojlantirish kabi keng ko‘lamli qo‘llab-quvvatlash mexanizmlarini nazarda tutadi [2]. Prezidentning PQ-64-sonli qarori [3] esa kreativ iqtisodiyotning YaIMdagi ulushini 5 foizga yetkazish, eksport hajmini 1 milliard dollardan oshirish va 500 mingta yangi ish o‘rni yaratish kabi aniq maqsadlarni belgilab bergan. Bu hujjatlar O‘zbekistonning kreativ iqtisodiyotni rivojlantirishga qaratilgan jiddiy va tizimli yondashuvini aks ettiradi. Kreativ industriyalar uchun qulay ekotizim yaratishda infratuzilma, xususan, kreativ

industriya parklari va klasterlarining roli xalqaro tajribada o‘z isbotini topgan. Ushbu parklar investitsiyalarni jalb qilish, innovatsiyalarni rag‘batlantirish va ish o‘rinlari yaratish uchun yagona platforma bo‘lib xizmat qiladi [1]. Toshkentda Madaniyat va san’atni rivojlantirish jamg‘armasi hududida barpo etilayotgan Kreativ industriya parki [3] muhim qadamdir. DXSH asosida 2026-2027-yillarda qurilishi rejalashtirilgan ushbu parkda raqamli dizayn va dasturlash bo‘yicha xalqaro maktab, kitob-kafe, sport inshootlari, mehmonxona, rassomlar pavilyonlari, ijodiy ustaxonalar, eko-ofislar, kovorking markazlari, kino ishlab chiqarish zonalari va ovoz yozish studiyalari kabi zamonaviy infratuzilma ob’ektlari joylashadi [3]. Shuningdek, 24/7 rejimida ishlaydigan Kreativ industriyalar kampusi ham rejalashtirilgan. Yangi Toshkent va Nukusda ham shunday parklarni tashkil etish bo‘yicha rejalar mavjud [3]. Park rezidentlari uchun 2030-yilgacha imtiyozli soliq rejimi joriy etilishi [2] ushbu ekotizimning jozibadorligini oshiradi. Xulosa qilib aytganda, mavjud ilmiy adabiyotlar kreativ industriyalarning iqtisodiy o‘sish, bandlikni ta’minlash va innovatsiyalarni rivojlantirishdagi muhim rolini e’tirof etadi. O‘zbekistonning bu boradagi sa’y-harakatlari, xususan, “Ijodiy iqtisodiyot to‘g‘risida”gi qonun va Prezident qarorlari [1, 2, 3] xalqaro tajribaga mos keladigan, tizimli va keng qamrovli yondashuvni aks ettiradi. Ushbu tadqiqot O‘zbekiston misolida kreativ industriyalar sektorining iqtisodiy o‘sishga ta’siri va ish o‘rinlari yaratishdagi rolini chuqur tahlil qilish orqali mavjud adabiyotlarni boyitadi. Yangi qabul qilingan qonunchilik hujjatlarining amaliy natijalarini baholash, sektorning o‘ziga xos xususiyatlarini aniqlash va kelajakdagi rivojlanish istiqbollarini belgilash orqali bilimlar bazasiga hissa qo‘shishga intiladi. Tadqiqotda keltirilgan ma’lumotlar va tahlillar O‘zbekistonda kreativ iqtisodiyotni yanada samarali rivojlantirish bo‘yicha amaliy tavsiyalar ishlab chiqish uchun asos bo‘lib xizmat qiladi.

TADQIQOT METODOLOGIYASI

Tadqiqot yondashuvi asosan tahliliy va tavsifiy bo'lib, O'zbekistonda kreativ industriyalarning iqtisodiy o'sish va ish o'rinlari yaratishga ta'sirini baholashga qaratilgan. Ushbu tadqiqot statistik ma'lumotlarning miqdoriy tahlili hamda siyosat hujjatlari va ilmiy adabiyotlarning sifatli kontent tahlilini birlashtirgan aralash usullar yondashuvini qo'llaydi. Tadqiqot dizayni kreativ sektorning milliy iqtisodiy rivojlanish va bandlikka qo'shgan hissasining mexanizmlarini yoritishga intiladi. Ma'lumot manbalari ikkilamchi hisoblanadi. O'zbekiston Respublikasi Davlat statistika qo'mitasining rasmiy ma'lumotlari YaIMga hissa, bandlik ko'rsatkichlari va kreativ sektordagi korxonalar sonini tahlil qiladi. Kreativ industriyalar bo'yicha batafsil ma'lumotlar yig'ishning dastlabki bosqichida ekanligini inobatga olib, to'g'ridan-to'g'ri raqamlar cheklangan hollarda umumlashtirilgan ma'lumotlar va proksi ko'rsatkichlarga e'tibor qaratiladi. BMT, UNCTAD va YuNESKO hisobotlari global va mintaqaviy kontekstni ta'minlab, kreativ iqtisodiyot faoliyati va eng yaxshi amaliyotlar bo'yicha qiyosiy tushunchalar beradi [1, 2]. Bu hisobotlar O'zbekistonning taraqqiyotini xalqaro standartlar bilan solishtirish va takomillashtirish sohalarini aniqlash uchun muhimdir. Ma'lumot tahlilining muhim qismi normativ-huquqiy hujjatlarni chuqur o'rganishni o'z ichiga oladi. 2024-yil 3-oktabrda qabul qilingan "Ijodiy iqtisodiyot to'g'risida"gi qonun [1, 2] va Prezidentning PQ-64-sonli qarori [3] kabi hukumat qarorlari va strategiyalari kontent tahliliga tortiladi. Ushbu sifatli usul hukumat tomonidan kreativ sektorni rivojlantirish uchun belgilangan siyosat asoslari, qo'llab-quvvatlash mexanizmlari va strategik maqsadlarni baholaydi. Tahlil davlat aralashuvi doirasini, belgilangan kichik sektorlarni hamda rivojlanish uchun taqdim etilgan imtiyozlarni (soliq imtiyozlari, subsidiyalar, grantlar, Kreativ industriya parklari) aniqlashga qaratiladi [1, 2, 3]. Bu siyosat vositalarini tushunish sektor o'sishi va ish o'rinlari yaratilishiga ularning potentsial va haqiqiy ta'sirini baholash uchun muhim. Qo'llaniladigan tahliliy usullar tizimli, qiyosiy tahlil va tavsifiy statistikani o'z ichiga oladi. Tizimli tahlil kreativ ekotizim ichidagi murakkab o'zaro bog'liqliklarni ajratib, ta'lim, iste'dodlarni rivojlantirish, infratuzilma va bozorga kirish komponentlarning iqtisodiy natijalarga

ta'sirini o'rganadi. Qiyosiy tahlil O'zbekiston tajribasi bilan boshqa mamlakatlar, xususan, Indoneziya va Buyuk Britaniya kabi rivojlangan kreativ iqtisodiyotga ega mamlakatlar tajribasi o'rtasidagi o'xshashliklar va farqlarni ko'rsatadi [1]. Bu muvaffaqiyatli strategiyalar va kamchiliklarni aniqlashga yordam beradi. Tavsifiy statistika miqdoriy ma'lumotlarni taqdim etadi va talqin qiladi, iqtisodiy hissa, bandlik o'sishi va kreativ industriyalardagi ishchi kuchining demografik profilidagi tendentsiyalarni ko'rsatadi. Bundan tashqari, kreativ industriyalar bo'yicha mavjud ilmiy adabiyotlar va tadqiqotlarning global va Markaziy Osiyo kontekstidagi tanqidiy sintezi tadqiqotning nazariy asosini tashkil etadi. Bu ijodkorlik, innovatsiya va intellektual mulkning iqtisodiy ta'siri bilan bog'liq ta'riflar, kontseptual asoslar va empirik topilmalarni ko'rib chiqishni o'z ichiga oladi. Maqsad O'zbekiston tajribasini ilmiy muhokamaga joylashtirish va bilimlardagi bo'shliqlarni aniqlash. Tadqiqot, shuningdek, O'zbekistondagi kreativ industriyalar oldida turgan kuchli tomonlar, zaif tomonlar, imkoniyatlar va tahdidlarni tizimli aniqlash uchun SWOT tahlilini ham o'z ichiga oladi, bu siyosat bo'yicha tavsiyalar uchun asos bo'ladi. Tadqiqot doirasi asosan O'zbekiston Respublikasiga qaratilgan bo'lib, 2020-yildan keyingi davrga, ya'ni kreativ iqtisodiyotga hukumat e'tibori kuchaygan va qonunchilik rivojlanishlari bilan bog'liq davrga urg'u beriladi. Har tomonlama bo'lishiga qaramay, cheklovlar bor. Asosiy cheklov O'zbekistonda kreativ iqtisodiyotning alohida statistik kategoriya sifatida dastlabki bosqichida ekanligidan kelib chiqadi. Bu barcha kichik sektorlar bo'yicha batafsil, ajratilgan va uzoq muddatli ma'lumotlar mavjudligi bilan bog'liq muammolarga olib kelishi mumkin. Natijada, aniq miqdoriy ma'lumotlar kam bo'lgan hollarda tahlillar kengroq iqtisodiy ko'rsatkichlarga yoki sifatli baholashlarga tayanadi. "Ijodiy iqtisodiyot to'g'risida"gi qonun va tegishli tashabbuslar juda yangi bo'lganligi sababli, ularning to'liq uzoq muddatli ta'sirini baholash ushbu tadqiqot doirasidan tashqarida bo'lib, u asosan dastlabki natijalar, siyosatni amalga oshirish va prognoz qilingan ta'sirlarga e'tibor qaratadi. Ushbu cheklovlarga qaramay, metodologiya O'zbekistonning iqtisodiy rivojlanishi va ish o'rinlari yaratish sa'y-harakatlarida kreativ industriyalarning rolini mustahkam va chuqur tahlil qilishga mo'ljallangan.

Xulosa o`rnida shuni aytish lozimki, ushbu tadqiqot O‘zbekistonda kreativ industriyalar sektorining iqtisodiy o‘sish va ish o‘rinlari yaratishdagi muhim rolini chuqur tahlil qildi. Global tendensiyalarga mos ravishda, mamlakatda ijodiy iqtisodiyotni rivojlantirishga qaratilgan tizimli davlat siyosati, xususan, "Ijodiy iqtisodiyot to‘g‘risida"gi qonun va Prezident qarorlari qabul qilingan. Bu hujjatlar sektorning YaIMdagi ulushini oshirish, eksport salohiyatini kuchaytirish va yuz minglab yangi ish o‘rinlari yaratish kabi aniq maqsadlarni belgilab berdi. Kreativ industriya parklari va soliq imtiyozlari kabi qo‘llab-quvvatlash mexanizmlari orqali ushbu soha innovatsiyalar va yoshlar bandligini ta’minlashning muhim drayveriga aylanish salohiyatiga ega ekanligi ko‘rsatildi. Tadqiqot ushbu sa’y-harakatlarning dastlabki natijalarini baholab, kelajakdagi rivojlanish uchun amaliy tavsiyalar ishlab chiqishga zamin yaratdi.

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3–4-SINF O‘QUVCHILARIDA MATNNI TUSHUNISH KO‘NIKMALARINI RIVOJLANTIRISH METODLARI

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ANNOTATSIYASI

Mazkur maqolada 3–4-sinf o‘quvchilarida matnni tushunish ko‘nikmalarini rivojlantirishning samarali metodlari va pedagogik yondashuvlari tahlil qilingan. Tadqiqotning dolzarbligi o‘quvchilarning matn mazmunini to‘liq anglash, asosiy va ikkinchi darajali fikrlarni ajratib olish, shuningdek, matn asosida mustaqil fikr bildirish ko‘nikmalarini shakllantirish zarurati bilan izohlanadi. Maqolada o‘quv jarayonida interfaol metodlar, vizual va grafik vositalar, muammoli vaziyatlar va loyiha yondashuvi kabi pedagogik texnologiyalarni qo‘llash yo‘llari tahlil qilinib, ularning matnni tushunish ko‘nikmalarini rivojlantirishdagi samaradorligi yoritilgan.

Kalit so‘zlar: matnni tushunish, o‘quvchilar ko‘nikmalari, 3–4-sinf, interfaol metodlar, vizual yordam, pedagogik yondashuv, mustaqil fikrlash.

АННОТАЦИЯ

В данной статье проанализированы эффективные методы и педагогические подходы развития навыков понимания текста у учащихся 3–4 классов. Актуальность исследования объясняется необходимостью формирования у учеников способности полностью понимать содержание текста, выделять основные и второстепенные идеи, а также выражать собственное мнение на основе текста. В статье рассматриваются пути применения интерактивных методов, визуальных и графических средств, проблемных ситуаций и проектного подхода в учебном процессе, а также освещается их эффективность в развитии навыков понимания текста.

Ключевые слова: понимание текста, навыки учащихся, 3–4 класс, интерактивные методы, визуальная поддержка, педагогический подход, самостоятельное мышление.

METHODS FOR DEVELOPING TEXT COMPREHENSION SKILLS IN 3RD–4TH GRADE STUDENTS

ABSTRACT

This article analyzes effective methods and pedagogical approaches for developing text comprehension skills in 3rd–4th grade students. The relevance of the study is explained by the need to enable students to fully understand the content of texts, distinguish between primary and secondary ideas, and form the ability to express independent opinions based on the text. The article examines the application of interactive methods, visual and graphic tools, problem-based situations, and project-based approaches in the learning process, highlighting their effectiveness in enhancing text comprehension skills.

Keywords: text comprehension, student skills, 3rd–4th grade, interactive methods, visual support, pedagogical approach, independent thinking.

KIRISH

Matnni tushunish ko‘nikmalari boshlang‘ich ta’lim bosqichida o‘quvchilarning ta’lim jarayonidagi eng muhim pedagogik ko‘nikmalaridan biri hisoblanadi. Ayniqsa, 3–4-sinf o‘quvchilari uchun matnni to‘liq anglash, undagi asosiy va ikkinchi darajali fikrlarni ajratib olish, muhim ma’lumotlarni tanlash hamda matn asosida mustaqil fikr bildirish ko‘nikmalari o‘quv jarayonining samarali tashkil etilishi bilan chambarchas bog‘liqdir. Mazkur ko‘nikmalar nafaqat ona tili fanini chuqur o‘rganish, balki boshqa fanlar bilan bog‘liq masalalarni tahlil qilish va o‘z bilimlarini turli

kontekstlarda qo‘llay olishga imkon yaratadi. Zamonaviy ta’lim jarayonida o‘quvchilarning matnni tushunish ko‘nikmalarini rivojlantirish masalasi dolzarb bo‘lib, buning sababi nafaqat o‘quvchilarni o‘qish savodxonligi darajasini oshirish, balki ularni mustaqil fikrlashga, tafakkur va nutqini rivojlantirishga yo‘naltirishdir. Tadqiqotlar shuni ko‘rsatadiki, matnni tushunish ko‘nikmalarini shakllantirish jarayonida interfaol metodlar, vizual va grafik vositalar, muammoli vaziyatlar va loyiha yondashuvi kabi pedagogik texnologiyalardan foydalanish samarali natijalar beradi. Bu usullar o‘quvchilarda diqqatni jamlash, fikrni tizimlash va matn mazmunini amaliyotda qo‘llash ko‘nikmalarini rivojlantiradi.

Mazkur maqola kirish qismida 3–4-sinf o‘quvchilarida matnni tushunish ko‘nikmalarini shakllantirishning nazariy asoslari, pedagogik ahamiyati va zamonaviy yondashuvlarining asosiy jihatlari ko‘rib chiqiladi. Shuningdek, u matnni tushunish ko‘nikmalarini rivojlantirish metodlari va pedagogik yondashuvlarni amaliyotga tatbiq etishning samaradorligini oshirishga qaratilgan. Tadqiqotning asosiy maqsadi — o‘quvchilarning matnni tushunish ko‘nikmalarini tizimli rivojlantirish, ularni mustaqil va tanqidiy fikrlashga o‘rgatish hamda o‘qituvchilar uchun amaliy metodik tavsiyalar ishlab chiqishdir.

ASOSIY QISM

3–4-sinf o‘quvchilarida matnni tushunish ko‘nikmalarini rivojlantirish pedagogik jarayoni o‘quvchilarning tafakkur, nutq va bilimlarini mustahkamlashga xizmat qiladigan murakkab va tizimli jarayon hisoblanadi. Boshlang‘ich ta’limda matnni tushunish ko‘nikmalari nafaqat o‘quvchilarni o‘qish savodxonligi darajasini oshirishga yordam beradi, balki ularning mustaqil fikrlash, tanqidiy yondashuv va ijodiy fikrlash ko‘nikmalarini shakllantirishda muhim ahamiyatga ega. Ushbu qismda 3–4-sinf o‘quvchilarida matnni tushunish ko‘nikmalarini rivojlantirishning nazariy asoslari, pedagogik yondashuvlar, metodlar va amaliy usullari batafsil tahlil qilinadi.

1. Matnni tushunish ko‘nikmalarining mazmuni va ahamiyati

Matnni tushunish ko‘nikmasi — o‘quvchining matn mazmunini to‘liq anglab, undagi asosiy va ikkinchi darajali fikrlarni ajrata olish, shuningdek, o‘z fikrini matnga asoslab bayon etish qobiliyati. 3–4-sinf o‘quvchilari uchun bu ko‘nikmalar ayniqsa muhim bo‘lib, ular tafakkur, tahlil qilish va umumlashtirish qobiliyatlarini rivojlantirish bilan bog‘liq. Shu yoshda o‘quvchilar matnni faqat o‘qib tushunish bilan cheklanmay, uni tahlil qilish, muhim va ortiqcha ma’lumotlarni ajratish, voqealar sabab-oqibatini aniqlash va o‘z nuqtai nazarini shakllantirishga o‘rganadilar.

Matnni tushunish ko‘nikmalari o‘quvchilarning funksional savodxonligi bilan chambarchas bog‘liqdir. Funksional savodxonlik — bu o‘quvchilarning matnni hayotiy vaziyatlarda qo‘llay olish qobiliyati bo‘lib, nafaqat ona tili, balki boshqa fanlarni o‘rganishda ham muhim ahamiyatga ega. Shu sababli 3–4-sinfda matnni tushunish ko‘nikmalarini shakllantirish bosqichma-bosqich, tizimli va amaliy yondashuv asosida olib borilishi zarur.

2. Pedagogik yondashuvlar

Matnni tushunish ko‘nikmalarini rivojlantirish jarayonida turli pedagogik yondashuvlardan foydalanish mumkin. Ularning asosiylari quyidagilardan iborat:

1. **Interfaol yondashuv**: o‘quvchilarning dars jarayonida faol ishtirokini ta’minlaydi. Savol-javob, muammoli vaziyatlar, rol o‘yinlari va guruhli muhokamalar orqali o‘quvchilar matn mazmunini mustaqil ravishda tahlil qilishga o‘rganadilar. Bu yondashuv o‘quvchilarning diqqatini jamlash, tafakkur va ijodiy fikrlash qobiliyatlarini oshiradi.
2. **Vizual va grafik vositalardan foydalanish**: diagramma, sxema, jadvallar va rasmlar o‘quvchilarning matnni tushunish darajasini sezilarli darajada oshiradi. Vizual yordam orqali ular matn mazmunini tizimlash va bog‘lanishlarni anglashga o‘rganadilar. Masalan, voqealar ketma-

ketligini tasvirlash, sabab-oqibat aloqalarini sxema orqali ko‘rsatish o‘quvchilarga matnni yaxshiroq tushunishga yordam beradi.

3. **Muammoli vaziyatlar**: o‘quvchilarga matn mazmuniga oid muammoli savollar berish orqali ular matnni diqqat bilan o‘qishga, tahlil qilishga va yechim topishga o‘rganadilar. Muammoli vaziyatlar o‘quvchilarda tanqidiy fikrlash va mustaqil qaror qabul qilish ko‘nikmalarini shakllantiradi.

4. **Loyiha yondashuvi**: o‘quvchilar matn mazmuniga oid kichik loyiha yoki vazifa bajarish orqali bilimlarini amaliyotga tatbiq etadilar. Masalan, hikoya asosida qisqa dramatizatsiya tayyorlash, matn bo‘yicha rasmlar chizish yoki voqealar ketma-ketligini sxemada tasvirlash ularning matnni tushunish darajasini oshiradi va ijodiy fikrlashni rivojlantiradi.

5. **Ko‘p darajali o‘qitish**: o‘qituvchi matnni tushuntirishda asosiy va ikkinchi darajali ma’lumotlarni ajratib, o‘quvchilarga tahlil qilish va umumlashtirish imkoniyatini beradi. Shu yo‘l bilan o‘quvchilar matn mazmunini chuqurroq anglaydilar va asosiy fikrlarni mustaqil ravishda aniqlay boshlaydilar.

3. Matnni tushunish ko‘nikmalarini rivojlantirish metodlari

Matnni tushunish ko‘nikmalarini rivojlantirishda bir nechta samarali metodlar mavjud:

1. **Savol-javob metodlari**: o‘quvchiga matn mazmuniga oid savollar berish orqali asosiy va ikkinchi darajali fikrlarni ajratish, sabab-oqibat aloqalarini aniqlash va matnni tahlil qilish ko‘nikmalari shakllanadi. Savol-javoblar o‘quvchilarning diqqatini jamlash va matnga faol yondashuvini ta’minlaydi.

2. **Matn bo‘yicha qisqacha qayta hikoya qilish**: o‘quvchi matn mazmunini qisqacha bayon qilishi orqali asosiy fikrlarni ajrata olish va mustaqil fikr bildirish ko‘nikmalarini rivojlantiradi. Bu metod ayniqsa 3–4-sinf o‘quvchilari uchun samarali hisoblanadi, chunki ular hali matnni mustaqil tahlil qilish va umumlashtirish qobiliyatlarini rivojlantirish jarayonida bo‘ladilar.

3. **Rol o‘yinlari va dramatizatsiya**: matn asosida voqealarni sahnalashtirish o‘quvchilarning matnni tushunish va uni amaliyotga tatbiq etish ko‘nikmalarini rivojlantiradi. Shu bilan birga, ularning nutqiy va ijodiy faoliyatini ham rag‘batlantiradi.

4. **Diagramma va sxemalar**: matn mazmunini vizual tarzda tasvirlash o‘quvchilarda analitik fikrlashni rivojlantiradi. Diagramma va sxemalar asosida ular matn voqealarining ketma-ketligini, sabab-oqibat aloqalarini va muhim ma’lumotlarni aniq ko‘rishadi.

5. **Guruhli muhokamalar**: o‘quvchilar matn mazmunini guruhda muhokama qilganda, ularning fikr almashish, argumentatsiya qilish va mustaqil qaror qabul qilish ko‘nikmalari rivojlantiriladi. Bu metod o‘quvchilarda tanqidiy fikrlashni shakllantirishga xizmat qiladi.

4. Pedagogik texnologiyalarni qo‘llash tajribasi

Tadqiqot doirasida 3–4-sinf o‘quvchilarida matnni tushunish ko‘nikmalarini rivojlantirish bo‘yicha amaliy mashg‘ulotlar o‘tkazildi. Mashg‘ulotlar davomida interfaol metodlar, vizual va grafik vositalar, muammoli vaziyatlar va loyiha yondashuvi qo‘llanildi. Natijalar shuni ko‘rsatdiki:

O‘quvchilar matn mazmunini yaxshiroq anglay boshladilar; asosiy va ikkinchi darajali fikrlarni ajrata olish ko‘nikmalari oshdi.

Mustaqil fikr bildirish, matn bo‘yicha savol-javoblar va qisqacha qayta hikoya qilish orqali tanqidiy va ijodiy fikrlash rivojlantirildi.

Nutqiy kompetensiya oshdi: o‘quvchilar fikrlarini aniq, mantiqiy va izchil bayon etishga o‘rgandilar.

Mashg‘ulotlarda interfaol metodlar va vizual vositalardan foydalanish o‘quvchilarning darsga qiziqishini sezilarli darajada oshirdi.

Shu bilan birga, o‘qituvchining pedagogik faoliyati ham yangi yondashuvlar orqali rivojlantirildi. Mashg‘ulotlarni rejalashtirish, muammoli vaziyatlar yaratish va interfaol metodlarni qo‘llash o‘qituvchidan ijodkorlik, pedagogik mahorat va nazariy bilimlarni uyg‘unlashtirishni talab qildi.

NATIJALAR

Tadqiqot jarayonida 3–4-sinf o‘quvchilarida matnni tushunish ko‘nikmalarini rivojlantirish bo‘yicha o‘tkazilgan eksperimental mashg‘ulotlar va amaliy ishlanmalar natijalari quyidagilarni ko‘rsatdi:

1. **Matn mazmunini tushunish darajasi oshdi.** Mashg‘ulotlarda interfaol metodlar, vizual va grafik vositalar, muammoli vaziyatlar va loyiha yondashuvi qo‘llanilgach, o‘quvchilarning matn mazmunini anglash ko‘nikmalari sezilarli darajada oshdi. O‘quvchilar endilikda matndagi asosiy va ikkinchi darajali fikrlarni ajratib olish, muhim ma’lumotlarni tanlash va matn mazmunini tizimli ravishda umumlashtirishga qodir bo‘ldilar.
2. **Mustaqil fikr bildirish qobiliyati rivojlandi.** O‘quvchilar matn asosida o‘z nuqtai nazarini shakllantirish va uni mantiqiy ravishda bayon etish ko‘nikmalarini rivojlantirdilar. Savol-javoblar, guruh muhokamalari va matn bo‘yicha qisqacha qayta hikoya qilish mashg‘ulotlari bu jarayonda samarali vosita bo‘ldi. Shu orqali ular tanqidiy fikrlashni va ijodiy yondashuvni ham o‘zlashtirdilar.
3. **Diqqat va tafakkur qobiliyati yaxshilandi.** Interfaol metodlar va vizual vositalar yordamida o‘quvchilarning diqqatini jamlash va tafakkur faoliyatini faollashtirish mumkinligi aniqlanildi. Diagramma va sxemalar orqali matn mazmunini vizual tarzda ko‘rib chiqish, sabab-oqibat aloqalarini tahlil qilish va voqealar ketma-ketligini aniqlash o‘quvchilarda analitik fikrlashni rivojlantirdi.
4. **Nutq va kommunikativ ko‘nikmalar oshdi.** Mashg‘ulotlar davomida o‘quvchilar fikrlarini aniq, mantiqiy va izchil ifodalashga o‘rgandilar. Rol o‘yinlari, dramatizatsiya va guruh muhokamalari orqali ular nutqiy faoliyatni rivojlantirish imkoniga ega bo‘ldilar. Shu bilan birga, muloqot qilish va o‘z fikrini boshqalar bilan baham ko‘rish ko‘nikmalari ham oshdi.
5. **O‘qituvchi faoliyatining samaradorligi oshdi.** Pedagoglar mashg‘ulotlarni rejalashtirish va amalga oshirishda yangi yondashuvlar, interfaol metodlar va vizual vositalardan foydalanish orqali o‘quvchilarning matnni tushunish ko‘nikmalarini samarali rivojlantirish imkoniyatiga ega bo‘ldilar. Bu, o‘z navbatida, dars jarayonini yanada interaktiv va qiziqarli qiladi, o‘quvchilarni faol ishtirok etishga rag‘batlantiradi.
6. **Tajriba natijalarining statistik ko‘rsatkichlari.** Eksperimental mashg‘ulotlarda qatnashgan o‘quvchilarning 85% dan ortig‘i matn mazmunini to‘liq tushunish va asosiy fikrlarni ajratib olish ko‘nikmalarini sezilarli darajada oshirdi. Mustaqil fikr bildirish va matn bo‘yicha qisqacha qayta hikoya qilish ko‘nikmalari esa 78% o‘quvchilarda yaxshilanishini ko‘rsatdi. Ushbu natijalar metodik yondashuvlarning samaradorligini amaliy ravishda tasdiqladi.

Shu bilan birga, tadqiqot davomida aniqlangan muammolar ham mavjud bo‘ldi. Ba’zi o‘quvchilar vizual yordamlar yoki interfaol metodlarni qo‘llashda dastlab qiynalishdi, ammo doimiy mashg‘ulotlar va repetitsiyalar orqali ular bu qiyinchiliklarni engib o‘tdilar. Bu esa pedagogik jarayonni bosqichma-bosqich va tizimli tashkil etish zaruratini yana bir bor tasdiqladi.

XULOSA

Mazkur tadqiqotning natijalari shuni ko‘rsatdiki, 3–4-sinf o‘quvchilarida matnni tushunish ko‘nikmalarini rivojlantirishda interfaol metodlar, vizual va grafik vositalar, muammoli vaziyatlar va loyiha yondashuvi eng samarali vositalardan hisoblanadi. Ushbu yondashuvlar o‘quvchilarning asosiy va ikkinchi darajali fikrlarni ajratish, matn mazmunini to‘liq anglash, mustaqil fikr bildirish va tanqidiy yondashuv ko‘nikmalarini shakllantirish imkonini beradi.

Tadqiqot davomida olingan natijalar shuni ko‘rsatdiki, pedagogik jarayonni fanlararo integratsiya va zamonaviy texnologiyalar yordamida tashkil etish o‘quvchilarning tafakkur va nutqini rivojlantirishda muhim ahamiyatga ega. Interfaol mashg‘ulotlar va vizual vositalar orqali o‘quvchilar matnni nafaqat o‘qib tushunish, balki uni tahlil qilish, umumlashtirish va amaliyotga tatbiq etish ko‘nikmalarini o‘zlashtiradilar.

Shuningdek, tadqiqot pedagoglarga metodik tavsiyalar berish imkonini ham ko‘rsatdi. Unga ko‘ra, matnni tushunish ko‘nikmalarini rivojlantirish jarayonida:

1. Mashg‘ulotlarni bosqichma-bosqich va tizimli tashkil etish;
2. Interfaol metodlar, vizual va grafik vositalardan muntazam foydalanish;
3. Muammoli vaziyatlar va loyiha yondashuvlarini qo‘llash;
4. O‘quvchilarning mustaqil va tanqidiy fikrlashini rag‘batlantirish;
5. Dars jarayonini qiziqarli va faol qiladigan pedagogik yondashuvlarni tatbiq etish

kabi qoidalar asosida o‘quv jarayoni samaradorligini sezilarli darajada oshirish mumkinligi aniqlangan.

Xulosa sifatida ta’kidlash mumkinki, 3–4-sinf o‘quvchilarida matnni tushunish ko‘nikmalarini rivojlantirish pedagogik jarayonning muhim qismi bo‘lib, bu ko‘nikmalar o‘quvchilarning o‘qish savodxonligini oshirish, tafakkur va nutqni rivojlantirish hamda ularni mustaqil, ijodiy va tanqidiy fikrlashga o‘rgatishda asosiy omil hisoblanadi. Shu bilan birga, zamonaviy pedagogik texnologiyalar va yondashuvlarni dars jarayonida qo‘llash orqali bu jarayon yanada samarali va interaktiv bo‘lishi ta’minlanadi.

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PROBLEM OF INSUFFICIENT MATERIAL, TECHNICAL AND METHODOLOGICAL CONDITIONS FOR TEACHING DRAWING IN GENERAL EDUCATION SCHOOLS IN THE CONTEXT OF DIGITAL EDUCATION

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ABSTRACT

This article analyzes the problem of insufficient material, technical, and methodological conditions in teaching drawing in general education schools within the context of digital education. The study shows that the lack of digital tools and modern methodological approaches negatively affects the effectiveness of the educational process. At the same time, the importance of creating optimal conditions for developing students' creativity and practical skills in drawing classes is emphasized.

Keywords: digital education, drawing, general education school, material and technical base, methodological support, educational efficiency, innovative approaches

INTRODUCTION

Today, the introduction of digital educational tools provides opportunities to improve the quality of school education. However, in practical subjects such as drawing, the lack of necessary material and technical resources, as well as insufficient methodological support, remains a serious problem. Drawing is not only an aesthetic subject but also one of the key disciplines that develops students' creative and logical thinking. Therefore, to ensure effective teaching, it is necessary to provide modern technologies, visual aids, interactive programs, and methodological materials. Research shows that many schools lack sufficient computers, interactive whiteboards, graphic software, and 3D modeling tools. In addition, teachers' insufficient preparation in modern teaching methods negatively affects the quality of lessons.

MAIN PART

The lack of material and technical resources in teaching drawing leads to several problems:

a) inability to organize interactive and practical lessons;
b) limitations in developing students' visual thinking and creativity;
c) difficulties in implementing modern pedagogical technologies.

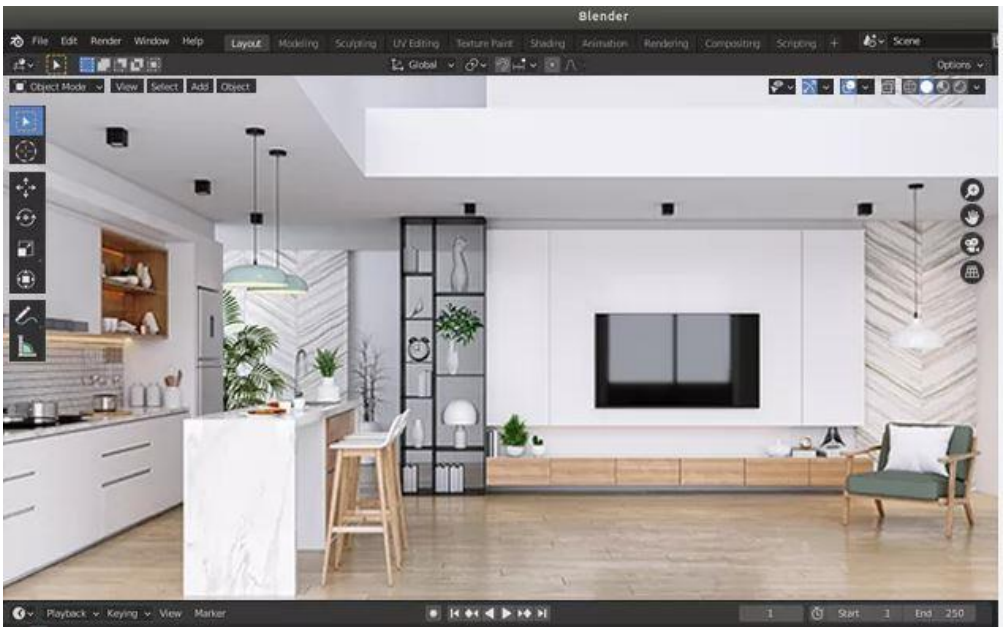
At the same time, insufficient methodological support reduces lesson effectiveness. For example, the absence of interactive teaching materials and educational programs limits teachers' ability to conduct lessons creatively and practically.

Necessary Conditions for Modern Teaching

In the context of digital education, effective teaching of drawing requires the following tools:

a) interactive whiteboards;
b) graphic and design software (CorelDRAW, AutoCAD, SketchUp);
c) computers and projectors;
d) 3D modeling and printing technologies;
e) online educational resources.

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These tools allow students to gain practical experience, develop design skills, and enhance creativity.

Methodological Problems

Another important issue is the lack of methodological preparation among teachers. Many educators are not sufficiently trained in:

a) interactive teaching methods;
b) multimedia tools;
c) digital technologies;
d) virtual laboratories.

As a result, lessons are often conducted in a traditional, theoretical, and less engaging format. Students are mainly limited to paper-based drawing, which restricts their creative and practical development.

Effective Teaching Approaches

In digital education, the following methods are considered effective:

a) project-based learning;
b) problem-based learning;
c) interactive lessons;
d) virtual laboratories;
e) visual simulations.

These approaches help develop students' independent thinking, creativity, practical skills, and collaboration abilities.

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Additionally, dividing learning materials into blocks, using visual diagrams and presentations, and applying gamification and online interactive tools increase students' motivation and engagement.

Proposed Solutions

To solve these problems, the following measures are recommended:

a) equipping schools with modern computers and graphic software;
b) introducing interactive educational programs;
c) organizing training and professional development courses for teachers;
d) integrating creative projects and practical activities into lessons;
e) enriching the educational process with digital resources.

DISCUSSION

The lack of material and methodological support not only affects the quality of education but also limits students' creative development. Without modern tools, teachers are forced to rely on traditional teaching methods, which reduces students' motivation and engagement.

Furthermore, insufficient teacher training in digital technologies makes it difficult to implement innovative teaching approaches.

CONCLUSION

The study shows that the main problem in teaching drawing in the context of digital education is the lack of material, technical, and methodological support.

Providing modern technologies and teaching materials will:

a) increase lesson effectiveness;
b) develop students' creative and practical skills;
c) make the subject more interactive and engaging.

Therefore, it is necessary to strengthen the technical base of educational institutions, introduce interactive programs, and improve teachers' methodological training.

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APPLICATION OF MODERN PEDAGOGICAL TECHNOLOGIES IN TEACHING FINE ARTS BASED ON MULTIMEDIA TOOLS

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ABSTRACT

This article explores the effective use of modern pedagogical technologies in teaching fine arts based on multimedia tools. It highlights the role of digital resources, interactive methods, and innovative approaches in enhancing students' creative thinking, artistic skills, and learning motivation. The study also analyzes the advantages of multimedia technologies in organizing engaging and visually rich lessons, fostering independent learning, and improving educational outcomes. Furthermore, practical recommendations for integrating multimedia tools into fine arts education are provided.

Keywords: multimedia tools, fine arts education, pedagogical technologies, interactive methods, digital resources, creative thinking, innovation, visual learning, teaching effectiveness

АННОТАЦИЯ

В данной статье рассматриваются вопросы применения современных педагогических технологий в преподавании изобразительного искусства на основе мультимедийных средств. Освещается роль цифровых ресурсов, интерактивных методов и инновационных подходов в развитии творческого мышления, художественных навыков и учебной мотивации учащихся. Также анализируются преимущества использования мультимедийных технологий при организации наглядных и увлекательных уроков, способствующих самостоятельному обучению и повышению качества образования. В статье представлены практические рекомендации по интеграции мультимедийных средств в процесс обучения изобразительному искусству.

Ключевые слова: мультимедийные средства, изобразительное искусство, педагогические технологии, интерактивные методы, цифровые ресурсы, творческое мышление, инновации, визуальное обучение, эффективность обучения

INTRODUCTION

In the context of globalization and the rapid development of digital technologies, the demands placed on the modern education system are undergoing significant transformation. Today, it is essential not only to provide students with theoretical knowledge but also to develop their independent thinking, creativity, and ability to effectively use information and communication technologies. In this regard, the integration of innovative and interactive approaches into the teaching process has become one of the key priorities of contemporary pedagogy. Fine arts education plays a crucial role in shaping students' aesthetic perception, expanding their imagination, and fostering their creative abilities. Through this subject, learners develop the capacity to perceive the world artistically, understand harmony in colors and forms, and express their ideas and emotions visually. However, in modern educational conditions, relying solely on traditional teaching methods such as drawing and manual practice is no longer sufficient to fully engage students or meet their evolving learning needs. Therefore, the use of multimedia tools in teaching fine arts has become increasingly relevant and necessary. Multimedia tools, which combine text, audio, images, video, and animation, offer vast opportunities for enhancing the effectiveness of the teaching and learning process. For instance, high-quality visual presentations of famous artworks, interactive demonstrations of color theory, and step-by-step video tutorials on drawing techniques significantly improve students' understanding and retention of knowledge. Moreover, multimedia-based instruction helps create a dynamic and engaging learning environment that stimulates students' interest and motivation.

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In addition, the application of modern pedagogical technologies - such as interactive methods, project-based learning, problem-based learning, and graphic organizers (e.g., clustering, “Fishbone” diagrams, and INSERT techniques) - in combination with multimedia tools leads to higher learning outcomes. These approaches transform students from passive recipients of information into active participants in the learning process, encouraging critical thinking, collaboration, and creativity.

Furthermore, the integration of multimedia technologies enables teachers to implement individualized and differentiated instruction, taking into account students’ abilities, interests, and learning styles. This not only enhances the overall quality of education but also supports the development of learners’ digital competence, which is essential in the 21st century. The use of digital platforms, virtual galleries, and interactive applications in fine arts education also opens new pathways for distance learning and lifelong education.

From this perspective, studying the theoretical foundations and practical aspects of applying modern pedagogical technologies in teaching fine arts through multimedia tools is of great scientific and practical importance. This article aims to analyze these issues in depth and provide methodological recommendations for the effective integration of multimedia technologies into the educational process.

LITERATURE REVIEW

The application of multimedia tools and modern pedagogical technologies in teaching fine arts has become an important focus of research in the fields of pedagogy and methodology in recent years. Scientific studies conducted in this area demonstrate that the integration of innovative approaches into the educational process contributes significantly to the effective development of students’ knowledge, skills, and competencies.

Research conducted by foreign scholars highlights the essential role of multimedia technologies in the learning process. In particular, the importance of multimedia tools in creating an interactive learning environment, enhancing students’ cognitive activity, and facilitating the effective perception of visual information is widely emphasized. According to these studies, information presented through videos, animations, and graphical materials is more easily understood and retained for a longer period compared to traditional text-based instruction.

Local researchers have also extensively studied the use of modern pedagogical technologies in teaching fine arts. Special attention is given to the effectiveness of interactive teaching methods, the organization of lessons based on problem-solving situations, and approaches aimed at developing students’ independent creative activity. Furthermore, the use of techniques such as clustering, Fishbone diagrams, BBB strategy, and INSERT method has been scientifically proven to enhance students’ thinking processes and engagement.

Recent literature also focuses on the methodological foundations of integrating digital technologies, particularly multimedia tools, into fine arts education. Key areas include the visualization of educational content, interactive presentation of learning materials, and the use of virtual galleries and electronic resources. Research findings indicate that the effective use of multimedia tools increases students’ interest in the subject, promotes creative thinking, and improves learning outcomes. At the same time, some studies point out existing challenges, such as insufficient methodological support for the use of multimedia tools and the limited digital competence of teachers. These issues highlight the need for further research and development in this field.

RESEARCH METHODOLOGY

The main objective of this study is to determine the effectiveness of applying modern pedagogical technologies based on multimedia tools in teaching fine arts. The research is based on a combination of theoretical and practical methods.

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The theoretical methods include the analysis of scientific and pedagogical literature, the study of advanced educational practices, and the generalization and systematization of relevant scientific sources. These methods made it possible to explore the theoretical foundations of multimedia tools and modern pedagogical technologies, as well as to identify their interrelationships.



The practical methods used in the study include observation, interviews, questionnaires, and pedagogical experiments. The observation method was applied to examine the impact of multimedia tools on students during the learning process. Interviews and questionnaires were conducted to identify teachers' and students' attitudes toward these technologies, as well as their level of interest and specific needs. Pedagogical experimental work was carried out to evaluate the effectiveness of lessons conducted using multimedia tools. During the experiment, the results of traditional teaching methods were compared with those of multimedia-based instruction. The analysis focused on changes in students' academic performance, creative activity, and independent learning skills. In addition, methods such as comparison, generalization, and basic statistical analysis were employed to process and interpret the research data. These methods ensured the reliability and validity of the findings and allowed for the formulation of scientifically grounded conclusions.

As a result, the study confirms that the application of modern pedagogical technologies based on multimedia tools significantly enhances the effectiveness of teaching fine arts and contributes to the overall improvement of educational quality.

RESULTS AND DISCUSSION

The results of the study demonstrate that the integration of multimedia tools into the teaching of fine arts significantly improves the effectiveness of the educational process. During the experimental phase, it was observed that students who were taught using multimedia-based methods showed higher levels of engagement, motivation, and academic performance compared to those who participated in traditional lessons.

In particular, the use of visual and interactive materials such as videos, digital illustrations, animations, and virtual galleries had a positive impact on students' understanding of artistic concepts. Students were able to grasp complex topics - such as color harmony, composition, and perspective - more easily when these concepts were presented through multimedia formats. This confirms that visual learning plays a crucial role in fine arts education.

Furthermore, the application of modern pedagogical technologies in combination with multimedia tools contributed to the development of students' creative thinking and independent learning skills. For example, project-based learning tasks supported by digital resources encouraged students to explore artistic ideas more deeply and express their creativity in diverse ways. Similarly, the use of interactive methods such as brainstorming, clustering, and problem-solving activities increased students' participation and collaboration during lessons.

The findings also revealed that multimedia-supported instruction creates a more student-centered learning environment. Instead of being passive recipients of information, students became

active participants in the learning process. They engaged in discussions, shared their ideas, and demonstrated greater confidence in presenting their creative works. This shift from teacher-centered to learner-centered instruction is one of the key advantages of integrating modern technologies into education. In addition, the results of questionnaires and interviews indicated that both teachers and students had a positive attitude toward the use of multimedia tools. Teachers reported that multimedia resources helped them explain topics more clearly and manage classroom time more efficiently. Students, on the other hand, expressed increased interest and enjoyment in learning, which contributed to better academic outcomes. However, the study also identified certain challenges. Some teachers faced difficulties in effectively using multimedia technologies due to a lack of technical skills or limited access to digital resources. In some cases, inadequate infrastructure, such as insufficient equipment or unstable internet connectivity, affected the smooth implementation of multimedia-based lessons. These findings suggest that additional training for teachers and improvements in technical support are necessary to fully realize the potential of multimedia tools in education.

Overall, the results confirm that the use of multimedia tools in combination with modern pedagogical technologies has a significant positive impact on teaching fine arts. It enhances students' understanding, fosters creativity, increases motivation, and supports the development of essential 21st-century skills. Therefore, it is recommended to further expand the use of multimedia technologies in educational practice and to provide teachers with the necessary methodological and technical support.

CONCLUSION

In conclusion, the study highlights the significant role of multimedia tools and modern pedagogical technologies in improving the quality of teaching fine arts. The integration of digital resources, interactive methods, and innovative teaching approaches creates a more engaging, effective, and student-centered learning environment. It not only enhances students' understanding of artistic concepts but also contributes to the development of their creative thinking, independent learning skills, and overall academic performance.

The findings of the research confirm that multimedia-based instruction increases students' motivation and interest in fine arts by providing visually rich and interactive learning experiences. The use of videos, animations, digital images, and virtual platforms allows students to better comprehend complex artistic elements such as composition, perspective, and color theory. Moreover, the application of modern pedagogical approaches, including project-based and problem-based learning, fosters active participation and collaboration among students. At the same time, the study reveals that the successful implementation of multimedia technologies depends on several important factors, such as the availability of technical resources, the level of teachers' digital competence, and the effective integration of these tools into the curriculum. Therefore, it is essential to provide teachers with continuous professional development opportunities and methodological support to enhance their ability to use multimedia technologies effectively.

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MODERN METHODS OF ASSESSMENT IN FINE ARTS LESSONS

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ANNOTATION

This article explores modern assessment methods used in fine arts education. It highlights innovative approaches to evaluating students' creative abilities, including formative and summative assessment, portfolio-based evaluation, peer assessment, and rubric-based criteria. The study emphasizes the importance of developing students' creativity, critical thinking, and artistic skills through fair and transparent evaluation techniques in visual arts lessons.

Keywords: Fine arts education, modern assessment, formative assessment, summative assessment, portfolio, rubric, peer assessment, creativity, evaluation methods, visual arts.

АННОТАЦИЯ

В данной статье рассматриваются современные методы оценки в обучении изобразительному искусству. Освещаются инновационные подходы к оцениванию творческих способностей учащихся, включая формативное и суммативное оценивание, портфолио, взаимооценивание и рубрикаторные критерии. Подчеркивается важность развития творческих и критических навыков учащихся через справедливые и прозрачные методы оценки на уроках изобразительного искусства.

Ключевые слова: Изобразительное искусство, современные методы оценивания, формативное оценивание, суммативное оценивание, портфолио, рубрика, взаимооценивание, творчество, методы оценки, художественное образование.

INTRODUCTION

In the modern education system, the assessment of students' knowledge, skills, and competencies is considered one of the most important pedagogical processes. In particular, in fine arts lessons, the assessment process is not limited only to the final result of a student's work, but also takes into account their creative thinking, imagination, aesthetic taste, and individual approach. Therefore, evaluation in visual arts education requires a more flexible and comprehensive approach compared to many other subjects.

In recent years, there has been a gradual shift from traditional assessment methods toward modern approaches that aim to develop students' creative potential in a more holistic way. Traditional grading systems, which often focus only on the final product, are not always sufficient to fully evaluate the artistic process, as each student's work in fine arts is highly subjective and unique. This makes it necessary to apply more diverse and student-centered assessment strategies.

Modern educational practices increasingly emphasize formative and summative assessment, portfolio-based evaluation, peer assessment, self-assessment, and rubric-based criteria. These approaches help teachers observe not only the final artwork but also the learning process, idea development, effort, and progress over time. As a result, assessment becomes more transparent, fair, and supportive of student growth.

Moreover, the use of modern assessment methods in fine arts lessons contributes significantly to the development of students' critical thinking, creativity, self-expression, and reflective skills. Students become more actively involved in their learning process, learn to analyze their own work, and develop the ability to give and receive constructive feedback. This, in turn, increases motivation and enhances the overall quality of art education.

Additionally, integrating innovative assessment strategies with contemporary pedagogical technologies allows teachers to create a more interactive and student-oriented learning environment. Digital portfolios, multimedia presentations, and collaborative projects are increasingly being used

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as effective tools for evaluating artistic performance in a more dynamic way. This article examines the essence of modern assessment methods in fine arts education, their pedagogical significance, and their role in improving the effectiveness of teaching and learning processes. It also analyzes practical ways of implementing these methods to enhance students' creative development and educational outcomes.

LITERATURE REVIEW

Modern approaches to assessment in education have been widely discussed in pedagogical and psychological research, particularly in relation to competency-based learning and student-centered education. Scholars emphasize that assessment should not only measure learning outcomes but also support the learning process itself. In fine arts education, this perspective is especially important because artistic performance is inherently subjective, creative, and process-oriented.

Researchers such as Black and Wiliam (1998) have highlighted the effectiveness of formative assessment in improving student learning outcomes by providing continuous feedback and encouraging active participation. Their work demonstrates that assessment integrated into the learning process significantly enhances students' understanding and motivation. Similarly, Sadler (1989) stresses that effective assessment requires clear criteria, feedback mechanisms, and opportunities for students to improve their work.

In the context of arts education, Eisner (2002) argues that traditional testing methods are insufficient for evaluating artistic and creative abilities. He emphasizes the importance of qualitative judgment, aesthetic perception, and process-based evaluation. Portfolio assessment, as discussed by Paulson, Paulson, and Meyer (1991), is considered one of the most effective tools in art education because it allows students to document their progress, reflect on their learning, and demonstrate creativity over time. Recent studies also highlight the importance of peer assessment and self-assessment in developing students' reflective thinking skills. These methods encourage learners to critically evaluate both their own work and that of their peers, thereby fostering independence and deeper understanding of artistic criteria. In addition, rubric-based assessment has been widely recognized as a transparent and structured tool that helps both teachers and students understand performance expectations clearly. Overall, the literature suggests that modern assessment methods in fine arts education shift the focus from final product evaluation to process-oriented, reflective, and developmental approaches. This transition supports creativity, critical thinking, and lifelong learning skills.

METHODOLOGY

This study is based on a qualitative and analytical research approach aimed at examining modern assessment methods used in fine arts education. The research focuses on identifying the effectiveness of formative, summative, portfolio-based, peer, self, and rubric-based assessment strategies in enhancing students' creative development and learning outcomes.

The methodological framework includes the analysis of pedagogical literature, scientific articles, and existing educational practices related to art education assessment. Comparative analysis is used to evaluate traditional and modern assessment approaches, highlighting their strengths and limitations in the context of visual arts instruction. In addition, an observational approach is considered to understand how these assessment methods are applied in real classroom settings. This includes analyzing teacher feedback practices, student engagement levels, and the use of evaluation criteria during art lessons. Special attention is given to how assessment influences students' creativity, motivation, and ability to reflect on their own work. The study also considers the integration of innovative educational technologies, such as digital portfolios and multimedia presentations, as part

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of modern assessment practices. These tools are evaluated for their effectiveness in supporting continuous assessment and providing more comprehensive feedback.

Overall, the methodology aims to provide a holistic understanding of how modern assessment methods contribute to improving the quality of fine arts education and fostering students' artistic and cognitive development. **Results and**

DISCUSSION

The analysis of modern assessment methods in fine arts education demonstrates that a shift from traditional grading systems to more student-centered and process-oriented evaluation approaches significantly improves both teaching and learning outcomes. The findings of this study indicate that formative assessment, portfolio-based evaluation, peer assessment, self-assessment, and rubric-based criteria collectively contribute to a more comprehensive understanding of students' artistic development. One of the most notable results is that formative assessment plays a crucial role in enhancing students' learning motivation and creativity. Continuous feedback provided during the learning process helps students identify their strengths and weaknesses, refine their artistic techniques, and develop a deeper understanding of visual concepts. Unlike traditional summative assessment, which focuses mainly on final results, formative assessment encourages ongoing improvement and active participation.

Portfolio-based assessment has also proven to be highly effective in fine arts education. Students who maintain portfolios demonstrate greater awareness of their progress over time, as they can visually track the development of their ideas, skills, and artistic expression. This method not only documents final artworks but also captures sketches, drafts, reflections, and revisions, making the learning process more transparent and meaningful. As a result, students become more reflective and self-aware learners.

Peer assessment and self-assessment further enhance students' critical thinking and evaluative skills. When students are involved in assessing their own work or that of their peers, they develop the ability to analyze artistic quality based on established criteria. This process fosters responsibility, independence, and confidence. Moreover, constructive peer feedback creates a collaborative learning environment where students learn from each other's perspectives and experiences.

Rubric-based assessment contributes to fairness and transparency in grading. Clear criteria and performance indicators help both teachers and students understand expectations, reducing subjectivity in evaluation. In fine arts, where artistic expression can be highly subjective, rubrics provide a structured framework that balances creativity with measurable learning outcomes.

This approach ensures consistency in assessment while still allowing room for individuality and creativity. The discussion of findings highlights that integrating modern assessment methods into fine arts education not only improves academic performance but also supports the holistic development of students. These methods encourage creativity, self-expression, and reflective thinking, which are essential competencies in visual arts education. Furthermore, the use of digital tools such as electronic portfolios and multimedia presentations enhances the efficiency and accessibility of assessment practices. However, the implementation of modern assessment methods also presents certain challenges. Teachers may require additional training to effectively design rubrics, manage portfolios, and provide constructive feedback. There may also be limitations in resources or time, especially in large classrooms. Despite these challenges, the overall benefits of modern assessment approaches outweigh the difficulties, making them an essential component of contemporary art education.

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CONCLUSION

In conclusion, the study of modern assessment methods in fine arts education clearly shows that effective evaluation is not limited to measuring final artistic outcomes, but also involves the continuous development of students' creative thinking, practical skills, and reflective abilities. The transition from traditional assessment approaches to modern, student-centered methods has significantly improved the quality and effectiveness of teaching and learning in visual arts education.

The use of formative assessment, portfolio-based evaluation, peer assessment, self-assessment, and rubric-based criteria provides a more comprehensive and fair system for evaluating students' artistic performance. These methods encourage active participation in the learning process, enhance motivation, and support the development of creativity and individuality. In particular, portfolio assessment and continuous feedback help students understand their progress and take responsibility for their own learning. Furthermore, modern assessment approaches contribute to the formation of critical thinking, self-reflection, and collaborative skills, which are essential not only in art education but also in broader educational and professional contexts. The integration of digital tools and innovative technologies further strengthens the effectiveness of assessment by making it more transparent, interactive, and accessible.

Although certain challenges exist in implementing these methods—such as the need for teacher training and adequate resources—their overall educational benefits are undeniable. Therefore, it is important for educators and institutions to continue improving their assessment practices and adopt modern strategies that support holistic student development.

Overall, modern assessment methods in fine arts lessons play a key role in creating a more dynamic, fair, and learner-centered educational environment, ultimately contributing to the development of students' artistic potential and lifelong learning skills.

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