

SCIENCE
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Актуальные проблемы социальных и гуманитарных наук

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fanlarning dolzarb
muammolari**

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2026

SCIENCEPROBLEMS.UZ

**IJTIMOIIY-GUMANITAR FANLARNING
DOLZARB MUAMMOLARI**

№ 5/2 (6) - 2025

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2026

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 Boymahammatovich – 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 Abdulkaxxarovna – 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;

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Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD).

22.00.00- SOTSILOGIYA 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.

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MUNDARIJA

07.00.00 – TARIX FANLARI

<i>Saparbaev Bunyod Khurrambek ogli</i> KHIVA (KHOREZM) STATE AS AN ACTIVE AGENT: DIPLOMACY, ECONOMY, AND RUSSIAN INTERACTION, 1806–1825	10-22
<i>Rahmatilloev Nusratillo</i> BUXORO AMIRLIGI VA QO‘QON XONLIGI O‘RTASIDAGI SIYOSIY JARAYONLARNING QO‘QON XONLIGI TARIXSHUNOSLIGIDA YORITILISHI.....	23-27
<i>Sattarov Akram Madaminovich</i> TURKISTON GENERAL-GUBERNATORLIGI AHOLISINING IJTIMOYIY HAYOTI.....	28-33
<i>Джаббарова Юлдуз Джуманиязовна</i> ВОПРОСЫ ПОВЫШЕНИЯ УРОВНЯ ЮРИДИЧЕСКИХ ЗНАНИЙ СТУДЕНТОВ В ВЫСШИХ УЧЕБНЫХ ЗАВЕДЕНИЯХ УЗБЕКИСТАНА	34-38
<i>Boyto‘rayev Sirojiddin Usmon o‘g‘li</i> SURXONDARYO VILOYATI MUZEYLARI VA TURIZM SALOHİYATINING SHAKLLANISHIDA: TERMIZ O‘LKASHUNOSLIK MUZEYINING O‘RNI	39-43
<i>Qobulova Gulzoda Maxsud qizi</i> O‘RTA ASR MANBALARINI RAQAMLASHTIRISHNING ILMIY ZARURATI VA KONSEPTUAL ASOSLARI.....	44-49
<i>Qudratillayev Parviz</i> KONFUTSIYLIK TA‘LIMOTIDA IJTIMOYIY HIMOYA MASALALARI	50-53

08.00.00 – IQTISODIYOT FANLARI

Юлдашева Надира Викторовна НОВЫЕ ИНСТРУМЕНТЫ ПРЕВЕНТИВНОГО РЕГУЛИРОВАНИЯ ГОСУДАРСТВЕННЫХ ЗАКУПОК В УЗБЕКИСТАНА: ИНСТИТУЦИОНАЛЬНЫЕ И ПРАВОВЫЕ НОВАЦИИ	54-63
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09.00.00 – FALSAFA FANLARI

<i>Saifnazarov Ismail Saifnazarovich</i> MAHALLA – O‘ZBEK JAMIYATINING TARIXIY MEROSI, MAMLUKAT TINCHLIGI VA RAVNAQINING ASOSIY POYDEVORI	64-69
<i>G‘ulomov Abdullo</i> MAHMUD LOMISHIYNING “TAMHID” ASARIDA IMOMAT BORASIDAGI QARASHLAR TAHLILI.....	70-76
<i>Axmedov Xamdam Alikulovich</i> XALQARO EKOLOGIK ADOLATNI TA‘MINLASHDA TRANSCHEGARAVIY MAS‘ULIYAT, “UMUMIY VA DIFFERENSIALASHGAN JAVOBGARLIK” MUAMMOLARI	77-81
<i>Raxmonov Shohzod Husan o‘g‘li</i> YOSHLAR AXLOQIY TAFAKKURI VA MADANIYATINI YUKSALTIRISHDA NURONIYLAR TAJRIBASIDAN FOYDALANISHNING AHAMIYATI.....	82-85

<i>Oripov Shuxratjon Orip o'g'li</i> RAHBAR KADRLAR MA'NAVIY QIYOFASINING IJTIMOY-FALSAFIY MODELI.....	86-93
<i>Jomuradov Ikrom Ilxom o'g'li</i> IMMANUEL KANT FALSAFASIDA NOUMENAL ERKINLIK VA FENOMENAL DETERMINIZMNING ANTINOMIK TABIATI: TRANSCENDENTAL KONTEKSTDA TAHLIL	94-98
<i>Safarov Akbar Isoqulovich, Ziyotova Adolat Ergashovna</i> EKOLOGIK MADANIYAT YUKSAKLIGI, HUQUQIY ONG VA TABIAT-JAMIYAT INSONNING UZVIY BOG'LIQLIGI	99-103

10.00.00 – FILOLOGIYA FANLARI

<i>Musayev Akmalbek Ibragimdjanoich</i> INGLIZ VA O'ZBEK DIPLOMATIK DISKURSIDA EVFEMIZATSIYA VA YUMSHATISH STRATEGIYALARINING LINGVOPRAGMATIK TAHLILI	104-110
<i>Bazarov Zokir Mehrikulovich</i> A.QODIRIYNING "O'TKAN KUNLAR" ROMANI TARJIMALARIDA LINGVOKULTUROLOGIK KOMPETENSIYA KOMPONENTLARINING IFODALANISHI	111-114
<i>Kuchiyev Malik Abdumannonovich</i> ILOVA QURILMA TARKIBIDAGI FRAZELOGIK BIRLIKLARNING STILISTIK FUNKSIYALARI	115-120
<i>Абдуллаева Парвина Толибжоновна</i> ТЕМПОРАЛЬНЫЙ ОБРАЗ В ИСПАНСКОЙ И УЗБЕКСКОЙ ПАРЕМИОЛОГИИ.....	121-123
<i>Ismoilova Fotima</i> ISAJON SULTONNING "BILGA XOQON" ROMANIDA TO'QIMA OBRAZLARNING BADIIY VAZIFASI	124-129
<i>Eshqulov Sunnat</i> PESHLAVHALARNING TIL XUSUSIYATLARI VA IMLO MUAMMOLARI XUSUSIDA.....	130-134

12.00.00 – YURIDIK FANLAR

<i>Yo'ldoshev Azizjon Ergash o'g'li</i> OMMAVIY ISHTIROK DARAJALARINI ANIQLASHNING AYRIM HUQUQIY MASALALARI	135-139
<i>Saginidikov Maxset Djubaktanovich</i> CONSTITUTIONAL AND LEGAL ESSENCE OF COOPERATION BETWEEN COUNCILS OF PEOPLE'S DEPUTIES AND CIVIL SOCIETY INSTITUTIONS	140-147
<i>Rajabov Umrbek Ravshanbekovich</i> OILA-TURMUSH MUNOSABATLARI DOIRASIDAGI JINOYATLARNI BARTARAF ETISHDA PROFILAKTIKA INSPEKTORLARI FAOLIYATINING KRIMINOLOGIK MEKANIZMLARI	148-152
<i>Bekov Ixtiyor Rustamovich</i> KONSTITUTSIYAVIY ODIL SUDLOVNI ILM VA TA'LIM BILAN UYG'UN RIVOJLANTIRISH MASALALARI	153-157
<i>Хайдарова Хилола Анваровна</i> МЕЖДУНАРОДНЫЕ ИНИЦИАТИВЫ РЕСПУБЛИКА УЗБЕКИСТАН И ИХ ЗНАЧЕНИЕ ДЛЯ ГЛОБАЛЬНОГО ДИАЛОГА	158-164

<i>Ahmedov Islom Baxtiyor o'g'li</i> ICHKI ISHLAR ORGANLARIDA RAQOBATBARDOSH PROFESSIONAL VA ZAMONAVIY KADRLARNI TAYYORLASH: MAQSAD VA VAZIFALAR	165-168
<i>Fayzulloev Shohijaxon Jobirovich</i> JAHON SAVDO TASHKILOTIGA A'ZOLIK BOSQICHIDA SHAFFOFLIKNI TA'MINLASH MASALALARI	169-176
<i>Turgunboeva Mamura</i> SOME ISSUES OF COPYRIGHT PROTECTION ON THE INSTAGRAM SOCIAL NETWORK	177-181
<i>Mamataliyeva Shahnoza Xushmamat qizi</i> JINOYAT PROTSESSIDA XAVFSIZLIK CHORALARI QO'LLASH JARAYONIDA ISBOT QILISHNING O'ZIGA XOS JIHATLARI	182-192
<i>Shokirova-Inomjonova Mashhuraxon G'ayratjon qizi</i> IJTIMOIY SOHA TUSHUNCHASINING NAZARIY-HUQUQIY TAHLILI	193-196
<i>Turayeva Dildora Iskandarovna</i> ICHKI ISHLAR ORGANLARINING JAMOAT XAVFSIZLIGIGA OID FAOLIYATINI AXBOROTLAR BILAN TA'MINLASHNING TURLARI, SHAKLLARI VA BUGUNGI KUNDAGI HOLATI	197-206
<i>Абдужампоров Шахбоз Музаффар ўғли</i> ПРАВОВЫЕ И ОРГАНИЗАЦИОННЫЕ ПРОБЛЕМЫ РАССЛЕДОВАНИЯ КИБЕРПРЕСТУПЛЕНИЙ	207-215
<i>To'rabayeva Ziyoda Yakubovna</i> O'ZBEKISTON RESPUBLIKASIDA VOYAGA YETMAGANLARNI JINOIY JAVOBGARLIK VA JAZODAN OZOD QILISHGA DOIR QONUNCHILIKNI TAKOMILLASHTIRISH	216-227
<i>Abdusamiyeva Dilrabo Abduvaxob kizi</i> THE ROLE OF THE PENITENTIARY SYSTEM IN THE RESOCIALIZATION OF PERSONS RELEASED FROM PENAL INSTITUTIONS	228-233
<i>Bekmirzayeva Umida</i> DAVLAT ISHTIROKIDAGI AKSIYADORLIK JAMIYATLARI KUZATUV KENGASHLARIDA SUN'IY INTELLEKTNI A'ZO-MASLAHATCHI SIFATIDA JORIY ETISHNING HUQUQIY ASOSLARI VA ISTIQBOLLARI	234-237
<i>Суннатиллаева Сарвиноз</i> НАДЛЕЖАЩАЯ ПРАВОВАЯ ПРОЦЕДУРА В ПРОИЗВОДСТВАХ ПО ДЕЛАМ О КОНКУРЕНЦИИ В ЕВРОПЕЙСКОМ СОЮЗЕ И УЗБЕКИСТАНЕ	238-244
<i>Mardonova Gulsanam Bahodir qizi</i> GIYOHVANDLIK VOSITALARINING VIRTUAL OLAMDA SOTILISHI, NARX SHAKLLANISHI, HUQUQIY VAHOLASH VA EKSPERTIZA MUAMMOLARI	245-252
<i>Isoqov Habibilla Jakparaliyevich</i> PUL YUVISHGA QARSHI KURASHISH SOHASIDAGI XALQARO VA MINTAQAVIY TASHKILOTLAR, ULARNING FUNKSIYA VA VAZIFALARI	253-261
<i>Хван Леонид Борисович, Гулимова Зилола Шухратовна</i> ЦИФРОВИЗАЦИЯ АДМИНИСТРАТИВНОГО СУДОПРОИЗВОДСТВА В РЕСПУБЛИКЕ УЗБЕКИСТАН: ЭТАПЫ ФОРМИРОВАНИЯ И НАПРАВЛЕНИЯ РАЗВИТИЯ	262-268
<i>Kdirbaeva Altinay Maksetbaevna</i> O'ZBEKISTON RESPUBLIKASI ICHKI ISHLAR ORGANLARIDA XOTIN-QIZ XODIMLAR FAOLIYATIDA XIZMAT INTIZOMI: MUAMMOLAR VA YECHIMLAR	269-275

<i>Zinelbaev Baxitjan Qublan o'g'li</i> YO'L HAKKATI XAVFSIZLIGINI TA'MINLASHDA MA'MURIY-HUQUQIY MEKANIZMLARNI RIVOJLANTIRISHNING DOLZARB MASALALARI (O'ZBEKISTON TAJRIBASI)	276-281
<i>Xo'jayeva Malohatxon Fozilxo'ja qizi</i> MA'MURIY HUIJATNI TUSHUNISH VA QO'LLASHNING O'ZIGA XOS XUSUSIYATLARI	282-286
<i>Toshkanov Nurbek Bahridinovich</i> OLII TA'LIM MUASSASALARI – TADBIRKORLIK SUBYEKTI SIFATIDA.....	287-295

13.00.00 – PEDAGOGIKA FANLARI

<i>Rustamov Ilkhom Tursunovich</i> DIDACTIC POTENTIAL OF THE LINGUOPRAGMATIC APPROACH IN TEACHING SMALL-GENRE TEXTS.....	296-300
<i>Kaypnazarov Srajatdin Gayratdinovich</i> «ELEKTR BO'LIMI» BO'YICHA RAQAMLI TA'LIM MUHITINI YARATISH: QORAQALPOG'ISTON MAKTABLARI MISOLIDA.....	301-307
<i>Bozorov Zokir, Axtamaliyev Shamshod, Karimov Dilshod, To'rayeva Lobar</i> VEKTORLAR ALGEBRASINING ELEMENTAR MASALALAR YECHISHGA TATBIQI.....	308-315
<i>Abduraxmonova Tuxtapashsha Rustamovna</i> IONLI POLIMERLANISH REAKSIYASINI O'QITISHDA 3D VA VIRTUAL TEKNOLOGIYALARDAN FOYDALANISH	316-322
<i>Yaxshilikova Nargiza</i> BLENDED LEARNING STRATEGY IN TEACHING ENGLISH	323-327

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Article / Original Paper

SOME ISSUES OF COPYRIGHT PROTECTION ON THE INSTAGRAM SOCIAL NETWORK

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Abstract. The article aims to identify the major issues related to copyright protection on the social networking site Instagram. The article will also examine the issues faced by content creators and copyright owners in protecting their work in the face of the dynamic nature of sharing content on the social networking site. Furthermore, the article will analyze the copyright policies already implemented on the site and the legal issues users face with regards to copyright protection on Instagram.

Keywords: Instagram, copyright protection, intellectual property, social media, content sharing, copyright infringement, digital rights management.

INSTAGRAM IJTIMOYIY TARMOG'IDA MUALLIFLIK HUQUQINI HIMOYA QILISHNING AYRIM MASALALARI

Turg'unboeva Mamura

Toshkentdagi Vestminster Xalqaro Universiteti ilmiy xodimi

Annotatsiya. Maqola Instagram ijtimoiy tarmog'ida mualliflik huquqini himoya qilish bilan bog'liq asosiy muammolarni aniqlashga qaratilgan. Maqolada, shuningdek, kontent yaratuvchilari va mualliflik huquqi egalari ijtimoiy tarmoq saytida kontent almashishning dinamik tabiati sharoitida o'z ishlarini himoya qilishda yuzaga keladigan muammolarni ko'rib chiqadi. Bundan tashqari, maqola tarmoqda e'lon qilinganda mualliflik huquqi siyosati va foydalanuvchilarning Instagramda mualliflik huquqini himoya qilish bilan bog'liq huquqiy muammolarini tahlil qiladi.

Kalit so'zlar: Instagram, mualliflik huquqini himoya qilish, intellektual mulk, ijtimoiy media, kontent almashish, mualliflik huquqining buzilishi, raqamli huquqlarni boshqarish.

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Introduction. Instagram is one of the largest social media networks in the world, with millions of users sharing photos, videos, and other creative media on a daily basis. However, the large volume of media being shared every day also raises important issues of copyright protection. The fact that users may be sharing creative media without proper authorization also makes the issue of copyright infringement quite common [1]. Although Instagram has been successful in developing its own set of copyright policies, the issue of protecting copyrights still remains quite challenging. This article presents the main issues related to copyright protection on Instagram.

Main part. Copyright is a legal institution that expresses the property and non-property rights of a person over his creative work. Through this right, the author has the right to use, distribute, copy, perform and use his work with permission by other persons. According to the

Law of the Republic of Uzbekistan “On Copyright and Related Rights”,¹ copyright applies to literary, scientific, artistic works, including books, articles, music, paintings, films, software, etc. This right arises automatically as soon as the work is created and does not require its registration. However, registration helps to prove the author's rights in court. Internationally, copyright is protected by the Berne Convention 2 (1886). This convention stipulates that members of the convention must provide the same protection to works created in another country as to works created in their own country [2]. The World Trade Organization's TRIPS Agreement³ (Trade-Related Aspects of Intellectual Property Rights) is also one of the main legal sources of copyright at the international level. Instagram, being one of the top social media platforms, has revolutionized the manner in which people create, share, and enjoy visual content. However, the strong focus of the platform on user-generated content and the ability to share content rapidly have created complex issues of copyright protection [3]. Considering the fact that the platform has millions of users across the globe, millions of images, videos, and multimedia content are shared on the platform on a daily basis, which makes the enforcement of intellectual property rights not only important but also challenging. This article will address the primary issues related to the copyright protection of the content shared on the Instagram platform. The primary issue related to the copyright protection of the content shared on the Instagram platform is the fact that the content can easily be copied or shared without permission. For instance, the platform has the feature of “Reels,” “Stories,” and the ability to share or re-share the content of other users, which can easily result in the violation of the intellectual property rights of the creators of the content. For example, the users can easily share or re-share professional images, artwork, or videos without the permission of the creators.

Although Instagram has been working to resolve copyright issues, current tools are inadequate for effective protection. Instagram uses automated tools such as the Rights Manager, which is intended to assist rights holders in managing their content. However, these tools are not effective in detecting infringement, particularly for smaller content creators who cannot afford to constantly check for infringements [4]. Moreover, false positives and the manual process of removing content cause delays and frustration, as well as the potential for rightful content to be removed, which is a reflection of the limitations of current enforcement. Another challenge is the complexity of copyright ownership and fair use on the Instagram content environment. There are many users who create content that combines copyrighted works, such as remixes, memes, or derivative videos, in which the lines are not clear. Instagram's terms of service state that users must have the necessary rights to upload content. However, it is difficult to enforce this guideline. Furthermore, differences in copyright laws across countries lead to different interpretations of what constitutes infringement or fair use, making it even more difficult for Instagram to enforce its policies globally [5].

The culture of content on the platform also encourages the disregard for intellectual property rights. This is because users on the platform focus more on engagement than the legality of the content they create and share. This also stems from the fact that many users on the platform do not know the implications of copyright when it comes to the content they share. This disregard for copyright is therefore unintentional but widespread on the platform. Instagram's efforts towards educating users on copyright rights are limited. Monetization and commercial use create a more complex situation. This is because many influencers and users

on Instagram often use copyrighted materials such as music and logos for the purpose of promoting their products. Although the platform allows users to license popular music tracks for their Reels and stories, the coverage is limited. Unauthorized commercial use exposes users to economic and legal risks [6].

Legal recourse for copyright holders often proves cumbersome. The Digital Millennium Copyright Act (DMCA) takedown process is a commonly used tool for reporting and removing infringing content, but it requires knowing each specific infringement and submitting claims manually. Given the volume of content on Instagram, this reactive approach cannot prevent all violations. Furthermore, repeat infringers sometimes exploit loopholes by creating new accounts or uploading altered versions of blocked content.

Lastly, privacy concerns and user rights must be balanced alongside copyright enforcement on Instagram. Overly aggressive content policing risks infringing on legitimate expression, limiting creativity, and provoking backlash from the user community. Instagram must carefully calibrate its policies to avoid censorship while protecting intellectual property, a challenge compounded by the platform's scale and diverse user base [7]. Copyright protection on Instagram faces multifaceted challenges stemming from rapid content sharing, technological limitations, complex legal landscapes, and user behavior. Although Instagram has taken significant steps to improve copyright enforcement, the issues of unauthorized reposting, ambiguous ownership, limited detection accuracy, and inconsistent legal remedies persist. To better safeguard creators' rights, Instagram needs to enhance automated detection, expand educational outreach, streamline enforcement processes, and foster cooperation between platform operators, rights holders, and users worldwide. Only through a balanced and evolving approach can copyright protection on Instagram keep pace with the dynamic nature of social media content creation and sharing [8].

In addition to technological and legal challenges, the influence of cultural and regional differences on the perception of copyright is a significant factor. Different countries have their own approaches to copyright, which complicates Instagram's global operations. For example, some regions are more lenient toward so-called "fair use" of content, while others have stricter standards. This creates uneven enforcement and leads to conflicts between users and copyright holders. Lack of transparency in moderation processes also remains a key factor. Users often complain about the lack of transparency in the algorithms and decisions related to content removal or account blocking. The lack of clear feedback and explanations leads to mistrust. As a result, many creators do not understand why their content was removed, which reduces the effectiveness of copyright protection and undermines the platform's reputation.

The development of artificial intelligence and machine learning technologies also plays a significant role [9]. Their implementation can significantly improve the accuracy and speed of detecting copyright infringement. However, modern algorithms are still imperfect and sometimes make mistakes, either unlawfully removing legal material or missing obvious violations. Achieving a balance requires continuous technological improvement and the involvement of human expertise in complex cases.

The popularity of the Internet and the widespread use of online platforms have made it easier to copy and distribute creative works. Many users are downloading, distributing, and sharing copyrighted materials without permission. This is especially true for creative products such as videos, music, e-books, and software. One of the most common forms of unauthorized

copying is piracy. Digital technologies are not effective in preventing piracy, as materials are copied and distributed so quickly and easily. Plagiarism, i.e., presenting someone else's creative work under your own name, has taken on new forms in the digital age. The vast libraries and resources available on the Internet make it easy to steal works. Plagiarism is widespread on blogs, websites, and social networks. In this case, authors are faced with the illegal use and distribution of their works by others. Artificial intelligence (AI) and automated content generation technologies are also posing new threats to copyright. AI-generated works, such as musical compositions, images, and videos, raise many copyright questions. It is difficult to determine whose work it is, because the work is created by a computer, not a human. This situation requires new approaches to copyright protection, in particular. Digital actors and movement in virtual worlds (metaverse) are also complicating copyright issues. Works of art and other intellectual property can be sold in digital format through NFT4 (Non-Fungible Token) technology, but many legal issues arise in determining the true owner of these digital works. In addition, the legal protection of content created in virtual environments such as the metaverse is also becoming an urgent issue. This area has not yet formed its legal framework, which in turn creates new threats. The development of digital technologies and the emergence of new threats to copyright, in turn, have necessitated the creation and implementation of modern mechanisms for protecting these rights. This section analyzes the main protection mechanisms used to protect copyright in the digital age. Digital rights management (DRM) systems are widely used to protect copyrighted content. DRM technologies impose restrictions on the distribution, copying and viewing of a work. For example, e-books, digital music albums or films are allowed to be used only under certain conditions through DRM systems. Through such systems, authors and publishers have the opportunity to protect their rights. However, the disadvantage of DRM systems is that they limit the free use of users and sometimes lead to the deterioration of the content produced [10]. Electronic digital signatures and blockchain technology are creating new opportunities for protecting copyright. An electronic digital signature verifies the original copy of a work and its date of creation, which helps prove authorship in legal disputes. Blockchain technology allows for a transparent record of digital copies and the history of works. This technology stores accurate information about the time of creation of each work, its author, and the rights to distribute it, which is an effective tool for preventing plagiarism and piracy. Automatic monitoring systems are being developed to protect copyright on social networks and digital platforms. For example, platforms such as YouTube and Instagram use algorithms and artificial intelligence to monitor content and detect illegal use. These systems allow for rapid scanning of content and blocking illegal distribution of copyrighted material. Such monitoring systems can be an effective tool for protecting copyright in the digital environment, but these systems can sometimes make incorrect determinations. Legal mechanisms and international cooperation also play a significant role in protecting copyright. Uzbekistan and other countries are parties to international agreements, including the Berne Convention and the TRIPS Agreement, which help each other protect intellectual property. Copyright can also be effectively protected by improving national legislation, cooperating with digital platforms, and conducting legal work at the international level.

Equally significant is the lack of tools for small and medium-sized businesses. Large companies often have intellectual property protection departments and can effectively use

available mechanisms, while individual authors and small brands often lack the ability to monitor violations and combat them promptly. This creates inequality in rights protection and reduces the incentive to create high-quality original content.

Conclusion. Copyright protection on Instagram is still an important issue, considering the fact that the social media platform is designed in such a manner that users can interact with each other in an important manner. Although the social media platform has been successful in developing its own set of policies related to copyright protection, the issue still remains quite challenging. However, improving education, developing better systems of automation, and improving cooperation between Instagram, creative artists, and authorities are important issues that can help in developing an effective system of copyright protection.

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