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ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ
ДОЛЗАРБ МУАММОЛАРИ

АКТУАЛЬНЫЕ ПРОБЛЕМЫ
СОЦИАЛЬНО-ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES
AND SOCIAL SCIENCES



ЭЛЕКТРОН ЖУРНАЛ

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**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

ТОШКЕНТ-2023

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.

08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:

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

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

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

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

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;

Шакаров 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;

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

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

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 ФАНЛАРИ:

Ахмедшаева 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 ҳавфсизлиги 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;

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

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

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;

Тайланова Шоҳида Зайниевна – педагогика фанлари доктори, доцент.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Васида 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 Навбаҳор 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;

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

22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

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

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

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

23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атакулович – 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 рўйхати (Рўйхатга) киритилган.

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Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил: scienceproblems.uz@gmail.com
Телеграм канал: https://t.me/scienceproblems_uz

МУНДАРИЖА

07.00.00 – ТАРИХ ФАНЛАРИ

- Воҳидова Комила Абдуллозизовна*
“ЭЛ БАЙРОҒИ” ГАЗЕТАСИ ҲАҚИДА 11-17
- Сулайманов Саламат Арепбаевич*
ҚОРАҚАЛПОҒИСТОН МУХТОР ВИЛОЯТИДА ҚУРУҚЛИК ВА СУВ ТРАНСПОРТИ: МУАММО
ВА ЕЧИМЛАР (1924-1932 ЙЙ) 18-24
- Раунов Холмамат*
ЎЗБЕКИСТОН ҲУДУДИДА УРАН КОНЛАРИНИ ЎЗЛАШТИРИШ ТАРИХИ 25-32
- Мажидов Анвар Сиражович*
ИМПЕРИЯ МУСТАМЛАКАЧИЛИК СИЁСАТИНИНГ ТУРКИСТОН ТУБ ХАЛҚЛАРИНИНГ
ИЖТИМОЙ-ИҚТИСОДИЙ ВА ФУҚАРОЛИК АҲВОЛИГА ТАЪСИРИ (СИРДАРЁ ВИЛОЯТИ
МИСОЛИДА) 33-40
- Begatova Nasiba Xolmurzayevna*
FERMER XO‘JALIKLARI VA KLASSTER TIZIMI UCHUN O‘RTA MA‘LUMOTLI MUTAXASSISLARNI
TAYYORLASH TIZIMIDAGI YUTUQLAR VA MUAMMOLAR (SURXONDARYO VILOYATI
MISOLIDA) 41-48
- Алланазаров Мурот Мирзаевич*
БУХОРО ХАЛҚ СОВЕТ РЕСПУБЛИКАСИ НОЗИРЛАР ШЎРОСИ ВА МИЛЛИЙ РАҲБАР
ХОДИМЛАР ФАОЛИЯТИ ХУСУСИДА 49-54
- Ismoilova Feruza Ibragimovna*
URUSH YILLARIDA XOTIN-QIZLARNING ILM-FAN VA MADANIYAT SOHALARIDAGI
XIZMATLARI 55-59
- Tursunov Xurshid Nasriddinovich*
O‘ZBEKISTONDA MUSTAQILLIK YILLARIDA TARIXCHI KADRLAR TAYYORLASH SOHASI
HUQUQIY ASOSLARINING YARATILISHI 60-64

08.00.00 – ИҚТИСОДИЁТ ФАНЛАРИ

- Yuldosheva Gulnoza Abdinabiyevna*
THE ROLE OF THE DIGITAL ECONOMY IN MODELING THE FINANCIAL ACTIVITIES OF
ENTERPRISES 65-70
- Oromidinov Muzaffar Pardabayevich*
DIRECTIONS FOR IMPROVING INTERNAL AUDIT IN COMMERCIAL BANKS 71-75
- Худайназарова Дилором Хайруллаевна*
ТЎҚИМАЧИЛИК САНОАТИ КОРХОНАЛАРИНИНГ ЯШИЛ ИҚТИСОДИЁТ ДОИРАСИДАГИ
РИСКЛАРИНИ СТРАТЕГИК ТРАНСФОРМАЦИЯЛАШ ИСТИҚБОЛЛАРИ 76-84

<i>To'lov Ulug'bek Toshmamatovich, Jo'rayev Sirojiddin Muxiddin o'g'li</i> KO'CHMAS MULKNI SOLIQQA TORTISHDA XORIJIY DAVLATLARDA AMALGA OSHIRILGAN ISLOHOTLAR	85-92
<i>Xudayberganov Dilshod Tuxtabayevich</i> MINTAQADA XIZMAT TURLARIDAN SAMARALI RIVOJLANTIRISH YO'NALISHLARI	93-98
<i>Turobov Sherzod Alisherovich</i> O'ZBEKISTON RESPUBLIKASIDA UY XO'JALIKLARI TADBIRKORLIGINI RIVOJLANTIRISHDA DAVLAT SIYOSATI	99-105
<i>Шамсиев Нодир Муратович</i> МЕТОДЫ ОЦЕНКИ ПОКАЗАТЕЛЕЙ КОММЕРЧЕСКИХ БАНКОВ ПРИ АНАЛИЗЕ РЕЙТИНГОВОЙ ДЕЯТЕЛЬНОСТИ И ИХ КАЧЕСТВЕННОЕ ОПИСАНИЕ	106-110
<i>Zaripova Moxira Zarip qizi</i> AGRAR SOHAGA XORIJIY INVESTITSİYALARNI JALB QILISH SAMARADORLIGINI OSHIRISH IMKONIYATLARI	111-114
<i>Узайдуллаев Шерзод Шукуруллаевич</i> ЎЗБЕКИСТОНДА ИННОВАЦИОН ИНФРАТУЗИЛМАНИ РИВОЖЛАНТИРИШНИНГ ОМИЛЛАРИ	115-121
<i>Atabayeva Karomat Rajabovna, Rajabova Maftuna Farhod qizi</i> O'ZBEKISTONDA TURIZM SOHASINING RIVOJLANISHI VA TAHLILI	122-127
<i>Жумаева Мухлиса Абдуғани қизи</i> МАМЛАКАТДА АЁЛЛАР ТАДБИРКОРЛИГИНИ РИВОЖЛАНТИРИШ МЕХАНИЗМИНИ ТАКОМИЛЛАШТИРИШ	128-137
<i>Камалов Акмал Сайдакбарович, Саматов Ғаффор Аллақулович</i> ГЕОИҚТИСОДИЙ МУНОСАБАТЛАР ШАРОИТИДА ТРАНСПОРТ ЛОЙИҲАЛАРИНИ АМАЛГА ОШИРИШГА БЎЛГАН ЁНДАШУВЛАРНИНГ ТАҲЛИЛИ	138-150
<i>Мамадиёров Олимжон Умарович</i> ОЗИҚ-ОВҚАТ ХАВФСИЗЛИГИ ТАЪМИНЛАШ НАЗАРИЯЛАРИ ЭВОЛЮЦИЯСИ.....	151-158
<i>Раббимов Жаҳонгир Эшбоевич</i> ТИЖОРАТ БАНКЛАРИДА ОПЕРАЦИОН РИСКЛАРНИНГ МОҲИЯТИ, УЛАРНИНГ ЮЗАГА КЕЛИШ САБАБЛАРИ	159-164
<i>Кулибоев Азамат Шоназарович</i> ДАВЛАТ ТИББИЁТ ТАШКИЛОТЛАРИДА БУХГАЛТЕРИЯ ҲИСОБИНИНГ УСЛУБИЙ АСОСЛАРИ	165-174

Гадоев Сўҳроб Жумакулович
ТИЖОРАТ БАНКЛАРИ КРЕДИТИНИНГ ТАЪМИНОТИНИ ТАКОМИЛЛАШТИРИШ
ЙЎЛЛАРИ 175-181

Бекжанов Дилмурод Йўлдашович
ЭМПИРИК ТАДҚИҚОТ НАТИЖАЛАРИ АСОСИДА ТУРИСТИК ДЕСТИНАЦИОН
МЕНЕЖМЕНТ ЖАРАЁНИ ИШТИРОКЧИЛАРИ ФАОЛИЯТИНИ БАҲОЛАШ 182-193

09.00.00 - ФАЛСАФА ФАНЛАРИ

Boydadayev Abdurroхmon Tolibjon o'g'li
SHARQ VA G'ARB IRRATSIONAL FALSAFASIDA PANTEISTIK QARASHLARNING QIYOSIY
TAHLILI (J.RUMIY VA F.NITSSHE FALSAFASI MISOLIDA) 194-200

Xayridinov Abbosxon Anvarovich
GLOBALLASHUV JARAYONIDA MA'NAVIY MA'RIFIY INQIROZLARNING OLDINI OLISHDA
MARKAZIY OSIYO QADRIYATLARINI YUKSALTIRISH ISTIQBOLLARI 201-205

Quramboyev Alisher Maxsudovich
TEMURIYLAR DAVRIDA IJTIMOY ADOLAT TAMOYILLARINING AMAL QILISHI 206-211

Jo'rayev Alisher Tulqinboyevich
JAMIYAT MILLIY ASOSLARINI MUSTAHKAMLASH – DAVLATNING USTUVOR
MAQSADI..... 212-217

Turabova Sevara Kattaqulovna
ILMIY VAHS FENOMENINING MANTIQUIY- GNOSEOLOGIK MAQOMINI O'RGANISHDA
KONSEPTUAL-METODOLOGIK YONDOSHUV 218-224

Пардаева Марҳабо Давлатовна
АЛИШЕР НАВОЙ АСАРЛАРИДА ИЛМГА ОИД ҚАРАШЛАРИНИНГ НАҚШБАНДИЯ
ҲОЯЛАРИ БИЛАН УЙҒУНЛИГИ 225-233

Qutlimuratov Sardorbek Rustamovich
NIKON MUNOSABATLARINING TADRIJIY RIVOJLANISHI 234-240

Tursunkulova Shaxnoza Tuychiyevna
DINIY MANBALARDA GO'ZALLIK TO'G'RISIDAGI FALSAFIY QARASHLAR 241-246

Юсупова Феруза Зойировна
АХЛОҚИЙ ИДЕАЛ – ЁШЛАР МАЪНАВИЙ ЮКСАЛИШИНING МЕЗОНИ 247-251

Teshaboev Muhiddin Marifovich
IJTIMOIY ADOLATNI TA'MINLASHNING PRINSIPIAL MASALALARI 252-257

10.00.00 – ФИЛОЛОГИЯ ФАНЛАРИ

- Soatova Nodira Isomitdinovna*
LIRO-EPIK ASARLARDA POETIK FIKRNING BADIY IFODASI 258-265
- Narmuratov Zayniddin Radjabovich*
FRAZEOLOGIK BIRLIKLAR LINGVOMADANIY BIRLIK SIFATIDA 266-269
- Yusupova Omina Muhammadzoir kizi*
DIFFERENT CLASSIFICATION OF FAIRYTALE DISCOURSE IN WORLD AND UZBEK FOLKLORE 270-276
- Бозорова Хулкар Одинакуловна*
РУССКИЙ ЯЗЫК КАК СОСТАВЛЯЮЩАЯ СОДЕРЖАНИЯ ПРОФЕССИОНАЛЬНОЙ ПОДГОТОВКИ БУДУЩИХ СПЕЦИАЛИСТОВ 277-282
- Matyakubov Oybek Quralbayevich*
KOGNITIV TILSHUNOSLIKDA «KONSEPT» TUSHUNCHASI 283-288
- Фатуллаева Камола Рахматуллаевна*
ТЕРМИНЛАРНИНГ БЕЛГИЛАРИ ВА УЛАРНИНГ ТАСНИФИ 289-293
- Karimjonova Shahlo Ravshanjonovna*
O'ZBEK TILIDA KAUZATIV FE'LLARNING YASALISH USULLARI 294-299
- Xamzayev Otaxon Erkinovich*
INGLIZ VA O'ZBEK TILLARIDA KASB-HUNARGA OIDMAQOLLARNING CHOG'ISHTIRMA TAHLILI 300-305

12.00.00 – ЮРИДИК ФАНЛАР

- Абдурахманова Нодирахон*
ПРАВОВОЕ РЕГУЛИРОВАНИЕ СМАРТ-КОНТРАКТОВ В СНГ 306-310
- Сафоева Садокат Мусоевна*
ЭКОСИСТЕМА СОЦИАЛЬНЫХ СЕТЕЙ: ИССЛЕДОВАНИЕ РОЛЕЙ ЗАИНТЕРЕСОВАННЫХ СТОРОН В КОНТЕКСТЕ ГРАЖДАНСКОГО ПРАВА 311-320
- Абдуллаева Маликабону Эркин қизи*
ХАЛҚ ТАЪЛИМИ СОҲАСИДА КОРРУПЦИЯНИНГ ОЛДИНИ ОЛИШГА ОИД АЙРИМ ХОРИЖИЙ ДАВЛАТЛАР ТАЖРИБАСИНИНГ ҚИЁСИЙ ҲУҚУҚИЙ ТАҲЛИЛИ 321-330

13.00.00 – ПЕДАГОГИКА ФАНЛАРИ

- Zoirova Lola Xamidovna*
TIBBIYOT OLIY TA'LIM MUASSASALARIDA "INSON ORGANIZMINING RADIATSIYAGA SEZGIRLIGI" MAVZUSINI O'QITISHDA RAQAMLI TEXNOLOGIYALARDAN

FOYDALANISH	331-336
<i>Ibragimov A'lamjon Amrilloevich</i> KOGNITIV SIFATLARNING UZLUKSIZ KASBIY RIVOJLANISHGA TA'SIRI (MAKTAB PEDAGOG XODIMLARI MISOLIDA)	337-343
<i>Madaminov Azimbek Egamberganovich, Xalillayev O'ktam Sobir o'g'li</i> YOSH GANDBOLCHI DARVOZABONLARNI O'YIN TEXNIKASIGA O'RGATISH	344-349
<i>Fayzullaeva Madina Abdumumin kizi</i> ANALYSIS OF THE POSITIVE IMPACT OF DIGITAL TECHNOLOGIES ON THE MOTIVATION AND KNOWLEDGE OF STUDENTS IN THE DEVELOPMENT OF THE EDUCATIONAL PROCESS	350-355
<i>Джумаева Хулкархан Мухаммаджонова</i> ВНУТРЕННИЕ УГРОЗЫ, НЕГАТИВНО ВЛИЯЮЩИЕ НА ДУХОВНОСТЬ СТУДЕНТОВ..	356-361
<i>Islomova Madina Asqarovna</i> INTEGRATSIYALASHGAN SUN'IY INTELLEKT TOMONIDAN YARATILGAN CHATGPT BOT YORDAMIDA NEMIS TILI O'QITISHNING SAMARADORLIGINI OSHIRISH	362-368
<i>Raxmatova Mexrinov Majitovna</i> YOSHLAR MA'NAVIY SALOHİYATINI O'RGANISHNING NAZARIY-METODOLOGIK ASOSLARI	369-373
<i>Абдукаюмова Наргиза Райимовна</i> ЮҚОРИ СИНФ ЎҚУВЧИЛАРИНИНГ МАДАНИЙ-ИНТЕЛЛЕКТУАЛ РИВОЖЛАНТИРИШНИНГ ДИДАКТИК ШАРТЛАРИ	374-384
<i>Norboyev Farxod Chorshanbiyevich</i> KREATIVLIK VA INNOVATSIYA BORASIDA ZAMONAVIY NAZARIYALAR	385-390
<i>Borasheva Aybolgan</i> EXPLORING JAMES MCCROSKEY'S RESEARCH ON WILLINGNESS TO COMMUNICATE IN L1 CONTEXTS: IMPLICATIONS FOR LANGUAGE TEACHING AND LEARNING	391-398
<i>Fayzullayeva Gulchexra Sharipboyevna</i> KOGNITIV TADQIQOTLARNING FANLARARO TUSHUNCHA SIFATIDAGI MOHIYATI VA MANTIQUIY TAHLILI	399-409
<i>Boboraximov Sanjar Malikjanovich</i> MAKTABDA O'QUVCHILARNI JISMONIY TARBIYALASHNING ZARURATI VA UNGA QO'YILADIGAN TALABLAR	410-414
<i>Salimova Shahlo Sayfulloyevna</i> XAVFSIZ TA'LIM MUHITI MONITORINGINING AHAMIYATI	415-421

<i>Sayfiddinova Jamila Ziyodulla qizi</i> METHODOLOGY FOR THE DEVELOPMENT OF LOGICAL REASONING IN PRIMARY SCHOOL PUPILS	422-427
<i>Xamroyev Samijon Salimovich</i> SPORT TO‘GARAHLARI ORQALI TALABALARNING JISMONIY MADANIYATINI RIVOJLANTIRISH KOMPONENTLARI	428-433
<i>Kattaeva Feruza Shakirovna</i> DEVELOPING STUDENTS SOCIO-CULTURAL COMPETENCE BY USING SOCIO CULTURAL DISCOURSE ANALYSIS METHOD	434-441
<i>G‘ofurov Azizbek Umarjonovich</i> BO‘LAJAK JISMONIY TARBIYA FANI O‘QITUVCHILARINI TAYYORLASH TIZIMINI TAKOMILLASHTIRISH	442-447
<i>Abduraximova Umida Shuxratovna</i> BO‘LAJAK TARJIMONLARNING LINGVOMADANIY VA KOMMUNIKATIV KOMPETENTLIGINI RIVOJLANTIRISHNING NAZARIY-METODOLOGIK ASOSLARI	448-454
<i>Obidova Gulmira Kuzibaevna</i> INGLIZ TILINI O‘RGANISH JARAYONIDA TEXNIKA TA‘LIM YO‘NALISHI TALABALARIDA EKOLOGIK MADANIYAT ASOSLARINI SHAKLLANTIRISHDA ZAMONAVIY PEDAGOGIK TEKNOLOGIYALAR VA INTERAKTIV METODLAR	455-460
<i>Axmadaliyeva Xosiyatpochsho Abduxayotovna</i> PROFESSIONAL TA‘LIM YO‘NALISHLARIDA TAHSIL OLAYOTGAN O‘QUVCHILARNING INGLIZ TILIDAN KOMMUNIKATIV KOMPETENSIYASINI AUTENTIK MATERIALLAR ORQALI TAKOMILLASHTIRISH	461-469

10.00.00-Филология фанлари

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DIFFERENT CLASSIFICATION OF FAIRYTALE DISCOURSE IN WORLD AND UZBEK FOLKLORE

Abstract. In the article the classification of tales, the stages of studying fairy tales in world and Uzbek folklore are widely discussed. In addition, the article describes the main characteristics of fairy tales and their stages of development. This research considers the field of folklore as the main subject of its study. Further goal of the work is to study fairy tales on a large scale and to make a contribution to folklore studies. In the present article, the author deeply analyzed the classification of fairy tale discourse through examples.

Key words: fairy tales, discourse, folklore, classification, folklore studies, folklorists, literature, linguistics and stages.

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РАЗЛИЧНАЯ КЛАССИФИКАЦИЯ СКАЗОЧНОГО ДИСКУРСА В МИРОВОМ И УЗБЕКСКОМ ФОЛЬКЛОРЕ

Аннотация. В данной статье широко обсуждаются классификация сказок, этапы изучения сказок, в мировом и узбекском фольклоре. Кроме того, в статье описаны основные характеристики сказок и этапы их развития. Данное исследование рассматривает область фольклора как основной предмет своего изучения. Дальнейшая цель работы – широкомасштабное изучение сказок и внесение вклада в изучение фольклора. В настоящей статье автор глубоко проанализировал классификацию сказочного дискурса на примерах.

Ключевые слова: сказки, дискурс, фольклор, классификация, фольклористика, фольклористы, литература, языкознание и этапы.

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JAHON VA O'ZBEK FOLKLORSHUNOSLIGIDA ERTAK DISKURSINING TURLICHA TASNIFLANISHI

Annotatsiya. Bu maqolada ertak diskursining jahon hamda o'zbek folklorshunosligida o'rganilishi, tasniflanishi va ularni turlarga bo'lish bosqichlari keng muhokama qilinadi. Qolaversa, maqolada ertaklarning o'ziga xos xususiyatlari, ularning rivojlanish bosqichlari ham keng ko'lamda ochib berilgan. Bu tadqiqotda xalq og'zaki ijodi sohasi o'z tadqiqotining asosiy predmeti sifatida qaraladi. Ishning yana bir maqsadi ertaklarni keng

ko'lamda o'rganish va folklorshunoslikka oz bo'lsada hissa qo'shishdan iborat. Mazkur maqolada muallif ertak diskursining tasniflanishini misollar orqali chuqurroq tahlil qilgan.

Kalit so'zlar: ertak, diskurs, folklor, tasnif, folklorshunoslik, folklorshunoslar, adabiyotshunoslik, tilshunoslik va bosqichlar.

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Introduction. Research on tales has a long tradition and studying folk tales has been playing a big role in linguistics, especially in folklore and literary studies in the past several decades. Fairy tales as one of the oldest and most widespread genres have a high place in world folklore. A fairy tale is a short story that belongs to the folklore genres [3. P.372]. The fairy tale discourse is the oldest and popular in folk art, which is equally interesting for children and adults. Fairy tale discourse is one of the controversial topics in linguistics. This term is one of the essential categories of literary studies and folklore, it has multifaceted and complex lexical-semantic forms. In order to understand fairy tales, it is important to know cultural traditions, because they are important factors that can help to comprehend the national identity. Fairy tales as a genre have undergone a long process of formation. They were created on the basis of primitive people's simple narrating of an event in their life. Storytelling has improved over time. [4. P.201] It can be seen that fairy tales did not appear recently, but passed through long-term stages and were formed in the process of transmission from generation to generation. Besides, a fairy tale is one of the oldest and most popular genres of Uzbek folklore. Oral stories based on fantasy and artistic textures and carrying a didactic idea are called fairy tales. [2. P.149.] We can conclude that the unique aspects of fairy tales are determined by its functions of preserving the oldest information, being equally acceptable to everyone, and so on.

Needless to say, it is not tough to learn and comprehend everything we need through myths, legends and fairy tales. They have a great influence on the human mind, they can amaze and make people want to travel to the past or to the time described in the fairy tale. And also, through their influence, interest in mythical characters, their place and time increases, and as a result, our interest in the fantastic world increases even more.

It should be noted that this genre is conditionally divided into animal tales, magical tales, household tales and comic tales according to the interpretation of images, ideological content and conflict, plot and composition, role and function of fiction, language and style. However, in different periods folklorists divided fairy tales into various categories.

Materials and methods. Fairy tales were classified differently by folklore scholars in certain periods, and each of them has its own high essence. The most common classification of fairy tales was made by V. Miller, who divided fairy tales into 1) magic tales 2) household tales 3) tales about animals.

A. Aarne, one of the founders of the Finnish school of folklore studies, classified the folk tales of the people of the world according to "plots consisting of a series of motifs" and divided them into certain types. His famous works such as "Verzeichnis der Marchentypen" (1910) and "Leitfaden der vergleichenden Marchenforshung" (1913) provide a comprehensive understanding of the classification of fairy tales. A. Aarne's works are used as a scientific-theoretical basis for the systematization of epic plots and motifs in folklore studies. The folklorist mainly focused on the tales of the European people, which were classified as follows: 1. Tales about animals; 2. As pure fairy tales, they can be classified as a) magical fairy tales; b)

legendary tales; d) novelistic tales; e) tales about the devil (or "wrestler"); 3. Anecdotes. Tales belonging to these groups are described by topic types, and each tale has its own serial number. The scientist identified "Animal Tales" with numbers 1-299, "Pure Tales" with numbers 300-1199, and "Anecdotes" with numbers 1200-1999.

In the introduction of the book "The Types of the Folktale", it is mentioned that many collections of folk tales are organized by types. Furthermore, since some of the collections are in languages difficult for ordinary students, these analyzes are said to be the most important keys to unlocking doors that are mostly otherwise impossible. "As new requests have arisen from around the world over the years, "Types of the Folktale", both in its original form in 1910 and in its 1928 revision, has served as a reference for nearly all. The classification could be more valuable if it were revised to take better account of the actual body of narrative material available in different countries." [1. P.3]

In addition, if we emphasize once again about A. Aarne's high contribution to fairy-tale science, his classification of fairy tales can be considered as the most important scientific research work in folklore. He also divided magical fairy tales into the following categories: 1) magical rival 2) strange or magical spouse 3) magical task 4) magical helper 5) magical object 6) magical power or skill 7) other magical motifs. V. Propp in his book "Morphology of the Magical Fairytale" ("Морфология волшебной сказки") emphasized such a classification and pointed out that animal fairy tales also belong to the type of magical fairy tales, and several of the categories mentioned by A. Aarne are embodied in one fairy tale. The scientist objected to plot-based classifications and noted that they are not based on a specific principle. Summarizing general conclusions, V. Propp divides fairy tales into the following types:

1. Tales about animals; 2. Magical tales; 3. Household tales; 4. Cumulative tales; 5. Narrative tales; 6. Funny tales. [5. P.11]

It is clear that there are different classifications of fairy tales according to their structure, content, plot, and the most famous classification is V. Propp divides them into fairy tales with great content (magic), household tales, animal tales, and we rely on them in our analysis.

American folklorist Stith Thompson (March 7, 1885 – January 10, 1976) who has been described as "America's most important folklorist" is the author of "The Motif-Index of Folk-Literature", which indexes folk tales by type and shows motifs and the smallest elements of folklore for folklorists. In his popular book "The Folktale" (1946, 1977), Thompson explains the type of folktale as follows.

"A type is a traditional tale that has an independent existence. It may be told as a complete narrative and does not depend for its meaning on any other tale. It may indeed happen to be told with another tale, but the fact that it may be told alone attests its independence. It may consist of only one motif or of many". [7. P.415]

It is worth mentioning that S.Thompson was engaged in collecting and archiving traditional ballads, fairy tales, proverbs, aphorisms and riddles. At that time, European scientists studied the parallelism and spread of folk tales around the world in their own new ways. The most famous of them was Antti Aarne from Finland. Through his travels and research, Thompson developed an understanding of these new styles and in 1928 published an expanded translation of A. Aarne's "The Types of the Folktale". In particular, he created a catalog of folklore types that includes European and Asian fairy tales. In addition, the folklorist scientist widely used this classification in his work "Tales of the North American Indians" published in

1929. Furthermore, according to "The Folktale", Thompson divides folktales into three main groups: animal tales, simple folktales, and comic tales. For animal stories, the smaller groups are differentiated by the type of animal that plays a role in the story, and within each of these groups, stories related to the same animal are grouped together. The largest group of tales, folktales, are divided into magical or miraculous tales, religious stories, romantic stories, and stories about the foolish Ogre. Magical tales always have a supernatural element, and they are usually religious. As for the romantic stories, they act entirely within the limits of possibilities. The third group is fables, jokes, and anecdotes, which over time have more additional figures than animal tales or ordinary folk tales. The main reason for this is that these funny tales appear among the people more easily than other types. [7. P.418.]

Volkov's studies are of great importance in the classification of fairy tales. The author uses a formal approach to the study of folk art in his work. For this, a letter formula is created for each considered fairy tale, that is, it is based on the typification of the types, styles, and compositions of fairy tales. After that, the author systematizes them and classifies the plots of fairy tales.

Currently, there are several options for the classification of fairy tales proposed by various literary scholars and researchers. We will mention some of them in our work. For example, Romanov divides fairy tales into: About animals; Legendary; Funny; Household; Cosmogonic and Cultural.

A.M. Smirnov divided the tales into the following.

- Tales about animals;
- Tales about animals and people;
- Tales about the fight against evil spirits.

In the "Index of Fairy Tale Plots" compiled by N.P. Andreev (1927-1928), fairy tales are divided into the following.

1. Tales about animals;
2. Magic tales;
3. Household tales.

It should be mentioned that this classification is now the most common in folklore.

Discussion and results. As a result of our observations, it became clear that the great contributions of S. Thompson and A. Aarne are incomparable in the classification of fairy tales. Other peoples used their indicators to classify their tales into types, and the number of classification difficulties was significantly reduced. It is necessary to note that "The Aarne-Thompson index" (ATU-Aarne-Thompson-Uther index) is an index of fairy tales used in folklore, and it was first created in German in 1910 by the Finnish folklorist Antti Aarne. After that, the index was translated into English and improved and expanded by the American folklorist S. Thompson in 1928. Long after Thompson, in 2004, the German folklorist Hans-Jorg Uther revised and improved the index.

In addition, a fairy tale is a unique phenomenon that combines several genres. For example, Russian fairy tales are usually divided into the following genres: tales about animals, magic, and household tales (anecdote and novel). Historically speaking, a fairy tale is a very late phenomenon. The disintegration of the primitive community system and the decline of the mythological worldview are considered as an important factor in their creation for every nation. The oldest fairy tales are considered to be *animal tales*, *magical tales*, *anecdotes*, and even *romantic tales*. As the most famous storytellers, we can count A.S. Pushkin, K.D. Ushinsky, H.K. Andersen, Brothers Grimm, E. Schwartz, W. Bianchi, J.R.R. Tolkien and many others. As

well, most of the studies on the study of the fairy tale genre were conducted by Russian scientists, and their place in folklore studies is incomparable. One of the most famous of them, the Russian ethnographer Alexander Nikolayevich Afanasyev, who for the first time collected Russian folk tales in Russia, occupied a special place in folklore studies. He published about 600 Russian fairy tales and folk tales, which are the largest collections of folklore in the world. In general, tales of any nation are an important source for studying the history, traditions, culture, lifestyle and rituals, beliefs of that nation. That is why, all nations have always valued their fairy tales and paid special attention to their collection and publication.

It is notable that M. Afzalov also made a great contribution to the classification of fairy tales in Uzbek fairy-tale studies. Although he divides fairy tales into fantastic and realistic types, and includes animal tales in the composition of fantastic tales, he does not follow this classification and studies animal tales separately. According to his research, Uzbek folk tales have three internal types, they are a) tales about animals; b) magical-fantasy tales c) life-satirical tales. K. Imamov, who is considered his student, based on the classification of M. Afzalov, divided Uzbek folk tales into two types, such as magical and life, and preferred to study animal tales as magical tales. On the other hand, he also distinguished three internal types of life stories: war novel type, romance-adventure type, and comic ones. [4. P.43] Moreover, the researches of Z.Usmonova and S.Jumaeva clearly confirm that in Uzbek folk tales, animal tales form a separate group and there are also many novelistic tales. Based on these considerations, three internal types of Uzbek fairy tales are now being studied separately. These are the following:

1. Magic-fantasy tales.
2. Tales about animals.
3. Household-life tales. [4. P.44]

The above scholars were supporters of studying and classifying through the field of folklore. In the 50s and 80s of the 20th century, the researches of Uzbek creators on the genre of fairy tales were effective, and it is no exaggeration to say that this period is one of the most flourishing periods of creating literary fairy tales. In this period, modern science and technology, morals and manners, hardworking people, learning and choosing a profession were praised more.

It is important to highlight the fact that several poets and writers created poetic, prose and dramatic tales using the compositional construction, ideological content, system of images and motifs, artistic expression style, image and interpretation principles of folk tales. The rich experiences gained in the creation of fairy tales in the written literature of the nations of the world had a great impact on the creative activity of Uzbek poets and writers in this regard. There are three types of fairy tales written in fiction. They differ from each other by their own characteristics:

1. Poetic tales. In written literature, fairy tales created in verse (poetry, lyrics) had a great impact on the development of the poem (epic) genre. One aspect of the poem is poetic tales. In them, reality is expressed in a poetic form, in the weight of the finger, through the emotions and mental experiences of the lyrical hero (creator), a colorful rhyming system, sometimes even various stanza constructions, many poetic numbers. Based on the use of names, the ideological content of the work is revealed.

2. Prose tales. It is intended to describe a reality based on fiction (fiction) or life fiction (exaggeration) in the form of a story, to depict an epic within the creator's vision. It has a wide opportunity to describe the reality in detail, to shed more light on the creator's attitude.

3. Dramatic tales. It is distinguished by the fact that it was created for the stage and performed on the stage. In them, each character reveals his character traits through his speech and behavior. In fairy-tale dramas, reality is told in the form of a dialogue, in a dramatic manner. [6. P.13]

The results of the conducted analysis prove that fairy tales embody ancient epic traditions, people's lifestyles, traditions, mythological imaginations, beliefs, and spirituality. By studying fairy tales, you can get a lot of artistic and social information about the history of spirituality and culture of nations. For this reason, a wider study of the unique artistic features of fairy tales serves to deepen the understanding of the laws of folk artistic thinking. Besides, in folklore, the classification of fairy tales by world folklorists and Uzbek folklorists is of great importance. Many linguists and folklorists are effectively using those classifications of fairy tales in their research. Moreover, fairy tale discourse is one of the most important and studied categories among other discourses, and it also requires different explanations. Collecting fairy tales and processing them gradually turned into a literary creation. As a result, during this process, individual characteristics, which are somewhat far from reality, were embodied, rather than the people's perception of reality, characteristic of fairy tale speech. It should be said that the discourse of fairy tales is closely related to the discourses of computer, television and theater, and many animated films, theater shows and computer games are based on fairy tales. It is explained by the fact that the fairy tale represented the oral genre of folk art in ancient times and has preserved ancient speech formulas today.

Conclusion. In conclusion, the fairy tale, which is one of the most developed folklore and one of the most favorite genres of children, reflects the world with all its integrity, complexity and beauty more clearly and brightly than other types of art. It is known that the study of fairy tales and their collection has been of interest to every folklorist or linguist for several decades. Due to the growing interest in fairy tales on a global scale, many linguists are conducting research on this genre. The classification of fairy tales and the study of their special features are still important in linguistics today. Folklorists gave different descriptions to fairy tales and classified them in terms of meaning and content. They have classified fairy tales in various ways. It is worth mentioning that the Aarne-Thompson-Uther classification system and the morphological analysis of Vladimir Propp are among the most notable. Today, many researchers compare one nation's folk tale with another folk tale within the framework of comparative literary studies, create novelty, and carry out scientific research.

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№ 8 (3)-2023

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