

SCIENCE
PROBLEMS.UZ

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Actual problems of social and humanitarian sciences
Актуальные проблемы социальных и гуманитарных наук

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2024

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ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ ДОЛЗАРБ МУАММОЛАРИ

№ 8 (4) - 2024

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

ТОШКЕНТ-2024

БОШ МУҲАРРИР:

Исанова Феруза Тулқиновна

ТАҲРИР ҲАЙЪАТИ:

07.00.00-ТАРИХ ФАНЛАРИ:

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холикулов Ахмаджон Боймаҳамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

Саидов Сарвар Атабулло ўғли – катта илмий ходим, Имом Термизий халқаро илмий-тадқиқот маркази, илмий тадқиқотлар бўлими.

08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Хожаев Азизхон Саидалоҳонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакарров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

09.00.00-ФАЛСАФА ФАНЛАРИ:

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулов Жамолиддиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудири;

Носирходжаева Гулнора Абдукаҳхаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилович – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

12.00.00-ЮРИДИК ФАНЛАР:

Аҳмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат хавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

13.00.00-ПЕДАГОГИКА ФАНЛАРИ:

Хашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Каюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шохидат Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбахор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психология кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Шамшетова Анжим Караматдиновна – психология фанлари доктори, доцент,

Ўзбекистон давлат жаҳон тиллари университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

Латипова Нодира Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

Содиқова Шоҳида Мархабобевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси.

23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атақулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

ОАК Рўйхати

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

Ижтимоий-гуманитар фанларнинг долзарб муаммолари” электрон журнали 2020 йил 6 август куни 1368-сонли гувоҳнома билан давлат рўйхатига олинган.

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scienceproblems.uz@gmail.com

Боғланиш учун телефонлар:

(99) 602-09-84 (telegram).

MUNDARIJA

07.00.00 – TARIX FANLARI

<i>Бегамова Насиба Холмурзаевна</i> МУСТАҚИЛЛИК ЙИЛЛАРИДА АГРАР СОҶА ХОДИМЛАРИНИНГ МАЛАКАСИНИ ОШИРИШДА ХАЛҚАРО ҲАМКОРЛИКНИНГ РОЛИ (ЎЗБЕКИСТОН ЖАНУБИЙ ВИЛОЯТЛАРИ МИСОЛИДА)	11-19
<i>Насиратдинов Сапар Жеткербай-улы</i> ЭТНОГРАФИК ТАДҚИҚОТЛАРДА ФОТОГРАФИЯНИНГ ЎРНИ	20-25
<i>Нарманов Феруз Асфандиёрович</i> ТАЪЛИМ ТИЗИМИДА ЖАЛОЛИДДИН МАНГУБЕРДИ ҲАЁТИ ВА ФАОЛИЯТИНИНГ ЎҚИТИЛИШИ	26-30
<i>Rustamov Ixomidin</i> “O‘ZBEKISTON - 2030” STRATEGIYASI – XALQ STRATEGIYASI (YANGI O‘ZBEKISTON TARIXI)	31-34
<i>Normo‘minov Aziz</i> O‘ZBEKISTONLIK SPORTCHILARINING PARAOLIMPIYAMUSOBAQALARIDAGI ISHTIROKI	35-39
<i>Turdiboyeva Gulmira</i> VOYAGA YETMAGANLAR HUQUQBUZARLIGIGA QARSHI KURASH BO‘YICHA TARG‘IBOTLAR SAMARASI	40-44
<i>Xamidova Shoira Rasulovna</i> PARASPORT TURLARI VA ULARNING QONUNIYATLARI	45-51
<i>Ахмедов Жасурбек Зокиржонович</i> МАДАНИЯТШУНОСЛИК ВА НОМОДДИЙ МАДАНИЙ МЕРОС ИЛМИЙ-ТАДҚИҚОТ ИНСТИТУТИ ФАОЛИЯТИ ТЎҒРИСИДА	52-54

08.00.00 – IQTISODIYOT FANLARI

<i>Raximov To‘xtabek Jumaboyevich</i> KICHIK BIZNES KORXONALARINING EKSPORT SALONIYATINI OSHIRISHGA TA‘SIR QILUVCHI OMILLAR TAHLILI	55-60
<i>Allaberganov Xushnud Allaberganovich</i> TASHQI SAVDO SALONIYATINING MINTAQA IQTISODIYOTIDA TUTGAN O‘RNI	61-68
<i>Амбарцумян Анастас Алексеевич</i> МЕЖДУНАРОДНЫЕ ТРАНСПОРТНЫЕ КОРИДОРЫ: СИНЕРГЕТИЧЕСКАЯ ВЫГОДА И ПОИСК РЕШЕНИЯ НЕПРОСТЫХ ЗАДАЧ	69-81
<i>Baqoeva Dilfuza</i> SANOAT KORXONALARIDA SOTUV TIZIMINING OLIV BORILISHI, MOHIYATI VA YO‘NALISHLARI	82-86
<i>Adilov Mirkomil Miralimovich</i> TIJORAT BANKLARI KREDIT QO‘YILMALARINING MANBALARINI TAKOMILLASHTIRISH	87-93

<i>Donayev Sheroli Burxonovich</i> DON MAHSULOTLARI KORXONALARIDA RIVOJLANTIRISH ASCENT STRATEGIYASINING AHAMIYATI	94-101
<i>Kaxarov Jasur Abulqosimovich</i> ГАСТРОНОМИЯ ТУРИЗМИНИ РИВОЖЛАНТИРИШНИНГ ТАШКИЛИЙ-ИҚТИСОДИЙ МЕХАНИЗМЛАРИНИ ТАКОМИЛЛАШТИРИШ	102-109
<i>Rahmonov Shuxrat Shavkatovich</i> ТУРИСТИК МАҲСУЛОТ ДИВЕРСИФИКАЦИЯСИНИНГ НАЗАРИЙ АСОСЛАРИ	110-117
<i>Sherov Alisher Bakberganovich</i> OLIY TA'LIM MUASSASALARINI MOLIYALASHTIRISHNING HUQUQIY ASOSLARI	118-129
09.00.00 – FALSAFA FANLARI	
<i>Tag'oyeva Dilnavoz Narziqulovna</i> MAHMUDXO'JA BEHBUDIY MA'RIFATPARVARLIK G'OYALARI VA ULARNING IJTIMOIIY- AXLOQIY MUNOSABATLARDAGI KONSTRUKTIV MOHIYATI	130-135
<i>Muhamedov Asror</i> G'ARB RENNESANSIGA TURTKI BO'LGAN OMILLAR	136-145
<i>Aripova Zulfiyaxon Salijanovna</i> HOZIRGI ZAMONDA ETIKA VA ESTETIKANI O'QITISHNING AMALIYIJTIMOIY AHAMIYATI	146-151
<i>Abdumalikov Abdulatif Abidjanovich</i> INSONNING TABIATGA NOOSFERAVIY MUNOSABATINI YUKSALTIRISH ZARURIYATI	152-156
<i>Xolmatov Uchqunjon Xamidullayevich</i> AXBORIY-PSIXOLOGIK VA MADANIY TAHDIDLAR SHAROITIDA MILLATLARARO TOTUVLIK VA HAMJIHATLIKNI TA'MINLASHNING TA'LIMIY-TARBIYAVIY VAZIFALARI	157-162
<i>Shonazarov Jamshid Shuxratovich</i> ЖАДИДЛАР ҒОЯЛАРИ ЯНГИ ЎЗБЕКИСТОН СТРАТЕГИЯСИ БИЛАН ҲАМОҲАНГ	163-168
<i>Xo'janova Tamara Jo'raevna</i> YANGI O'ZBEKISTONDA YOSHLARINI AXBOROT URUSHI DAVRIDA MAFKURAVIY TAJOVUZLARDAN ASRASH OMILLARI	169-174
<i>Quchqorov Javlon Suyundik o'g'li</i> MILLIY G'OYA VA DEMOKRATIK O'ZGARISHLAR DIALEKTIKASIGA MADANIY HODISALAR SIFATIDA QARASH	175-179
<i>Muxtorova Tutixon</i> GLOBALLASHUV JARAYONLARIGA FALSAFIY YONDASHUVLARNING O'ZIGA XOS JIHATLARI	180-186
<i>Rahmonova Mavluda Abdusamadovna</i> ABDURAUFIY FITRATNING "OILA" ASARIDA JAMIYAT MA'NAVIY-AXLOQIY RIVOJIGA DOIR QARASHLARI TAHLILI	187-194

<i>Pirnazarov Nurnazar</i> TANA, RUX VA MA'NAVİYATNING INSON BORLIG'IDAGI AKS ETISHINING FALSAFIY TAHLILI.....	195-201
<i>Ismailov Dilshod Baxriddinovich</i> DAVLAT FUQAROLIK XIZMATCHILARI FAOLIYATI SAMARADORLIGINI OSHIRISHNING MA'NAVİY-AXLOQIY SEGMENTI:KOMPARATIV YONDASHUV	202-209
10.00.00 – FILOLOGIYA FANLARI	
<i>Yuldoshova Shaxnoza Azimboyevna</i> RAY BREDBERI VA ISAJON SULTON ASARLARIDA MA'RIFATPARVARLIK MOTIVLARI TALQINI	210-216
<i>Bozorbekov Ahmadbek</i> O'ZBEK TERMINOLOGIYASIDA TEXNIK, ZAMONAVIY LOGISTIKA SOHASIDAGI TERMINLARNING YASHALISH MODELLARI VA PARADIGMATIKASI	217-230
<i>Xamrayev Fozilbek Yo'ldoshevich</i> ZAMONAVIY O'ZLASHMALARNI MILLIYLASHTIRISHDA O'ZBEK TILINING TARIXIY ZAXIRA MANBALARIDAN FOYDALANISH	231-236
<i>O'tebaeva Dilbar</i> TURKIY TILLARGA UMUMIY BO'LGAN EKOLOGIK ATAMALAR	237-242
<i>Asqarova Shaxnoza Kamolidinovna</i> EPIK KLISHELAR HAMDA ULARNING INGLIZ VA NEMIS TILLARIDAGI TALQINI ("ALPOMISH" DOSTONI MISOLIDA)	243-247
<i>Kadirova Zaynab Bakoyevna</i> INGLIZ TILIDAGI REKLAMANING LINGVISTIK XUSUSIYATLARI	248-252
<i>Allaberganova Nilufar Matnazar qizi</i> QOFIYA ASOSLARIDAGI MATNLARNING LINGVOKOGNITIV XUSUSIYATLARI	253-256
<i>Nabiyeva Rushana Jamol qizi</i> OZIQ-OVQAT MAHSULOTLARI NOMLARI LEKSIK-SEMANTIK GURUHINING MA'NOVIY GURUHLARI VA ULARDA YANGI O'ZLASHMALARNING ISHTIROKI HAQIDA	257-262
<i>To'rayeva Iroda Sheramatovna</i> FOLKLORIZMLAR TIZIMIDA ETNOGRAFIK FOLKLORIZMLARNING O'RNI VA SPETSIFIKASI	263-268
<i>Qodirova Munisa Erkinjon qizi</i> BADIY MATNDA QO'LLANILGAN SAN'ATGA OID TERMINLARNING LEKSIK TIPOLOGIYASI (INGLIZ VA O'ZBEK TILLARI MISOLIDA)	269-272
<i>G'aniyeva Nozanin G'ayratovna</i> MARKAZIY OSIYODA JADID AYOLLARINING PATRIARXAL TUZILMALAR VA MUSTAMLAKACHILIK ZULMIGA QARSHI CHIDAMLILIGI VA QARSHILIGI	273-277
<i>Zaripova Dilfuza Baxtiyorovna</i> TURKIY ADABIYOTDA "IBROHIMI ADHAM" QISSALARI TAHLILI	278-284
<i>Eshniyazova Maysara Beknazarovna</i> ALISHER NAVOIYNING "ARBA'IN" ASARIDAGI HADISLAR BAYONIDA G'OYAVIY-BADIY IFODA MUKAMMALLIGI	285-292
<i>Raxmonova Dildora Mirzakarimovna</i> O'ZBEK JADID ADABIYOTIDA OVRUPO MADANIYATI TALQINI	293-298

12.00.00 – YURIDIK FANLAR*Axmedshayeva Mavlyuda Axatovna*

MARKAZIY OSIYO DAVLATLARI HUQUQIY TIZIMLARIDA KODEKSLASHTIRISH

JARAYONINING AYRIM NAZARIY-HUQUQIY MASALALARI 299-306

Узакова Гўзал Шариповна

ШАҲАРЛАР ВА БОШҚА АҲОЛИ ПУНКТЛАРИДА АТРОФ МУҲИТНИ МУҲОФАЗА

ҚИЛИШНИНГ ЭКОЛОГИК-ҲУҚУҚИЙ ТАЛАБЛАРИ 307-325

Пулатова Нодирахон Собиржонова

ТЕОРЕТИКО-ПРАВОВЫЕ АСПЕКТЫ УСТРАНЕНИЯ СУДЕБНЫХ ОШИБОК В ОБЕСПЕЧЕНИИ

ПРАВ ЧЕЛОВЕКА 326-332

Nizamatdinov Kayrat Keunimjaevich

MOBIL ALOQA XIZMATI KO'RSATISHDA MILLIY ALOQA OPERATORLARINING FAOLIYATINI

HUQUQIY TARTIBGA SOLISHNI TAKOMILLASHTIRISH 333-341

Абдурахманова Нодирахон

ПРАВОВОЕ РЕГУЛИРОВАНИЕ ИСПОЛЬЗОВАНИЯ ИСКУССТВЕННОГО ИНТЕЛЛЕКТА В

ОНЛАЙН АРБИТРАЖАХ: МЕЖДУНАРОДНЫЕ И НАЦИОНАЛЬНЫЕ АСПЕКТЫ 342-345

Vokiyev Jahongir Nurmatjon o'g'li

TA'LIM OLISH HUQUQINING GENEZISI HAMDA UNING YURIDIK TABIATI 346-356

Madiyev Faxriddin Xoshim o'g'li

SHAXSIY HAYOT DAXLSIZLIGI HUQUQINI TA'MINLASH MASALALARI 357-368

Утапов Фурқат

ИНДИВИДУАЛЛАШТИРИШ ВОСИТАСИ СИФАТИДА ТОВАР БЕЛГИСИНИНГ ҲУҚУҚИЙ

МАҚОМИ 369-374

Dilboboyev Nozimbek Shavkat o'g'li

XALQARO VA MILLIY DARAJADA INVESTITYA QONUNCHILIGINING RIVOJLANISH

TENDENSIYASI 375-381

Назарова Марҳабо

ГОСУДАРСТВЕННАЯ ПОЛИТИКА И РАЗВИТИЕ ЖЕНСКОГО ПРЕДПРИНИМАТЕЛЬСТВА В

УЗБЕКИСТАНЕ 382-386

Абулхайров Рустамхон Ибодуллаевич

ПОРТЛАШ СОДИР БЎЛГАН ЖОЙНИ КЎЗДАН КЕЧИРИШНИ ТАШКИЛ ЭТИШ ВА ЎТКАЗИШ

МАСАЛАЛАРИ 387-400

Абдусамиева Дилрабо Абдувахоб кизи

ВОПРОСЫ РЕСОЦИАЛИЗАЦИИ БЫВШИХ ОСУЖДЕННЫХ В НЕКОТОРЫХ

МЕЖДУНАРОДНЫХ СТАНДАРТАХ..... 401-406

Abdikhakimov Islombek

LEGAL RELATIONS AND STAKEHOLDERS IN QUANTUM TECHNOLOGIES REGULATION: A

COMPREHENSIVE ANALYSIS OF GOVERNANCE FRAMEWORKS 407-412

13.00.00 – PEDAGOGIKA FANLARI*Djabbarova Nilufar Baxtiyarovna*

TALABA-QIZLARDA LIDERLIK SIFATLARINI RIVOJLANTIRISHDA FALSAFIYPEDAGOGIK

YONDASHUVLARNING ROLI 413-417

<i>Mamatqosimov Jahongir Abirqulovich</i> BO'LAJAK REJISSYORLARNING KASBIY KOMPETENTLIGINI ADABIY ASARLAR ASOSIDA RIVOJLANTIRISHDA DEBYUT MASHG'ULOTLARINING AHAMIYATI	418-423
<i>Kurbanova Shukurjon Yeldashbayevna</i> HOFIZ XORAZMIY DIDAKTIK QARASHLARINI O'RGANISHNING HOZIRGI HOLATI	424-429
<i>Ismoilova Shodiyaxon Xusanboy qizi</i> NEMIS TILIDAN KEYIN INGLIZ TILI O'RGANISH JARAYONIDA FONETIK INTERFERENSIYANI YUZAGA KELTIRUVCHI OMILLAR	430-435
<i>Salimov Ma'ruf Eshdovlat o'g'li</i> O'QUVCHILARNI VATANPARVARLIK RUHIDA TARBIYALASHNING PEDAGOGIK-PSIXOLOGIK XUSUSIYATLARI	436-439
<i>Палванова Умида Бахрамовна, Тургунов Собитхон Ташпулатович, Якубова Азада Ботировна</i> ОРГАНИЗАЦИЯ И УПРАВЛЕНИЕ ОБУЧЕНИЕМ СТУДЕНТОВ НАВЫКАМ ОКАЗАНИЯ ПЕРВОЙ ПОМОЩИ С ИСПОЛЬЗОВАНИЕМ СИСТЕМНОГО ПОДХОДА	440-444
<i>Rasulova Fotima Farxotovna</i> O'QUVCHILARNI IJODIY FIKRLASHGA YO'NALTIRISHNING NAZARIY VA USLUBIY YO'NALISHLARINING ILMIY TAHLILI.....	445-450
<i>Saidxo'jayev Muhammadxo'ja Ma'rufxo'ja o'g'li</i> YOSHLARNI MA'NAVIY-MA'RIFIY TARBIYALASHDA IJTIMOY - PEDAGOGIK OMILLAR VA ULARNING SAMARADORLIGINI OSHIRISH YO'LLARI.....	451-456
<i>Utepbergenov Aydos Janabayevich</i> SAHNA NUTQI O'QITISHNING O'ZIGA XOS JIHATLARI	457-461
<i>Nozima Muqimovna Hamdamova</i> MAJBURIY FANLARDAN TALABLARNING KOMPETENTLIGINI RIVOJLANTIRISHDA GRAFIK DASTURLARIDAN FOYDALANISH.....	462-467

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THE ROLE OF PHOTOGRAPHY IN ETHNOGRAPHIC RESEARCH

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Abstract. This article analyzes the role and significance of photography in ethnography. Photographs manifest themselves not only as a means of documentation in the study of society and culture, but also as a powerful scientific tool that enriches analysis and understanding. Through the collected photographs of the ethnographer and collector A. L. Melkov, which are an important source for the study of Karakalpak ethnography, we get to know, study, and analyze the everyday life, economy, and customs of the Karakalpaks of that time. In general, visual ethnography is a powerful scientific approach that is necessary for a deeper and more realistic understanding of societies and cultures.

Keywords: photography, visual ethnography, expedition, everyday life, economy, source

ЭТНОГРАФИК ТАДҚИҚОТЛАРДА ФОТОГРАФИЯНИНГ ЎРНИ

Насиратдинов Сапар Жеткербай-улы

Ўзбекистон Республикаси Фанлар академияси, Қорақалпоғистон бўлими Қорақалпоқ гуманитар фанлар илимий-тадқиқот институти стажёр-тадқиқотчиси

Аннотация. Ушбу мақола фоторасмларнинг этнография илмида тутган ўрнини ва аҳамиятини таҳлил қилади. Фоторасмлар, жамият ва маданиятларни ўрганишда нафақат ҳужжатлаштириш воситаси сифатида, балки таҳлил ва тушунишни бойитувчи кучли илмий восита сифатида намоён бўлади. Мақолада қорақалпоқнинг этнографияси ўрганич учун муҳим манба ҳисобланган фотосуратларни тўпланган этнограф ва коллекционер А. Л. Мелков яратган фотосуратлар орқали биз қорақалпоқларнинг ўша даврдаги кундалик ҳаёти, ҳўжалиги ва урф-одатлари билан чуқурроқ танишамиз, ўрганамиз, таҳлил қиламиз. Умумий айтганда, визуал этнография — бу жамият ва маданиятларни чуқурроқ ва реалроқ тушуниш учун зарур бўлган кучли илмий ёндашувдир.

Калит сўзи. фоторасм, визуал этнография, экспедитсия, кундалик ҳаёти, ҳўжалиги, манба.

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Photography and visual ethnography are one of the unique sources that demonstrates the history and culture of humanity. Photographs, from their earliest days, were adopted as the primary means of documenting life and human experience. The introduction of photography into science took place in several stages and began to be used as an important source in various fields, in particular, in history, anthropology, archaeology and social research. The documentation and analysis of photographs by photographers and researchers helped the scientists to present new concepts and evidence. Today, it plays a certain role in social sciences, including anthropology and ethnography. Visual anthropology is one of the directions of social anthropology, which has created an opportunity to learn a lot about people and society, to study their everyday life, customs and way of life. In addition to official documents and records,

photographs offer sources that accurately and clearly depict them, which leads to reliable conclusions about the research results. The relevance of this topic lies in the importance of conveying the reality to a wide audience through photography. Visual ethnography includes photographs as a part of its methodology. Through photographs, the results of ethnographic research are depicted and documented, which helps to show the cultures, societies, and ways of life of people. This methodology allows researchers to achieve a broader and deeper understanding of the research subjects not only through written information but also through images.

Interest in photography as an object of study began in the late 19th and early 20th centuries, due to the need to study and understand science in new ways after the creation of a photographic device. A number of candidate dissertations on this topic in Russia were written by E. B. Tolmacheva[7], V. P. Chistyakova[8], and E. N. Andrianova[1]. Ethnographic researchers made efforts to gather more information through photographs for official documentation and cultural studies. They aimed to gain a deeper understanding of cultural experiences and social conditions through visual materials. The methodology of visual ethnography emerged, through which photographs and videos are widely used in ethnographic research. Among the researchers of our region, M. S. Isakova [3.93-94.p], Z. I. Kurbanova [4.137-139.p], Z. I. Kurbanova [5.52-53.p] and C. Shadmanova [9.39-49.p] wrote a number of scientific articles.

This method collects and analyzes ethnographic data using photographs, videos, drawings, and other visual materials. The primary goal of visual ethnography is to understand and study cultures and social life as fully as possible. Visual materials help to get more information about people and their culture, because they often show aspects that are difficult to express in words. Visual materials will be stored for a long time and serve as a valuable resource for future researchers. Photos and videos can evoke a strong emotional response in people, which leads to a deeper understanding of the results of research, and can be very effective in the study of complex and multifaceted cultural phenomena. One of the main tools of visual ethnography is the camera. In this regard, expeditions were carried out in the territory of Karakalpakstan. Based on these expeditions, the period of the emergence and development of ethnographic knowledge in Karakalpakstan can be divided into several stages. Expeditions in the territory of Karakalpakstan are also known as Mikhail Nikolaevich Chernyshevsky. In his diary, he became a member of the 1899 expedition to study the possibilities of building the Alexandrov-Gay-Charzhaw railway line. This was his first (and last) trip to Turkestan, so he took many photos during the expedition. In the Leningrad section of the Institute of Oriental Studies of the USSR Academy of Sciences (now the Institute of Oriental Manuscripts of the Russian Academy of Sciences), only a fragment of the photographs of that period contains 52 photographs. Half of them depict the territory of present-day Karakalpakstan and Khorezm region, while some of them have lands belonging to Kazakhstan and Turkmenistan. 7 of the photos belonging to the territory of Karakalpakstan belong to the the Ustyurt Plain. While the author keeps this territory in their camera, he says that due to the cloudiness of the weather on those days, he had to wait for hours to find the right time. Between all the trading and craft centers of the depicted territories, the first large settlement on the expedition's journey in 1899 was the territory of the present-day Kungrad district, photographed by Chernishevsky in his camera and recorded in his diary. He writes in his diary: "The noise of the people's talk increases as we approach the entrance to the market street, there is a market twice a week, the

market sells pottery, fruits, lambs, people's textiles and other goods.” In the section dedicated to “Karakalpakstan and Khorezm” of the photo album taken by Chernyshevsky, there are about 10 photos dedicated to historical monuments [2.58-60.p]. Any sources collected during such expeditions are an important document for science. Today, more than 33,000 photo documents are stored in the photo fund of the State Museum of History and Culture of the Republic of Karakalpakstan. One of the active members of the expedition was an ethnographer, collector, photographer - Alexander Lavrentyevich Melkov. The name of this scientist is closely linked to the beginning of the systematic study of the Central Asian-Kazakh region, which was discovered in the 1920s. In the 1920s-1940s, A.L. Melkov, S.A. Belkin, E.E. Blomkvist, P.P. Ivanov made a significant contribution to the creation of a photo album, studying the daily life and culture of the Karakalpaks as part of the expedition [4.138p]. The photographs they created serve as valuable sources for studying traditional life scenes, rituals, festivals, national games, craftsmanship, trade, types of housing and the national costumes of the Karakalpak people. A.L. Melkov created unique photographs and sketches that reveal the nationality of the Karakalpak people, which was not found in other nations, not only in the plan of the expedition, but also in almost all spheres of Karakalpak life: agriculture, fish farming, crafts, trade and equipment. The collection of the Museum of Anthropology and Ethnography of the Russian Academy of Sciences (MAE) includes residential and property projects of Kazakhs and Karakalpaks, carpet products, jewelry, various dishes of the Karakalpak people, an album of paintings painted in watercolors and pencil. He has created an album of photos of Khorezmian Uzbeks, as well as several thousand photos related to various spheres of life of Kazakhs and Karakalpaks. He created the first collection of monuments of the material culture of the Karakalpak people. Currently, about 100 photographs of A.L. Melkov are kept in the State Museum of History and Culture of the Republic of Karakalpakstan. In these paintings, A. Melkov depicted the way of life of the Karakalpak people in the early period, everyday life, nature, and samples of Karakalpak applied arts.



Photo. 1.

Overview of the village of Kepe

(from the photo collection KP 8211 of the State Museum of History and Culture of the Republic of Karakalpakstan)

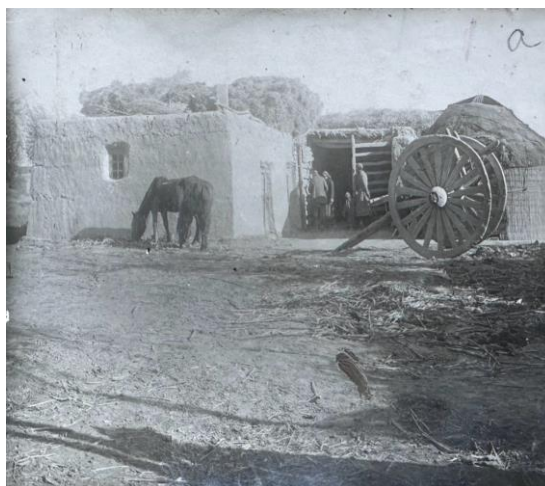


Photo. 2.

Wintering

(from the photo collection KP 8237 of the State Museum of History and Culture of the Republic of Karakalpakstan)

An important factor in this is the photographs of A. L. Melkov, who arrived in our country in 1928 with an ethnographic expedition. In this photo taken by A.L. Melkov (photo. 1. KP No. 8211) there is a house of the household that lived in those years and “qara úy” surrounded by reeds. Due to the fact that the Karakalpak people are semi-nomadic peoples, their dwellings are also intended for migration. Such houses are called “qara úy” in the Karakalpak language. In the earliest times, the Karakalpaks had an ancient “qara úy” covered with black linen and a ceremonial “qara úy” covered with light linen, carefully decorated and intended mainly for young married couples - a white “qara úy”. In the houses built from chalk, “qara úy” was built under it in winter. In summer, “qara úy” was built close to the pond, in the shade of the trees in the yard. “Qara úy” were fierce, and the wind was free to come in. In our time, “qara úy” are often used only in the heat of the summer. The base of the “qara úy” is wood, which consists of parts such as “kerege, uwiq, shańaraq, ergenek (door)”. “Qara úy” has a seasonal character and is usually built in the summer. The climate of our country is cold in winter and very hot in summer, and in summer the outside part of the “qara úy” is covered with reeds, then the inside part of “qara úy” is at the same cool temperature. This creates favorable conditions for the human body in the hot summer days. Particular attention was paid to the equipment of the external surroundings during the restoration of “qara úy”. Reeds, considered part of “qara úy”, provided protection from the external environment, as well as protection from various insects and rodents. The Karakalpak caravans are different from the caravans of the Kazakhs, Turkmens, and Uzbeks. Every photo taken by A.L. Melkov is of great importance in the creation of ethno-culture, ethno-villages. The house in the photo, the fire around the house, the “kelisap” (an item for grinding grains), “qara úy”, children in national clothes, even the image of a dog creates a special emotion for the person who sees it visually. In the 19th century and the beginning of the 20th century, “qara úy” was the only dwelling of the Karakalpaks. It builds up quickly and breaks down quickly. In this case, it can be seen that all the ornamental items of the Karakalpak people are handmade. Knitting was mainly made of sheep wool, and the rope was made of camel wool. Many housewives learned how to build houses from their ancestors. The tradition of building “qara úy” by our modern artisans continues to this day. Like “qara úy” of the peoples of Central Asia, “qara úy” of the Karakalpaks consists of a collection of “kerege (it consists of several wings), shańaraq, ergenek (a door)” [6.61.p].

If we pay attention to the last photograph taken by A.L. Melkov (photo. 2. KP No. 8237), we can see that the Karakalpaks are ready for the wintering process during this period. Since ancient times, the livestock farming of the Karakalpaks has been of great importance. Therefore, cattle were an integral part of their lives. Livestock farming among the Karakalpaks was seasonal and pasture. The lifestyle of the Karakalpaks was as follows: they spent the winter in the winter house, came in spring, and after the sun was warmer, they moved to summer house. The summer house was close to the sown areas. In spring and summer, the Karakalpaks engaged in agriculture, harvested their crops, and moved to winter house after the cattle were ready. The houses were scattered over the sowing lands in the summer, but in the winter all the villages were gathered together for the winter house. Winter house is always in one place. There was “qara úy”, a settlement house, and in most cases, cattle shed. When moving to summer and from there to winter, oxen or horses were used as vehicles. The horse and the cart were the main carcasses of the Karakalpaks. It should be noted that the Karakalpaks are well-developed in agriculture, animal husbandry and a number of carpentry crafts. Woodworkers

were divided into a number of professions: a door-maker for “qara úy” was called “ergenekshi”, a chest-maker was called “sandıqshı”, “qara úy” maker was called a “úyshi” and a cart-maker was called “arbashı usta”. The carriage is the most interesting tool for woodworkers. It is the oldest element of the material culture of the Karakalpaks. According to historical sources, the carriage retained the oldest form of transport, which was widespread in Central Asia. This is obvious when looking at the photo. The Karakalpaks had two types of carts: “telegen arba” and “at arba”. The Karakalpak carts reached us almost unchanged. In the past, a horse drove a horse to a cart, called “at arba” and a bull or a goat drove a horse to a cart, called “ógiz arba”. Karakalpak craftsmen consider this horse-drawn carriage an imitation of the Khorezmian Uzbeks. There was no difference. The method of making a cart is very simple. Some of the craftsmen did not have a special workshop, but most of the craftsmen had a special workshop near their house. The carts of the masters were often made by order. [6.44.p]. If we look at these two photos, we can see that the craft of the Karakalpak people is well-developed. These photographs, created by photographer and researcher A.L. Melkov, serve as an important source for present and future generations, demonstrating the national distinctiveness of the Karakalpak people, their cultural superiority, the presence of hardworking people, in a word, their own history. In our research, the professions we observed have some differences compared to those of neighboring peoples, even if they are relatively small. These professions are characterized by the social and economic conditions, economy, and culture of the Karakalpak people.

In conclusion, it should be noted that photographs collected by ethnographers during these expeditions are very valuable sources for Karakalpak ethnography. For example, we got acquainted and analyzed the way of life and ethnography of the Karakalpaks of that time through two photographs of A.L. Melkov. Because through these photos, we will have the opportunity to deeply understand, analyze the culture of Karakalpakstan and convey it to the next generation in a clear, unfalsified way. After all, visual ethnography has long become a method of research in the world, and most countries widely use it. In general, the ability to depict the smallest parts of culture and society using visual ethnography allows researchers to document it, pause for a certain period of time, give it to researchers for analysis, and help them find solutions to some problems. There are several specific reasons why using photographs as a source in visual ethnography is important on a broad scale. For example, photographs provide visual evidence that enhances the authenticity and credibility of research findings. They present a clear view of events, situations, or objects, serving as additional evidence alongside written descriptions. Photographs help in gaining a broader and deeper understanding of research subjects. They depict cultural and social contexts, people's lifestyles, and environments, creating a more extensive database of information. Photographs also amplify the emotional impact of research findings. Stories and information presented through images affect viewers' emotions, making them more engaged and interested in the research. Images facilitate faster and easier processing of information. For many people, visual data is understood and remembered more quickly than written information. Advances in digital technology and tools have made it easier to create, edit, and distribute photographs. This expands the possibilities for using photographs in research. In modern society, visual media and communication methods are increasingly prevalent. Research adapts to this trend, reaching a wider audience through the use of photographs. Therefore, this method is significant for knowledge. Today,

visual ethnography is recognized as an important tool for researchers and cultural scholars, and innovations in this field continue to evolve. Digital technologies and camera equipment have further developed visual ethnography. New technologies have made it easier to create, edit, and distribute photographs and videos. The methodology of visual ethnography has become more refined, and the internet and social media platforms have created new opportunities for visual ethnography. Researchers can now reach a wider audience through online platforms, blogs, and social media with their visual materials. By studying the visual expressions of different cultures, researchers are gaining a better understanding on a global scale. Visual ethnography is widely used in scientific research and educational programs. There are programs in universities and research centers dedicated to learning and teaching visual ethnography methods. Visual ethnography allows researchers to work with new and creative approaches, making it possible to present information in a more engaging and impactful way through photographs, videos, and other visual materials.

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