

SCIENCE
PROBLEMS.UZ

ISSN 2181-1342

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

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

10-son (5-jild)

2025

SCIENCEPROBLEMS.UZ

IJTIMOIIY-GUMANITAR FANLARNING DOLZARB MUAMMOLARI

№ 10 (5) – 2025

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor;

Xazratkulov Abror – tarix fanlari doktori, dotsent;

Tursunov Ravshan Normuratovich – tarix fanlari doktori;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent;

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor;

Nasirxodjayeva Dilafruz Sabitxanovna – iqtisodiyot fanlari doktori, professor;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b.;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari nomzodi, dotsent.;

Jabborova Charos Aminovna - iqtisodiyot fanlari bo'yicha falsafa doktori (PhD).

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent;

Turdiyev Bexruz Sobirovich – falsafa fanlari doktori (DSc), Professor.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent;

Qodirova Muqaddas Tog'ayevna - filologiya fanlari nomzodi, dotsent.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b.,;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, professor;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD);

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, professor;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor;

Taylanova Shoxida Zayniyevna – pedagogika fanlari

doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD);

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD).

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasini mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD).

22.00.00- SOTSIOLOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

Mazkur jurnal Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasi Rayosatining 2022-yil 30-noyabrdagi 327/5-son qarori bilan tarix, iqtisodiyot, falsafa, filologiya, yuridik va pedagogika fanlari bo'yicha ilmiy darajalar yuzasidan dissertatsiyalar asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro'yxatiga kiritilgan.

“Ijtimoiy-gumanitar fanlarning dolzarb muammolari” elektron jurnali 2020-yil 6-avgust kuni 1368-sonli guvohnoma bilan davlat ro'yxatiga olingan.

Muassis: “SCIENCEPROBLEMS TEAM” mas'uliyati cheklangan jamiyati

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MUNDARIJA

07.00.00 – TARIX FANLARI

<i>Jahongirov Burxon</i> O'ZBEKISTON VA BUYUK BRITANIYA MUNOSABATLARI	13-18
<i>Kenjayev Sardor Nurmurod o'g'li</i> AMIR TEMUR DAVRIDA MINTAQADA KATOLIK CHERKOVI FAOLIYATI	19-23
<i>Atamuratova Dilafruz Rashidovna</i> XORAZM TARIXINI O'RGANISHDA "TARJIMON" GAZETASINING AHAMIYATI	24-28
<i>Karimbayeva Salomatxon, Isxakov Bexzod Barkamalovich</i> FARG'ONA VODIYSI O'ZBEKLARI MODDIY MADANIYATIGA DOIR QARASHLAR TAHLILI	29-34
<i>Лукашова Наталья Михайловна</i> ИСТОРИЯ ТАШКЕНТА 30-Х ГОДОВ XVIII - ПЕРВОЙ ПОЛОВИНЫ XIX ВЕКА, ПРЕДСТАВЛЕННАЯ В РУССКИХ ИСТОЧНИКАХ	35-40
<i>Asadova Ra'no Baymanovna</i> 1991–2025-YILLARDA O'ZBEKISTON-HINDISTON DIPLOMATIK VA TA'LIMIY HAMKORLIGINING RIVOJLANISHI: TARIXIY ASOSLAR VA ZAMONAVIY ISTIQBOLLAR	41-44
<i>Turdimuratov Yangiboy Allamuratovich</i> ETNOIQTISODIYOT XO'JALIK FAOLIYATI SEGMENTI SIFATIDA, UNING O'ZIGA XOS XUSUSIYATLARI, FUNKSIYALARI VA SHAKLLARI	45-52
<i>Tursunov Farrux G'ulomovich</i> QASHQADARYO VOHASI TOJIKLARINING HUNARMANDCHILIK TAOMILLARIDAGI O'ZGARISHLAR	53-58
<i>Mullajanova Xosiyat Yazdankulovna</i> XIX ASR OXIRIDA RUS GEOGRAFIK JAMIYATNING ILMIY TADQIQOTLARI VA ULARNING XUSUSIYATLARI	59-63
<i>Муминов Азизбек</i> ИСТОРИЯ ЖИЗНИ И НАУЧНОЙ ДЕЯТЕЛЬНОСТИ РАФАЭЛЯ ПАМПЕЛЛИ, ПРИЕХАВШЕГО В ТУРКЕСТАН В НАЧАЛЕ XX ВЕКА	64-69
<i>Suyarov Maxmudjon Sobirjon o'g'li</i> YUNON-BAQTRIYA TANGALARIDA AYOLLAR OBRAZI – DINIY-SIYOSIY RAMZ SIFATIDA	70-74
<i>Tuyev Fazliddin Erkinovich</i> BUXORO, NAVOIY VA SAMARQAND VILOYATLARIDAGI MUZEYLARINING XORIJIY ALOQALARI	75-80
<i>Mamatqulov Bekzod Sherozovich, Shonazarov Elnur Abbos o'gli</i> QASHQADARYO VILOYATIDA AYOLLAR BANDLIGI VA YENGIL SANOAT TARMOQLARINING IJTIMOIIY-IQTISODIY ROLI: TARIXIY TAHLIL VA NATIJALAR	81-85

<i>Jumayeva Shohida Choriyevna</i> SURXONDARYO VILOYATIDA CHORVACHILIK SOHASIDA MUTAXASSISLAR TAYYORLASH JARAYONIDAGI TARKIBIY O'ZGARISHLAR	86-90
<i>Azatov Allayar</i> RIVOJLANGAN O'RTA ASRLAR YOZMA MANBALARIDA QUYI AMUDARYO HAVZASI VA "XORAZM DENGIZI" TO'G'RISIDAGI MA'LUMOTLAR	91-99
<i>Ro'ziyeva Mashxura Abdimuminovna</i> LO'LILARDA O'ZLIKNI ANGLASHNING ZAMONAVIY JIHATLARI	100-105
<i>Orunbayev Asli</i> IKKINCHI MASHRUTIYAT JARAYONIDA JÖN TURKLAR HARAKATI VA RESPUBLIKA G'OYALARINING SHAKLLANISHI	106-113
<i>Matyaqbov Toyirjon Sultanbayevich</i> XORAZM VOHASI NEOLIT DAVRI O'RTA BOSQICHI KULOLCHILIGI XUSUSIDA BA'ZI MULOHAZALAR	114-116

08.00.00 – IQTISODIYOT FANLARI

<i>Doniyorova Shaxnoza Doniyorovna, Abduljalilov Xojiakbar Abduljalil o'g'li</i> O'ZBEKISTON IQTISODIYOTIDA XUSUSIY SEKTORNING O'RNI VA UNI RIVOJLANTIRISH ISTIQBOLLARI	117-122
<i>Bazarova Gulnora Gulamovna</i> O'ZBEKISTON IJTIMOIIY-IQTISODIY RIVOJLANISHIDA SHANXAY HAMKORLIK TASHKILOTI.(UMUMIY MAQSADLAR YO'LIDAGI RIVOJLANISH).....	123-127
<i>Yadiyarova Shahnoza</i> THE ROLE OF THE MARKETING SYSTEM IN INCREASING THE COMPETITIVENESS OF LOCAL ENTERPRISES	128-135
<i>Нурмуродов Камолитдин Пирмаматович</i> НАУЧНЫЕ ВЗГЛЯДЫ К ПОНЯТИЮ ФИНАНСОВЫЕ РЕСУРСЫ	136-141
<i>Mamatqulova Muxlisa Mamirjanovna</i> O'RMON XO'JALIGINI MOLIYALASHTIRISHNING BYUDJET VA BYUDJETDAN TASHQARI MANBALAR HISOBIGA MOLIYALASHTIRILISHI	142-146
<i>Olimjonova Sexriyo Muzaffar qizi</i> TURIZM INDUSTRIYASI VA MEHMONDO'STLIK XIZMATLARINI RIVOJLANTIRISHDA MAHALLIY RESURSLARDAN SAMARALI FOYDALANISH	147-150
<i>Anvarova Muhsinakhon Otabek kizi</i> THE ROLE OF BIOSPHERE RESERVES AND NATIONAL PARKS IN TOURISM	151-154

09.00.00 – FALSAFA FANLARI

<i>Yusupova Ranoxon Tolibjonovna</i> TECHNICAL DEVELOPMENT AS AN ETHICAL-STRATEGIC RESOURCE	155-158
<i>Adilov Zafar Yunusovich</i> MAHMUD AZ-ZAMAXSHARIYNING INSON KAMOLATI HAQIDAGI FALSAFIY QARASHLARI	159-165

<i>Xo'janova Tamara Jo'raevna</i> YANGI DAVR VA HOZIRGI ZAMON FALSAFASIDA AXBOROT URUSHLARINI O'RGANISHNING PARADIGMALARI	166-170
<i>Narziyev Zubaydillo Ibodilloevich</i> AZIZIDDIN NASAFIYNING "ZUBDAT UL - HAQOYIQ" ASARI TASAVVUF FALSAFASIGA OID MUHIM MANBA	171-175
<i>Axmedova Dilrabo Sa'dullayevna</i> YOSHLARDA MA'NAVIY VA AXLOQIY QIYMATLAR: AN'ANAVIY VA ZAMONAVIY O'RTASIDAGI TENGSIZLIKLAR VA RIVOJLANTIRISH YO'LLARI	176-179
<i>Murtozayev Shahobiddin Baxriddinovich</i> UMAR SUXRAVARDIYNING "AVORIF UL-MAORIF" ASARINING IJTIMOIY-AXLOQIY TAHLILI	180-185
<i>Shamsutdinova Nigina Karimovna</i> ABU ALI IBN SINO IRFONiy QARASHLARI: «TA'BIRI MANZIL» ASARI MISOLIDA	186-190
<i>Pardayeva Marhabo Davlatovna</i> "ODAMIYLIK" TUSHUNCHASINING ZAMONAVIY KONTEKSTDA TRANSFORMATSIYASI	191-197
<i>Aripova Zulfiyaxon Solijonovna</i> SHARQ FALSAFASIDA IJTIMOIY ADOLAT TAMOYILLARI: FOROBIYNING FALSAFIY MEROSI MISOLIDA	198-203
<i>Muxtorova Tutixon</i> ZAMONAVIY DUNYODA YOSHLARNING MA'NAVIY-RUHIY BARQARORLIGINI SHAKLLANTIRISHNING FALSAFIY MASALALARI	204-211
<i>Xakimov Abdulboqi</i> YOSHLARDA MANTIQUIY VA TANQIDIY FIKRLASH QOBILIYATLARINI SHAKLLANTIRISHDA FALSAFANING AHAMIYATI	212-216
<i>Sardorbek Jabbarov Buron o'g'li, Mirzakhmedov Abdurashid Mamasidiqovich</i> ISTE'MOLCHILIK JAMIYATIDA AHOLINING ISTE'MOL ME'YORI	217-224
<i>Taniqulov Jonibek Ashirkulovich</i> TA'LIM MADANIYATI VA UNING FALSAFIY FUNDAMENTLARI: KONSEPTUAL YONDASHUVLAR, GNOSEOLOGIK ILDIZLAR VA AKSIOLOGIK TAHLIL	225-229
<i>Бердалиева Севара Дамировна</i> СПОСОБЫ ИСПОЛЬЗОВАНИЯ ТРУДОВ АЛЛАМА ЮСУФА ХОСА ХАДЖИБА В РЕШЕНИИ СОВРЕМЕННЫХ ЭТИЧЕСКИХ ПРОБЛЕМ	230-234
<i>Хушбоков Ойбек Уралович</i> СОВРЕМЕННАЯ ПРОФЕССИОНАЛЬНАЯ КОНЦЕПТОСФЕРА УЧИТЕЛЯ В НОВОМ УЗБЕКИСТАНЕ	235-239
<i>Fayziyev Xurshid Jumayevich</i> VOLTER DAVRIDA FRANSIYADA MA'NAVIY MIHITNING O'ZIGA XOS XUSUSIYATLARI	240-244
<i>Muxiddinova Hakimaxon G'ulomovna</i> EKOLOGIK TAFAKKUR VA YASHIL IQTISODIYOT – UCHINCHI RENESSANSNING YANGI FALSAFIY PARADIGMASI SIFATIDA	245-250

<i>Zokirov Mirzo</i> MAMLAKATLARNING TANAZZUL VA TARAQQIYOTINI BELGILOVCHI IJTIMOIY-FALSAFIY OMILLAR	251-255
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10.00.00 – FILOLOGIYA FANLARI

<i>Jo'rayev Nabi Narziyevich</i> O'ZBEK MILLIY LINGVOMADANIYATINING QADIMIYLIK VA ZAMONAVIYLIK ASOSLARI	256-262
<i>Eshtuhtarova Bibigul Bektoshevna</i> PRAGMATICS OF GENDERED COMMUNICATION IN ENGLISH	263-267
<i>Zaripova Matluba Kulfidinovna</i> GRAMMATICAL MEANS OF EXPRESSING PEJORATION IN UZBEK AND RUSSIAN	268-271
<i>Sayipova Dilobar Raximovna</i> ADABIYOT FANIGA OID KOMPETENSIYALARNI SHAKLLANTIRISHDA MUSTAQIL TA'LIM TOPSHIRIQLARINING AHAMIYATI	272-275
<i>Soibova Gulchirov Bakhtiyorjon qizi</i> TRANSLATION ISSUES IN THE GENERAL AND SPECIFIC OCCURRENCE OF THE HORSE IN ENGLISH AND UZBEK CULTURES	276-281
<i>Zokirova Shaxzoda Nodirjon qizi</i> TELEVISION AS A RHETORICAL ARENA: THE MANIFESTATION OF CLASSICAL RHETORICAL CANONS IN MODERN TV GENRES	282-288
<i>Abdujalilova Ruxshona Abdug'afforzoda</i> INGLIZ VA O'ZBEK TILLARIDA KRIMINALINGVISTIK BIRLIKLARINING SHAKLLANISHINING GRAMMATIK XUSUSIYATLARI	289-293
<i>Abduraximova Feruza Boxadirovna</i> O'ZBEK VA INGLIZ TILLARIDA OT YASOVCHI QO'SHIMCHALARNING QIYOSIY TAHLILI	294-300
<i>Jalolova Feruza Normurodovna</i> INGLIZ VA O'ZBEK XALQ ERTAKLARINING LINGVOMADANIY XUSUSIYATLARI	301-305
<i>Ahrorova Nigina Anvarovna</i> MIFOLOGIK TASAVVURLAR MUAYYAN VOQELIK MOHIYATI	306-309
<i>Razikov Baxtiyor Kosimovich</i> MEMLAR TILIDAGI NEOLOGIZM: QOIDABUZARLIKMI YOKI INNOVATSIYAMI? O'ZBEK RAQAMLI DISKURSI MISOLIDA	310-314
<i>Kutbiddinova Nazokatkhon Dovudkhon qizi</i> GENDER-BASED DIFFERENCES IN THE USE OF PHRASEOLOGISMS IN ENGLISH AND UZBEK LANGUAGES	315-319
<i>Nazarova Sabrina Zafarjon qizi</i> YOZMA NUTQDAGI GRAMMATIK BUZILISHLAR: AGRAMMATIK DISGRAFIYANING LINGVISTIK VA NEYROPSIXOLOGIK ASOSLARI	320-323
<i>Ёлдашалиева Мадина Зиёджон кызы</i> ЖЕНСКОЕ СЧАСТЬЕ КАК ПРИНЯТИЕ ЛЮБВИ И ЗАЩИТЫ В ПОВЕСТИ ЧИНГИЗА АЙТМАТОВА «ТОПОЛЁК МОЙ В КРАСНОЙ КОСЫНКЕ»	324-326

12.00.00 – YURIDIK FANLAR

<i>Salimova Diyoraxon Baxtiyorjon qizi</i> HAVO TRANSPORTIDA TASHUVCHI JAVOBGARLIGINING NAZARIY DOKTRINASI	327-333
<i>Abdullayev Rustam Kaxramanovich</i> JINOYATLARNI TERGOV QILISHDA RAQAMLI DAKTILOSKOPIYANING IMKONIYATLARI	334-339
<i>Давронов Атобек Равшанович</i> ИСКУССТВЕННЫЙ ИНТЕЛЛЕКТ КАК ВСПОМОГАТЕЛЬНЫЙ СУБЪЕКТ УГОЛОВНОГО ПРОЦЕССА: ДОКТРИНАЛЬНЫЕ ПОДХОДЫ	340-349
<i>Eshturdiyeva Farangiz Baxodir qizi</i> O'ZBEKISTONDA HUQUQ IJODKORLIGI SIYOSATI: STRATEGIK PRINSIPLAR VA ULARGA YANGICHA NAZARIY YONDASHUV	350-355
<i>Исламов Самандар Олимжон угли</i> ПРАВОВОЕ РЕГУЛИРОВАНИЕ КРИПТО-АКТИВОВ В СТРАНАХ СНГ: АКТУАЛЬНЫЕ ПРОБЛЕМЫ И ПУТИ РЕШЕНИЯ	356-363
<i>Uteniyazov Keulimjay Kuanyshbayevich</i> AYBLOV TUSHUNCHASI, TURLARI VA UNING JINOYAT-PROTSESSUAL HUQUQ TIZIMIDAGI O'RNI	364-370
<i>Ikramov Abrorbek Kamoliddinovich</i> ASSOZ BOYISH NATIJASIDA VUJUDGA KELGAN MAJBURIYATLAR	371-375
<i>Muxitdinova Firuza, Saidakamal Mamasoliyev</i> ZAMONAVIY AXBOROT MAKONIDA INSON HUQUQLARINI HIMOYA QILISHNING XALQARO-HUQUQIY ASOSLARI	376-380
<i>Бахриддинова Бехруза Бахриддиновна</i> ХАРАКТЕРИСТИКА ОСНОВНЫХ ПОДХОДОВ К СОВРЕМЕННОМУ ПОНИМАНИЮ ИНФОРМАЦИОННОГО ОБЩЕСТВА	381-388
<i>Axmedov Dilshod Baxramovich</i> MA'MURIY SUDLARDA PROKUROR ISHTIROKINI SAMARALI TA'MINLASHNING AMALIY MASALALARI	389-394
<i>Shodmonov Farrux Fayzullo o'g'li</i> DAVLAT BOSHQARUVIDA TRANSCHEGARAVIY SUVLARDAN FOYDALANISHNING SAMARALI TIZIMINI SHAKLLANTIRISH MASALALARI	395-401
<i>Bozorov Ulug'bek</i> TEXNIKA YO'NALISHI OLIY TA'LIM MUASSASALARIDA TALABALARNI KASBIY-HUQUQIY KOMPETENSIYALARINI RIVOJLANTIRISH MODELI	402-407
<i>Nurullayeva Djamilya Sayfiyevna</i> O'ZBEKISTONDA SPORT TASHKILOTLARINING HUQUQIY MAQOMI VA ULARNING MOLIVAVIY MUSTAQILLIGI	408-413
<i>Reymbayeva Guldaulet Kurbanbayevna</i> TURIZM XIZMATI SOHASIDA ISTE'MOLCHI HUQUQLARINI HUQUQIY TA'MINLASH MUAMMOLARI VA ISTIQBOLLARI	414-420

<i>Shirinqulov Baxtiyor Iftixor o'g'li</i> MEHNATNI MUHOFAZA QILISH QOIDALARINI BUZISH JINOYATLARINI TERGOV QILISHDA KO'ZDAN KECHIRISH TERGOV HARAKATINI O'TKAZISHNING TAKTIK XUSUSIYATLARI	421-428
<i>Salomov Xumoyun</i> OMMAVIY-HUQUQIY MUNOSABATLARDA QONUNIYLIKNI TA'MINLASHDA PROKURATURA ORGANLARINING AHAMIYATI	429-433
<i>Kakhramonova Aziza</i> THE PRINCIPLE OF INTERNATIONAL LAW ENSURING THE RIGHT OF A CHILD TO LIFE, SURVIVAL AND DEVELOPMENT AND ITS ESSENCE	434-437
<i>Xoliqova Gavhar Ramazon qizi</i> XALQARO XUSUSIY HUQUQDA ALIMENT MAJBURIYATLARINI TARTIBGA SOLISHNING KOLLIZION MASALALARI	438-444
<i>Sharipov Firdavs Xolnazarovich</i> OLIY MAJLIS QONUNCHILIK PALATASINING QONUN IJODKORLIGI FAOLIYATIDA AYRIM YORDAMCHI TUZILMALARNING ISHTIROKI	445-450
<i>Nugmanov Nugman Abdullayevich, Nizomova Nastarin Vladimirovna</i> PARTICIPATION OF WOMEN IN SHAPING THE DIGITAL LEGAL SPACE	451-456
13.00.00 – PEDAGOGIKA FANLARI	
<i>Djamaldinova Shaxlo Obloberdiyevna</i> TIBBIYOT OLIYGOHI TALABALARINI EMOTSIONAL VA KOMMUNIKATIV KOMPETENSIYASINI RIVOJLANTIRISHGA YO'NALTIRILGAN METODIKASINI TAKOMILLASHTIRISH	457-462
<i>Nabiullin Rishat Xismatullovi, Raxmonov Azizbek Abdullajonovich</i> XORIJDA KORPORATIV SPORTNI RIVOJLANTIRISH VA O'ZBEKISTONDA XORIJ TAJRIBASINI JORIY ETISH	463-468
<i>Xudayberganov Otabek Erkinovich</i> BASKETBOL VOSITALARI VA MUAMMOLI O'QITISH USULLARI YORDAMIDA JISMONIY MADANIYAT FAKULTET TALABALARINING KASBIY KO'NIKMALARINI SHAKLLANTIRISH	469-474
<i>Nishonova Dilafruz</i> O'QUVCHILARDA IQTISODIY MADANIYATNI SHAKLLANTIRISHNING PEDAGOGIK IMKONIYATLARI	475-480
<i>Davletyarova Laylo Baxodirovna</i> YENGIL ATLETIKADA TRENERLIK FALSAFASINI RIVOJLANISHI	481-486
<i>Madrahimov Alisher Maxammadibroximovich</i> O'RTA MAKTAB O'QUVCHILARI O'RTASIDA ZO'RAVONLIK PROFILAKTIKASINI YANADA TAKOMILLASHTIRISH YO'LLARI	487-493
<i>Шавилова Наталья Сергеевна</i> ПРИМЕНЕНИЕ ИГРОВЫХ ТЕХНОЛОГИЙ НА УРОКАХ РУССКОГО ЯЗЫКА: ВЛИЯНИЕ НА МОТИВАЦИЮ И КАЧЕСТВО ОБУЧЕНИЯ	494-500
<i>Nosirov Murod Zakirovich, Jonibekova Sevara Dilmurod qizi</i> FIZIK JARAYONLARNI KOMPYUTERDA MODELLASHTIRISH ORQALI TA'LIM SAMARADORLIGINI OSHIRISH	501-508

<i>Mattiyeva Feruza Begmatdulabovna</i> ZAMONAVIY LINGVODIDAKTIK YONDASHUVLAR ASOSIDA TARJIMA DARSLARINING SAMARADORLIGINI OSHIRISH	509-515
<i>Qarshiboyeva Maftuna Komiljon qizi</i> RAQAMLI MUHITDA O'SMIR YOSHDAGI BOLALARNING ESTETIK EHTIYOJLARINING SHAKLLANISHI	516-519
<i>Usmonqulov Jo'rabek Erkin o'g'li, Kubayiva Sarvinoz Asrorbek qizi</i> TALABALARNING KASBIY MAHORATINI RIVOJLANTIRISHDA MUSTAQIL TA'LIMNING O'RNI VA AHAMIYATI	520-525
<i>Xayitova Dilovar Ismat qizi</i> STEAM INTEGRATSIYASI ORQALI AXBOROT-PROTSESSUAL TAFAKKURNI RIVOJLANTIRISHNING SAMARALI YO'LLARI	526-532
<i>Soliyeva Muqaddas Nurnazarovna</i> THE EFFECTIVENESS OF TASK-BASED LANGUAGE TEACHING (TBLT) IN UZBEK CLASSROOMS	533-537

Received: 15 September 2025

Accepted: 1 October 2025

Published: 10 October 2025

Article / Original Paper

TELEVISION AS A RHETORICAL ARENA: THE MANIFESTATION OF CLASSICAL RHETORICAL CANONS IN MODERN TV GENRES

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Abstract. This article examines television as a rhetorical arena, focusing on the manifestation of classical rhetorical canons in modern TV genres. The first part of the study analyzes three central canons: invention, arrangement, and style, and explores how they are reinterpreted in contemporary broadcasting. Special attention is given to the way television news structures its content through headlines, detailed reports, and summaries, reflecting rhetorical principles of exordium, narratio, and peroratio. The study highlights the interplay of verbal and visual elements, demonstrating how ethos, pathos, and logos are manifested in news discourse. Examples from British and American television illustrate differences in rhetorical strategies, with American broadcasts emphasizing pathos and immediacy, while British broadcasts foreground ethos and institutional credibility. The analysis shows that classical rhetoric continues to shape television communication, adapting ancient principles to a multimodal and technologically mediated context.

Keywords: television, rhetoric, invention, arrangement, style, ethos, pathos, logos, media discourse.

TELEVIDENIYE RITORIK ARENA SIFATIDA: ZAMONAVIY TELEVIDENIYE JANRLARIDA KLASSIK RITORIK KANONLARINING NAMOYON BO'LISHI

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Annotatsiya. Ushbu maqolada televideniye ritorik arena sifatida ko'rib chiqilib, zamonaviy televideniye janrlarida klassik ritorika kanonlarining namoyon bo'lishi tahlil qilinadi. Tadqiqotning birinchi qismi uchta asosiy kanonga – invensiya, dispozitsiya va elokutsiyaga bag'ishlangan bo'lib, ular teleko'rsatuvlar kontekstida qayta talqin qilinishi yoritiladi. Xususan, yangilik dasturlarining kirish qismi, asosiy qismi va yakuniy qismlari klassik ritorikaning exordium, narratio va peroratio elementlariga mosligi ta'kidlanadi. Shuningdek, og'zaki va vizual vositalarning o'zaro uyg'unligi orqali etos, patos va logosning telematnda qanday amalga oshishi ko'rsatiladi. Britaniya va Amerika televideniyesidan keltirilgan misollar orqali ularning ritorik strategiyalardagi farqlari ochib beriladi. Xulosa sifatida klassik ritorika zamonaviy televideniye muloqotida o'z ta'sirini davom ettirayotgani, qadimiy tamoyillar multimodal va texnologik jihatdan vositalashgan muhitda moslashayotganini ko'rsatadi.

Kalit so'zlar: televidenie, ritorika, invensiya, dispositio, elokutsiya, ethos, pathos, logos, mediadiskurs.

DOI: <https://doi.org/10.47390/SPR1342V5I10Y2025N49>

Introduction. Television has long been recognized not only as a medium of mass communication but also as a rhetorical arena where persuasion, argumentation, and symbolic power are constantly exercised. From the first days of public broadcasting in the mid-twentieth century, television news, entertainment, and political programming have embodied rhetorical

strategies that are traceable to the classical canons of rhetoric articulated by Aristotle, Cicero, and Quintilian. The five classical canons: **invention (inventio)**, **arrangement (dispositio)**, **style (elocutio)**, **memory (memoria)**, and **delivery (pronuntiatio)** remain central to the study of communicative acts, even though their manifestation in modern television genres is mediated through visual, auditory, and technological channels. As G.Kennedy has noted, “Aristotle’s rhetorical system has never lost its relevance; it is transformed in each new communicative context” [1; 36-p.]. Television provides one of the richest such contexts.

Methods. This study is based on rhetorical analysis as the main methodological approach. The research draws on the classical rhetorical framework of Aristotle, Cicero, and Quintilian, particularly the canons of invention (*inventio*), arrangement (*dispositio*), and style (*elocutio*). These theoretical categories are applied to the study of modern television discourse. The analysis focuses on how classical rhetorical principles are manifested in television genres such as news bulletins, documentaries, and political debates.

Examples were selected from British and American television programs, including **BBC News at Ten**, **BBC Panorama**, **NBC Nightly News**, and **CBS 60 Minutes**. Comparative analysis was used to highlight cultural differences in rhetorical strategies, particularly in prosody, intonation, and delivery styles, as described in both English and Russian scholarly literature.

The study combines textual analysis of anchors’ speech with visual analysis of television framing (camera angles, editing, graphics) to identify rhetorical devices. Secondary sources, including scholarly works on rhetoric (Aristotle, G.Kennedy, L.Bitzer, M.McLuhan) and media studies (N.Fairclough, B.Zelizer, V.Kostomarov, N.Черепанова), were employed to provide theoretical grounding.

Results. The rhetorical perspective is particularly fruitful in analyzing television because television discourse does not simply transfer information: it constructs social reality, persuades audiences, and generates collective emotions. M.McLuhan’s famous dictum that “the medium is the message” [3; 9-p.]. highlights the extent to which the form of television – its simultaneity of sight and sound, its immediacy, and its capacity to blend news with entertainment shapes the rhetorical impact of the messages conveyed. In this sense, television can be seen as a rhetorical arena par excellence.

The canon of invention concerns the discovery of arguments, themes, and persuasive appeals. In television news programs, invention manifests in the selection of stories and the framing of issues. Journalists and producers determine what constitutes “news” by applying criteria such as novelty, relevance, conflict, and human interest. These criteria are themselves rhetorical, since they aim to capture attention and to persuade audiences of the significance of events. As L.F.Bitzer argued in his seminal essay on the rhetorical situation, discourse arises in response to exigence, audience, and constraints [2; 6-p.]. The invention process in television therefore involves identifying the exigencies of the moment: political crises, natural disasters, cultural events and transforming them into rhetorical content designed for the viewing public.

For example, when BBC News at Ten covers a political scandal, the invention process is visible in how reporters choose which facts to highlight: whether to emphasize the moral failure of the politician, the institutional implications for governance, or the reactions of citizens. Each emphasis represents a rhetorical decision. Similarly, in American television, programs like CBS’s *60 Minutes* exemplify the canon of invention by framing investigative reports as moral dramas, often juxtaposing corrupt officials or corporations with vulnerable individuals. The

rhetorical appeal of such invention lies in its capacity to combine *logos* (reasoned argument), *pathos* (emotional appeal), and *ethos* (credibility of the journalists).

Arrangement concerns the organization of discourse. Classical rhetoricians distinguished between *exordium* (introduction), *narratio* (narration of facts), *confirmatio* (proofs), *refutatio* (refutation), and *peroratio* (conclusion). In television news, we see a parallel in the structure of broadcasts: the “headlines” segment functions as *exordium*, the “news in detail” corresponds to *narratio* and *confirmatio*, and the “news summary” resembles *peroratio*. Russian media scholar N.Cherepanova has emphasized that television news texts reveal “A multilayered composition in which the introduction and the conclusion form a framework for perception” [9.74-p].

The arrangement of stories within a broadcast also follows the rhetorical principle of descending order of importance, known in journalism as the “inverted pyramid”. The most significant or dramatic story comes first, followed by secondary items, and concluding with lighter or human-interest pieces. This arrangement reflects the audience’s decreasing attention span but also adheres to rhetorical logic: persuasion is most effective when the strongest arguments are presented at the outset. Thus, arrangement in television discourse both follows classical rhetorical norms and adapts them to the temporal constraints of broadcasting.

Style in rhetoric pertains to the choice of words, the level of ornamentation, and the adaptation of language to audience and purpose. In television, style encompasses both verbal and visual elements. The linguistic style of news anchors is characterized by clarity, brevity, and neutrality. As M.Ward has observed, “broadcast news style is conversational but not colloquial; it seeks immediacy without sacrificing authority” [4;112-p]. This stylistic balance is rhetorical: it seeks to establish *ethos* by projecting credibility and *pathos* by fostering a sense of intimacy with viewers.

At the same time, television employs visual style: camera angles, graphics, and editing as rhetorical devices. A close-up of a tearful victim, a split-screen showing contrasting political figures, or the use of dramatic music in documentaries all constitute stylistic choices aimed at persuasion. In entertainment genres, such as talk shows or reality television, style may be more overtly rhetorical, employing humor, irony, and even punning. However, as Uzbek scholar N.Jumanazarova notes, “in live television broadcasts, excessive stylistic play is often avoided to maintain informational credibility” [11;58-p]. Thus, the rhetorical canon of style is reinterpreted in television through multimodality.

In classical rhetoric, memory referred to the orator’s ability to recall speeches. In television, this canon has undergone transformation. Anchors rarely rely on memorization; they use teleprompters. However, memory in a broader sense relates to the collective memory created through television archives, recurring narratives, and repeated images. Television constructs social memory by replaying iconic footage such as the fall of the Berlin Wall or the 9/11 attacks which becomes part of the rhetorical resources of culture. As B.Zelizer argues, “television news does not merely record events; it frames them in ways that contribute to collective memory and identity” [5;7-9-p]. In this sense, the canon of memory persists in television by shaping what societies remember and how they remember it.

Delivery concerns voice, gesture, and performance. In television, delivery is arguably the most visible rhetorical canon. The intonation, prosody, and body language of news anchors play a decisive role in persuading audiences. Studies comparing American and British television

speech show distinct delivery styles: American anchors often employ a dynamic, emphatic intonation, while British anchors favor restraint and understatement (Саурбаев и др., *Сопоставительный анализ интонационных и просодических особенностей американского и британского вариантов английского языка в телевизионной речи*, 2020, с. 47). These differences reflect cultural norms of rhetoric: American television emphasizes pathos and immediacy, whereas British television emphasizes ethos and decorum.

Delivery in television also involves technological mediation: the quality of microphones, the clarity of images, and the use of subtitles. These factors enhance or diminish the persuasive effect. As V.Kostomarov has argued, “rhetoric in the media is impossible without taking into account the technical means, which themselves become part of the delivery”[8;119-p]. Thus, delivery in television is multimodal, combining human performance with technological amplification.

Television genres – news, documentaries, political debates, talk shows, advertisements each embody rhetorical strategies in distinctive ways. News programs rely on ethos and logos, documentaries combine logos with pathos, debates foreground logos and refutatio, talk shows privilege pathos and ethos, and advertisements exploit style and delivery. The rhetorical arena of television is therefore heterogeneous, with each genre manifesting the classical canons differently.

For instance, in televised political debates, arrangement is crucial: candidates must structure their arguments under strict time limits. Style is often colloquial to appear relatable, while delivery – gestures, facial expressions is closely scrutinized by both audiences and commentators. In contrast, documentaries such as BBC’s *Panorama* or PBS’s *Frontline* employ a narrative arrangement, elaborate visual style, and delivery through authoritative voice-overs, thereby manifesting rhetoric in a different mode.

Discussions. At the heart of rhetoric lie ethos, pathos, and logos. Television integrates all three. The ethos of anchors and journalists is carefully cultivated: dress codes, neutral accents, and professional demeanor enhance credibility. Pathos is generated through images of suffering, triumph, or everyday human life. Logos is conveyed through statistics, expert interviews, and investigative reporting. The interplay of these appeals is evident in major broadcasts. For example, CNN’s coverage of Hurricane Katrina in 2005 combined pathos (images of devastated families), ethos (reporters on the ground risking their safety), and logos (data on casualties and infrastructure damage). Such rhetorical strategies not only informed but also mobilized public opinion and policy responses.

The classical canons of rhetoric remain vital analytical tools for understanding television discourse. Invention shapes story selection; arrangement structures broadcasts; style encompasses verbal and visual choices; memory preserves events in cultural consciousness; delivery manifests in voice, prosody, and technological mediation. Television, as a rhetorical arena, transforms these ancient categories into multimodal practices that influence how societies perceive reality. As modern scholars from both Western and post-Soviet traditions have shown, the rhetorical analysis of television reveals the enduring power of persuasion in contemporary mass communication.

The significance of television as a rhetorical arena becomes even more apparent when we consider the intersection of classical rhetorical theory with the realities of the digital age. While traditional rhetoric emphasized the spoken word, modern television rhetoric is

inherently multimodal: it combines speech, image, gesture, sound, and even on-screen text. This multimodality not only reshapes the five classical canons but also gives rise to new rhetorical challenges and opportunities. In this extended analysis, we will explore how television discourse redefines persuasion, how it mediates between global and local audiences, and how rhetorical practices differ across cultures, particularly between American and British television traditions.

The central rhetorical feature of television lies in its capacity to orchestrate multiple semiotic resources simultaneously. As N.Fairclough has observed in relation to media discourse, “television is a site where language, visual imagery, and sound effects work together to produce meaning” [7; 47-p]. This orchestration enhances persuasion because it appeals to different cognitive and emotional channels. For example, a news anchor’s solemn intonation reinforces the gravity of images of war, while background music in documentaries may heighten emotional impact. Classical rhetoric’s focus on delivery (*pronuntiatio*) can thus be reinterpreted in television as multimodal delivery, where *ethos*, *pathos*, and *logos* are distributed across speech, images, and sound.

Uzbek scholar D.Teshabayeva emphasizes that “television delivery is not only vocal but also visual and technological, with each element contributing to the audience’s perception of truth” [12; 93-p]. The rhetorical canon of style (*elocutio*) similarly extends beyond verbal choices to include visual graphics, camera angles, and editing pace. When CNN overlays statistical data on the screen during an anchor’s explanation, the rhetorical function is both stylistic and logical: it reinforces *logos* while enhancing clarity.

A comparative analysis of American and British television reveals how cultural norms shape rhetorical practices. Research by R. Saurbayev and colleagues shows that American television anchors employ a wide pitch range, strong stress patterns, and energetic gestures, creating a sense of immediacy and urgency. British anchors, by contrast, use more restrained intonation, measured pacing, and minimal gestures, thereby projecting *ethos* through understatement. These prosodic differences reflect broader cultural rhetorics: American communication often values dynamism and emotional expressiveness, while British communication emphasizes decorum and balance [10; 45-52-p].

For example, NBC Nightly News in the United States often dramatizes international crises with emphatic delivery, on-the-ground reporting, and visually striking montages. BBC News at Six, in contrast, tends to present the same events with a cooler tone, less emotive language, and greater reliance on statistical or institutional framing. Both styles are rhetorical, but they privilege different appeals: the American favors *pathos*, while the British favors *ethos* and *logos*.

Ethos, or credibility, is fundamental to television’s persuasive power. Anchors and journalists function as public rhetors whose authority is carefully constructed through language, appearance, and institutional affiliation. V.Kostomarov argues that “in television speech, the image of the presenter is an integral part of rhetorical influence” [8;123-p]. This means that audiences judge not only the content of the message but also the *ethos* of the speaker.

American anchors often cultivate *ethos* through personal warmth and relatability. Their delivery includes smiles, conversational idioms, and expressions of empathy. British anchors, on the other hand, rely more on institutional *ethos*: their authority derives from the perceived

impartiality of the BBC or ITV. Both strategies exemplify Aristotle's notion that ethos is established by demonstrating good sense (phronesis), good moral character (arete), and goodwill (eunoia).

A telling example can be found in coverage of the COVID-19 pandemic. American anchors frequently emphasized shared emotional experiences ("We are all in this together"), appealing to pathos and relational ethos. British anchors highlighted scientific data and government guidelines, reinforcing institutional ethos and logos. The rhetorical strategies differed, but both aimed to sustain audience trust in uncertain times.

Television is uniquely equipped to generate pathos because of its reliance on moving images. Emotions are not only narrated but shown: viewers witness victims of disasters, jubilant crowds, or solemn ceremonies. As L. Grossberg has argued, "television is fundamentally an affective medium; its power lies in the production and circulation of emotions" [6; 74-p].

Television genres vary in their deployment of pathos. News programs employ restrained emotional cues, though disaster coverage often heightens affect. Documentaries may cultivate sustained empathy through narrative arcs and character development. Talk shows, by contrast, thrive on pathos, using humor, confession, and confrontation to engage audiences. Advertisements rely heavily on pathos, combining imagery, music, and narrative to persuade consumers.

An illustrative case is the coverage of Princess Diana's funeral in 1997. British television balanced ethos (formal commentary, institutional solemnity) with pathos (images of grieving crowds, emotional music). American television, broadcasting to an international audience, leaned more heavily on pathos, highlighting personal stories and emotional reactions. Both exemplify television's capacity to translate classical pathos into modern multimodal persuasion.

While television is often criticized for privileging emotion over reason, it also constructs logos through visual and verbal strategies. Logos in television discourse includes factual reporting, statistical displays, and logical sequencing of stories. Visual logos can be observed in infographics, charts, and comparative visuals. For example, during U.S. presidential elections, television networks use maps and statistical graphics to convey complex information efficiently.

Moreover, L. Bitzer's rhetorical situation model helps us see that logos in television arises not only from evidence but also from responding appropriately to exigence. When a crisis occurs, television provides logical explanations through expert interviews and contextualization. Russian scholar N. Cherepanova notes that "the logical structure of a television text is no less important than the emotional one; without it, the message loses its persuasiveness" [9; 96-p]. Thus, logos remains integral to television rhetoric, even when competing with pathos.

Conclusion. Television, as a rhetorical arena, exemplifies the enduring relevance of classical rhetoric. Its genres from news to debates to advertising manifest the five canons in ways adapted to modern technology and culture. Comparative analysis reveals how American, British, Russian, and Uzbek television embody different rhetorical styles, reflecting their cultural values. Ultimately, studying television through the lens of rhetoric deepens our understanding of persuasion in the contemporary world, highlighting how words, images, and sounds together shape public consciousness. from a rhetorical perspective, the medium is also

the arena: a space where ancient rhetorical principles are enacted daily, shaping the ways people see, feel, and think. Television is therefore not only a technology of communication but a living embodiment of rhetoric in action.

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