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The main directions of socio-economic development of New Uzbekistan: problems and solutions

MINISTRY OF HIGHER EDUCATION, SCIENCE AND INNOVATION OF THE REPUBLIC OF UZBEKISTAN

JIZZAKH BRANCH OF THE NATIONAL UNIVERSITY OF UZBEKISTAN NAMED AFTER MIRZO ULUGBEK

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The main directions of socio-economic development of New Uzbekistan: problems and solutions collection of materials of the international scientific and practical conference on the topic

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In the collection of materials of the conference, the role and role of Science, Education and production in the era of globalization, the pressing problems of the issues of interaction of these processes, feedback on their solutions were presented by mature specialists of the field.

In addition, research on the scientific and practical topic, carried out in the economics, Exact Sciences, Natural Sciences and socio-humanities during the globalization period, information is presented in the scientific and practical fields, which includes the latest innovative technologies in the fields of production.

It can be argued that this collection is one of the specific intersections of current thoughts and innovative ideas of the world of science. This scientific and practical conference was actively attended by professors and scientific researchers engaged in scientific research in Uzbekistan and foreign countries. In increasing the position of the scientific and practical conference, the professors and teachers of domestic and foreign higher educational institutions made a significant contribution.

Professors and teachers of foreign higher educational institutions who actively participated in the work of the conference made a worthy contribution to the high level of interaction with scientists of our country. The processes of international cooperation with foreign countries and exchange with them in the field of Science in the era of globalization have a positive effect on the development of Higher Education, the fields of Science and production. The materials of this conference are special in that they include a wide range of research, from theoretical developments to practical solutions, demonstrating the diversity of approaches and directions in this area.

In conclusion, it should be noted that this scientific and practical conference will be a very useful collection for everyone who is interested in modern research in the fields of further development of Higher Education, Science, Education and production in the era of globalization. The authors are responsible for the content and quality of the articles and abstracts included in the collection.

BOLALAR TARBIYASIDA ERTAKLARNING TUTGAN ORNI VA ROLI



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***Ilmiy rahbar:** O'zMu Jizzax filiali katta õqituvchisi Sirojiddin Saitov Abduvaliyevich*

Annotatsiya: Maqolada xalqimizning qadimiy ma'naviy merosi hisoblangan ertaklarning o‘rni va roli, uning farzandlar tarbiyasidagi ahamiyati hususida fikr-mulohazalar bildirilgan.

Kalit so‘zlar: Xalq, ertak, fantastik xayol, qadimiy miflar, urf-odat, marosimlar, folklorshunoslik, matal, ushuk, varsaqi, chopchak, Devonu lug‘otit turk, etuk, Alisher Navoiy, sehrli-fantastik ertak, etiologik ertaklar, majoziy (allegorik) ertaklar va h.k.

Xalqimizning asrlar qaridan yetilib kelayotgan madaniy me’roslaridan biri bu shubhasiz ma’naviy meros namunalaridir. Bunga misol sifatida juda ko‘p manaviy meros namunalarini korishimiz mumkin. Mana shular ichida uzoq yillar davomida xalqimizning tarizini, madaniyatini, ma’naviyatini ko‘rsatib kelayotgan ertaklardir. Ertak o‘zbek xalq og‘zaki ijodining eng qadimiy va eng ommaviy janrlaridan biri. Fantastik xayolot hamda badiiy to‘qimalar asosiga qurilib, didaktik g‘oya tashuvchi og‘zaki hikoyalar ertak deb ataladi. Hududning qadimiy nodir namunasi bolgan ertaklarda xalqning dunyoqarashi, milliy xarakteri, turmush tarzi, tafakkur olami ma’lum darajada o‘z ifodasini topadi. Ertaklarning paydo bo‘lishida qadimiy miflar, urf-odat va marosimlar muhum o‘rin tutadi. Folklorshunoslikda ertak atamasi qabul etilgan bo‘lsa-da, O‘zbekistonning turli hududlarda matal,ushuk, varsaqi, chopchak nomlari ham uchraydi.

Ertaklarda biror-bir voqea mukammal hikoya tarzida bayon qilinadi, voqelik hayoliy va badiiy to‘qimalar vositasida, kishilarda badiiy zavq uyg‘otadi. Ertaklar tarixiy taraqqiyot jarayonida turlicha o‘zgarishlarga uchrab bizga qadar yetib kelgan. Shu sababdan ko‘pgina ertaklarning g‘oyaviy yo‘nalishi, kompozitsiyasi, qahramonlarning vazifalari o‘zgarib, yangi-yangi variant va versiyalari yuzaga kelgan. Ertaklardagi variantlarning vujudga kelishi ertak aytilganda ijrochining ijodiy qobiliyati, dunyoqarashi, voqelikni aks ettira olish iqtidori, ertakchilik ananalarini qay darajada bilishi, tajribasi, ruhiy holatlari bilan bog‘liq holda amalga oshadi.

Ertaklar professional ijrochilikka asoslangan. O‘tmishda ertaklar yilning ma’lum davrida belgilangan paytda ijrochilik salohiyatiga ega bo‘lgan yoshi ulug‘, dono, hurmatli va e’tiborli kishilar tomonidan aytilgan. Odatda bunday professional ijrochilar ertakchi, deb yuritiladi.

Ertaklarning ijrosi uch xil usulda tashkil etilishi mumkin: a) teatrlashtirilgan

Department of Economics and tourism of Jizzakh branch of the National University of Uzbekistan named after Mirzo Ulugbek
6.12.2024

shaklda;

b) deklamatsion shaklda;

v) ohangga solingan shaklda.

O‘zbek ertaklarining uch ichki turini farqlab o‘rganmoq ma’qul.

1. Sehrli-fantastik ertaklar
2. Hayvonlar haqidagi ertaklar.
3. Maishiy-hayotiy ertaklar.

Ertaklar xalq og‘zaki badiiy ijodiyotining epik turiga mansub bolib, o‘ziga xos g‘oyaviy-mavzuiy yonalishga, axloqiy-talimiy va ijtimoiy-estetik vazifalarga ega. Ertaklar ham og‘zaki tarzda jamoa ijodi mahsuli sifatida anonim ko‘rinishda yaratiladi. Garchi, uning toqilish ibtidosi individual ijodkorga borib taqalsa-da, og‘izdan-og‘izga, urugdan-urugga, avloddan- avlodga o‘tish jarayonida dastlabki ijrochisiga xos belgilarini, obrazlarini, motivlari va badiiy vositalarini deyarli saqlab qoladi. Shu bilan birga versiya va variantlilik hosil qilishi mumkin.

Ertaklar, asosan, professional ijrochilikka asoslanadi. Kishilarda cheksiz badiiy zavq uyg‘ota olish imkoniyatiga egaligi boisidan ko‘p hollarda talimiy-tarbiyaviy maqsadlarda aytiladi. Ularning syujeti qiziqarliligi, uydirmalarga boyligi, sarguzashtga tolaligi bilan diqqatni tez jalb qiladi. Va albatta, o‘z nihoyasida ezgulikning yovuzlik, oydinlikning qorong‘ulik, haqiqatning nohaqlik, hayotning olim, aqllilikning nodonlik, adolatning jaholat va to‘g‘rilikning egrilik ustidan galaba qozonishini tarannum etadi.

Ertak xalq og‘zaki ijodining qadimiy va keng tarqalgan janrlaridan biridir. Qadimgi kishilarning tasavvurlari natijasida yuzaga kelgan afsonalar zaminida dastlabki ertaklar paydo bo‘lgan. Dastlabki ertaklarda mifologik obrazlar ko‘p uchraydi. Bu tipga mansub ertaklarning yaratilishida ibtidoiy insonlarning qadimgi totemistik qarashlari muhim rol o‘ynagan. Ularda hayvonlar yetakchi personajlar bo‘lib, insonlar qiyofasida tasavvur etilgan va badiiy jonlantirilgan. Shunga ko‘ra ularning syujetida inson obrazi keyingi o‘rinda turadi, ko‘p hollarda voqelikka inson aralashmaydi. Binobarin, ular yaratilish maqsadi, mazmun-mohiyati jihatidan ham ichki ko‘rinishlarga ega:

– etiologik ertaklar bo‘lib, bularda u yoki bu hayvon shakli, belgi xususiyatlari haqida ma’lumot berish yetakchi motivdir.

– sof hayvonlar haqidagi ertaklarda insonlarga naf keltiruvchi hayvonlar madhi etakchi motivga aylangan.

– majoziy (allegorik) ertaklarda insonlarga xos qusur va kamchiliklarni hayvonlar fe’li va xatti-harakati timsolida tanqid qilish, fosh etish, yoki kulish yetakchi motiv darajasidadir

Department of Economics and tourism of Jizzakh branch of the National University of Uzbekistan named after Mirzo Ulugbek
6.12.2024



Hayvonlar haqidagi ertaklar dramatik ijroga asoslangan; professional ijrochilar tomonidan hayajonli qilib aytib beriladi. Aytish jarayonida ijrochi ertakdagi hayvon – personajlarning turfa harakatlari va ovozlariga taqlid qiladi, ertak tarkibida sheriy parchalar bo‘lsa, ularni kuyga solib ijro qiladi.

Maishiy-hayotiy ertaklarning mazmuni bevosita real hayotga bog‘liqdir. Ularda real ijtimoiy voqelik hayotiy uydirma asosida tasvirlanadi, hayotiy real kishilar bosh qahramon bo‘lib keladi. Maishiy-hayotiy ertaklar taxayyulotdan deyarli xoli bo‘lib, ayrim hollardagina fantastik detallar uchrashi mumkin.

Hajviy-maishiy ertaklar asosida o‘tkir satira yoki zavqbaxsh kulgi (yumor) yotadi. Bunday ertaklar hajman ixcham, mazmunan lo‘nda bo‘ladi. “Ertaklar hech vaqt bekorchi, ermak narsalar emas, deb yozgandi ulug‘ adib M.Avezov, – ular hamma vaqt zor ijtimoiy va tarixiy ahamiyatga egadirlar. Bahaybat maxluqlar haqida hikoya qiluvchi ertak va afsonalar hamda bu boy janrning boshqa turli ko‘rinishlarida u yoki bu davrning ijtimoiy, hayotiy kurashlari, xalq manfaatlari badiiy ifodasini topgandir. Ularda ajdodlarimizning yashash va kurash sabog‘i ifodalangan.

Sehrli-fantastik ertaklar ming yillar davomida insoniyatning turli yovuz kuchlariga qarshi olib borgan kurashlari davomidagi xulosalari, ulardan kelib chiqadigan ehtiyojlarning o‘ziga xos echimi sifatida maydonga kelgan. Inson doimo xayoliy orzu-istaklar bilan yashaydi. Bunday orzu- istaklarning royobini sehrli-fantastik ertaklarda ko‘rish mumkin. Bu ertaklarda uchadigan otlar va gilamlar, soylaydigan jonzotlar, sehrgar kampirlar, devlar, osmonda, er va suv ostida yashaydigan odamlar va boshqalar ishtirok etadilar. Ur toqmoq, Zumrad va Qimmat, Yoriltosh” kabi ertaklar shular jumlasidandir.

Ertaklar xalqning necha-necha ming yilliklar davomidagi hayotiy tajribalarini umumlashtirgan holda uning ijtimoiy ongida, estetik dididа, axloqiy qarashlarida, etiqodida kechgan osish-ozgarishlarning badiiy tarixi sifatida ayricha ahamiyat kasb etgan. Shu bois hozir ham miriqib tinglanadi, sevilib o‘qiladi. Muhimi, navqiron avlodning ma’naviy-axloqiy kamol topishida ham ertaklar beqiyos tasir ko‘Habibim husni vasfin uyla muhlik anglakim, bolgay, Qoshingda qissai Yusuf bir uyqu keltirur

Department of Economics and tourism of Jizzakh branch of the National University of Uzbekistan named after Mirzo Ulugbek
6.12.2024

chorchak. Shuni takidlash joizki, Navoiy qollagan chorchak istilohi hozir Toshkent muzofotida chopchak va uygurlarda chochek shakllarida fonetik ozgarishga uchragan holda istemoldadir. Ertak xalq ogzaki badiiy ijodining eng qadimiy, ommaviy, hajman yirik, katta-yu kichiklar uchun baravar qiziqarli bolgan janridir. Ular juda uzoq otmishda ibtidoiy ajdodlarimizning mifologik dunyoqarashi, qadimiy urf-odatlari, marosimlari asosida paydo bolgan. Ertaklarda, odatda, xalqning maishiy turmushi va eng olijanob insoniy fazilatlari haqidagi orzu-oylari xayoliy va hayotiy uydirmalar vositasida bayon etiladi.

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Department of Economics and tourism of Jizzakh branch of the National University of Uzbekistan named after Mirzo Ulugbek
6.12.2024