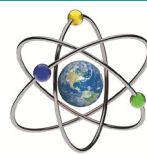




ISSN: 3060-4613



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№6/2025

M AKTABGACHA VA AKTAB TA'LIMI

Pedagogik, psixometodologik va tabiiy fanlarga
ixtisoslashgan ilmiy jurnal

MAKTABGACHA VA MAKTAB TA'LIMI



Elektron nashr. 1068 sahifa,
5-iyun, 2025-yil.

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Asos: OAK Pedagogik texnologiyalar va psixologik tadqiqotlar bo’yicha ekspert kengashi tavsiyasi (29-10-2024-y.; №10); OAK Tartib-qoida komissiyasi qarori (30-10-2024-y., №10/24); OAK Rayosatining qarori (31-10-2024-y., №363/5).

“Maktabgacha va maktab ta’limi”
jurnali

26.09.2023-yildan

O‘zbekiston Respublikasi Prezidenti
Administratsiyasi huzuridagi Axborot
va ommaviy kommunikatsiyalar
agentligi tomonidan **№C-5669363**
reyestr raqami tartibi bo’yicha
ro’yxatdan o’tkazilgan.

Litsenziya raqami: **№136361**

MUNDARIJA

Iqim o'zgarishi muammolari va "yashil ko'nikmalar"ning rivojlanishi.....	14
<i>Abdurashit Karimovich Avliyaqulov</i>	
TTJlardagi qizlarni qo'llab-quvvatlash, mavjud ijtimoiy-axloqiy muammolarni hal etish bo'yicha ilg'or xorijiy mamlakatlar tajribasini o'rganish.....	18
<i>Xasanboy U. Abdusamatov</i>	
Integrativ yondashuv bo'lajak o'qituvchilarda ijodiy va tahliliy fikrlash ko'nikmalarini rivojlantirishning asosiy omili	26
<i>Jalilov Nodirjon Azamatovich</i>	
Maktabgacha tarbiya yoshidagi bolalarning sibling munosabatlari diagnostikasi.....	30
<i>G'ayibova Nargiza Anorbayevna</i>	
Oliy ta'lim muassasalarida ta'lim sifati va samaradorligini oshirishning muhim omillari	33
<i>Hakimova Gulmira To'xtatosheva</i>	
Bo'lajak o'qituvchilarda ijtimoiy-madaniy kompetentlikni muzey pedagogikasi vositasida rivojlantirishning pedagogik-psixologik jihatlarini	37
<i>Marayimova Kibriyoxon Islomjon qizi</i>	
Iqtisodiy savodxonlikni oshirishda o'zbek tilining ta'siri	41
<i>Yuldasheva Dilnoza Bekmurodovna</i>	
Сторителлинг как инструмент формирования ценностных ориентаций старшеклассников	44
<i>Умрихина Виктория Игоревна</i>	
Формирование эстетических предпочтений учащихся музыкальных школ в условиях инклюзивного образования на основе стилевого подхода	52
<i>Ахунова Умида Ойбековна</i>	
Sun'iy intellektning ta'limga integratsiyasi: o'qitish va boshqaruvdagi o'rni	55
<i>Abduxamidova Muyassar Xalimjon qizi</i>	
Buxorodagi jadidchilik harakatining o'ziga xosligi va maktablardagi ta'lim tizimi.....	60
<i>Axrоров Ixtiyor Doniyorovich</i>	
Inklyuziv ta'lim sharoitida imkoniyati cheklangan bolalarning moslashuvida oila va maktabning roli	63
<i>Dadaboyev Jahongir Sherdil o'g'li</i>	
Влияние длительной госпитализации на образовательную траекторию ребенка: междисциплинарный подход	67
<i>Сайфутдинова Насиба Нурматовна</i>	
O'yinning bola faoliyati sifatidagi mohiyati va o'ziga xosligi.....	75
<i>Otasheva Lola Shoto'rayevna</i>	
Psixologik tadqiqotning umummetodologik va xususiy metodologik tamoyillari	78
<i>Xodjimatoва Nazira Toshmatovna, Mallayeva Gulshoda Maxmudjonovna</i>	
Rivojlanishida nuqsoni bor bo'lgan bolalarni ijtimoiy hayotga tayyorlashda inklyuziv ta'limning o'rni	81
<i>B. Xusniddinova</i>	
Bo'lajak boshlang'ich sinf o'qituvchilarida loyihaviy tadqiqotchilik ko'nikmalarini rivojlantirish	85
<i>Zulaykho Samatovna Ro'ziyeva</i>	
Boshlang'ich sinf o'quvchilarining og'zaki va yozma nutq ko'nikmalarini dars jarayonida rivojlantirish texnologiyasi	89
<i>Xudaybergenova Nawrizbiyke Qanat qizi</i>	
Sonlarni obrazlar bilan bog'lash orqali mantiqiy va ijodiy fikrlashni rivojlantirish metodikasi.....	92
<i>Kalekeeva Sarbinaz Turkmenbaevna</i>	
Methodology of Teaching English to Preschool Children	96
<i>Khurshida Tojimurodova</i>	
Malaka oshirish jarayonida yo'riqchilarning kasbiy kompetentligini takomillashtirishning ijtimoiy zaruriyati..	100
<i>Ch. B. Nalibayeva</i>	
O'qituvchilarning o'quvchilar bilan hamkorlik munosabatlari	103
<i>G'aniyeva Sayyora Saidmurod qizi</i>	
Falsafada haqiqatni izlash: empirizm va rasionallizmning o'rni.....	106
<i>Boymirzayeva Xurshida Sobirovna</i>	



Raqamli ta'lim muhitida boshlang'ich sinf o'quvchilari uchun axborot bilan ishlashni o'rgatishning didaktik asoslari	110
Ismoilov Ravshan Yakubjon o'g'li	
An Evaluation of the Impact of The Theme-Based Approach on Young Learners' Speaking Development..	113
Khamraeva Gulchekhra Ibrakhimovna	
O'smirlar o'rtasida o'zaro hamkorlikni rivojlantirishga ta'sir etuvchi omillar	118
Majidov Jasur Baxtiyarovich, Xolmatova Dilorom Vahobjon qizi	
Informatika fanini o'qitishda mobil dasturiy vositalaridan foydalanish imkoniyatlari	123
Jo'rayev Ilhom Isxoqovich	
Muqimiy asarlari vositasida talabalarda kitobxonlik tizimini rivojlantirishda innovatsion texnologiyalardan samarali foydalanish	126
Muxlisa Sattriddinovna Muhitdinova	
Korpus lingvistikasida lingvostatistik tahlil metodi	132
Nuriddinov Abrorbek Sayfiddin o'g'li	
Bo'lajak o'qituvchilarni ruhlantirish va o'ziga bo'lgan ishonchini oshirishda zamonaviy pedagogik texnologiyalardan foydalanish	136
Umarova Feruzabonu Bobir qizi, Samandarova Dildora Javlon qizi	
Tizimli-faoliyatli yondashuv asosida umumpedagogik akt kompetentlikni shakllantirish muammosining nazariy-metodologik jihatlarini	139
Saloxiddinova Umidaxon Mansurjon qizi	
Nutqiy kamchiliklarni kamaytirishda o'yinlarning o'rni	143
Jabborova Oltinoy	
Matn bilan ishlash bosqichlari va ularning ingliz tilini o'rgatishdagi didaktik ahamiyati	146
Soliyev Umidjon Yulchivoyevich	
Ta'lim tizimini boshqarishda talabalar boshqaruvining qiyosiy tahlillari	150
Uzaqov Nomozali Hamdamovich	
Zamonaviy ta'lim muassasalarida pedagoglarning boshqaruv malakasini rivojlantirish yo'llari	153
Z. M. Zarifova	
Rossiya imperiyasining Surxon vohasi qishloq xo'jaligi va irrigatsiya tizimidagi siyosati tarixi	159
Abdurashidov Anvar Abdurashidovich	
Maktabgacha ta'lim tashkilotlari katta guruh tarbiyalanuvchilarini badiiy adabiyot bilan tanishtirish texnologiyalari	164
Axmadaliev Sidiqjon Yigitallievich	
Ota-onalarning ta'lim sifatiga ta'siri	167
Axmadqulova Ozodaxon Xamidullo qizi	
Surxon voxasi toponimlarining tarixshunosligi	170
Boboyeva Sitora Ro'zimaxmatovna	
O'zbek etnopedagogikasi rivojlanishining nazariy asoslari	174
Davlatova Shaxnozaxon Doniyor qizi	
Sihatgohlarda davolanuvchilar salomatligini saqlashda jismoniy tarbiya vositalaridan samarali foydalanish texnologiyalari	178
G'aniyev Suxrob Abduvali o'g'li, Ergashov Shoxrux Yusuf o'g'li	
Ikkinchi jahon urushi davrida Surxon vohasi ayollarining maorif va madaniyat sohasiga qo'shgan munosib hissalari	183
Hakimova Muyassar Rashidovna	
Kitob mutolaasining pedagogik-psixologik asoslari	188
Il'yasova Dilshoda Akmal qizi	
O'zbekiston tarixini o'qitishda zamonaviy pedagogik texnologiyalar, Turkistondagi siyosiy jarayonlar, Turkiston muxtoriyati	191
Isaev Oybek Axmed o'g'li	
Boshlang'ich ta'limda ona tili fanidan mustaqil ishlarni tashkil etishda matnlar ustida ishlash metodikasi	195
Iskandarova Maftuna Quvondiq qizi	
Sinfdan tashqari tadbirlarda o'smir yoshdagi o'quvchilarning ijtimoiy tashabbuskorligini tarbiyalash metodi	199
Latipova Nigoraxon Isakovna, Ibraimov Xolboy Ibragimovich	
Tarixni o'rganishda yordamchi tarixiy fanlarning ahamiyati	202
Maxmatkulova Nozikoy Choriyevna	

Increasing the Efficiency of Economic Education Through Project-Based Educational Technologies	210
Nurmatova Maftuna Ilkxamovna	
Rassom O'rol Tansiqboyev asarlari vositasida maktabga tayyorlov guruhi bolalarini tabiat manzarasini chizishga o'rgatish	213
Po'latov Foziljon Usibjonovich	
Bo'lajak boshlang'ich sinf o'qituvchilarida lingvistik kompetensiyasini rivojlantirishda raqamli ta'lim vositalarining o'rni	216
Qayumova Odinoxon Buvarayim qizi	
Milliy o'zlikni anglashni shakllantirishning pedagogik asoslari	219
Sa'dullayeva Sarvinov Ubadullo qizi	
Neyrodinamik gimnastikalar yordamida o'quvchilarning matematik tafakkurini rivojlantirish	223
Sanobar Ibragimovna Kenjayeva	
Talabalarni ma'naviy tarbiyalash diagnostikasi va korrektsiyasi	228
Saotmuradova Zebo Yuldash qizi	
Musiqiy-nazariy fanlarni o'qitishda axborot kommunikatsiya texnologiyalarini qo'llashning xususiyatlari	232
Shukurova Nilufar Gayratovna	
Maktabgacha ta'lim direktori shaxsiy kompetensiyasini rivojlantirish bo'yicha ilg'or xorijiy tajribalardan foydalanish	237
Ravshanova Nargiza Norboyevna, Suvonova Sohiba Eshquvvat qizi	
Surxon vohasining ijtimoiy hayotida sog'lomlashtirish oromgohlarining o'rni	241
Tilovov Qorjov Bekbayevich	
O'quvchilarning ma'naviy immunologik tarbiyasini shakllantirishning ilmiy asoslari	248
Toshmamatova Shoxsanam Muzaffar qizi	
Theoretical Foundations, Essence, Content and Forms of Economic Education for Students of Grades 5-6 of Secondary Schools	251
Turakhanov Oybek Davlatalieвич	
Tarbiyachining shaxsiy fazilatlari va pedagogik mahorati	257
Usarova Muborak Xabibulla qizi, Abduraxmanova Matluba Kamoliddin qizi	
Boshlang'ich ta'limda kommunikativ yondashuvga asoslangan o'qitish metodlarini takomillashtirish usullari	260
Xoliqova Matluba Mardon qizi	
Xorijiy tillarni o'qitishning zamonaviy pedagogik texnologiyalardan foydalanish jarayonini takomillashtirishning shakl, metod va vositalari	263
Xudoyqulova Sevara Yorqul qizi	
Boshlang'ich sinf o'quvchilarining ma'naviy tarbiyasida xalq pedagogikasi an'analaridan foydalanish	266
Yunusova Dildoraxon Xikmat qizi	
Boshlang'ich sinf o'qituvchilarining tanqidiy fikrlashini rivojlantirish	270
Yusufaliyeva Gulnora Abdurahmonovna	
Способы и средства обучения ценности времени в младших классах (на уроках русского языка)	275
Ниязова Хилола Хаят кизи	
Психологические, лингвистические и педагогические компоненты в раннем обучении иностранным языкам в эпоху цифровизации образования	278
Турдикулова Эъзозхон Эркинжон кизи	
5–7-sinflar ingliz tili darsliklaridagi muloqot matnlarining tahlili	281
Abdumurodova Dilnoza Azimjon qizi	
Bo'lajak boshlang'ich sinf o'qituvchilarining intellektual ko'nikmalarini rivojlantirish metodikasini takomillashtirishning mazmuni	284
Abduraxmonova Noila Nasim qizi	
Boshlang'ich ta'lim yo'nalishida tabiiy fanlar nazariyasi va metodikasi fani rivojlanish tarixi	289
Abduraxmonov Zaribjon Mansurovich, Umaraliyeva Baxtilaxon Raxmonali qizi, G'ofurova Zarnigorxon Shuxratovna	
Informatika darslarida o'quvchilarni ma'naviy-axloqiy tarbiyalashning nazariy asoslari	293
Ahmadova Kamola Ahmad qizi	
Methodology for Increasing the Efficiency of Training 10–12-Year-Old Tennis Players	297
Akhmedova N. I.	
Musiqqa ta'limi yo'nalishi talabalarida ingliz tili fani doirasida kasbiy-muloqotni rivojlantirish tamoyillari	301
Ashurova Zulayxo Erkinovna	



Pedagogik oliy ta'limda "tasviriy faoliyatga o'rgatish metodikasi" modulini o'qitishning pedagogik va metodik xususiyatlari.....	306
Boliyeva Lola Shukurovna	
O'zbek tilida rang bildiruvchi leksik birliklarning tarixiy-etimologik tahlili.....	309
Rahmon Ernazarov	
Maktabgacha ta'limda kompyuter texnologiyalari orqali bolalarning intellektual rivojlanishini ta'minlash	313
G'ulomova Muxlisa Ulug'bek qizi	
Maktabgacha ta'lim muassasasida huquqiy tarbiyani amalga oshirish yo'llari	317
Karimova Umida Sharopovna	
Raqamli ta'lim muhitini shakllantirish asosi sifatida kichik maktab o'quvchilariga informatika va axborot texnologiyalarini o'qitishning o'quv-uslubiy ta'minoti.....	322
Mamajanov Raxmatilla Yakubjanovich, Aliyev Mahmud Muso o'g'li	
Использование личностно-ориентированных образовательных технологий в дошкольном образовании	327
Мирзатова Гулшода Худойбердиевна	
Bo'lajak o'qituvchilarning kasbiy tayyorgarligini innovatsion pedagogik texnologiyalar asosida rivojlantirish mohiyati.....	332
Najmiddinova Saodat Abduvohid qizi	
Ta'lim jarayonida mozaika texnologiyasi asosida bo'lajak o'qituvchilarning intellektual kompetentligini rivojlantirish.....	335
O'rinov Rustambek Yoqubjonovich	
Oilaviy munosabatlarga ijtimoiy-psixologik ta'sirlar va ularning ahamiyati	340
Otanazarova Muhayyo Uktamova	
Maktabgacha ta'lim tashkilotlari sharoitida bolalarning harakat faoliyatini maqsadli rivojlantirish texnologiyasi	344
Radjapova Gulbahor Mamatraimovna	
Maktabgacha ta'lim yoshidagi bolalarda refleksiv ko'nikmalarini shakllantirish metodik muammo sifatida...	348
Raxmonova Iroda Samijonovna	
Voleybol sport seksiya mashg'ulotlarini tashkil etishda ishlab chiqilgan ilmiy-metodik dastur va anketa so'rovi natijalari tahlili	352
Sulaymonov Jahongir Solijonovich	
Boshlang'ich sinf o'quvchilarining adabiy va nutqiy kompetensiyalarni rivojlantirishda interfaol va kollaborativ metodlar qo'llanilishi	361
Temirova Iqbol Sadriddinovna	
Zamonaviy gumanitar bilimlarda "axborot kompetentligi" tushunchasining tarixiy-mantiqiy tahlili.....	365
Xoshimova Xulkaroy Xoshimjon qizi	
Maktabgacha yoshdagi bolalarning o'quv-bilish faolligini rivojlantirishda bolalar adabiyotidan foydalanish metodikasini takomillashtirish.....	369
Yuldoshova Mehriniso Ochildiyeвна	
Gumanitar fanlarda milliy folklordan foydalanishning ahamiyati.....	372
Abduxakimova Maxfuza Abduraxmonova	
Методика усовершенствования коммуникативной толерантности детей в процессе изучения русского языка и литературы в начальных классах	376
Тошматова Мукаррам Джумановна, Дадаева Фируза Акрамовна	
Психологические, лингвистические и педагогические компоненты в раннем обучении иностранным языкам в эпоху цифровизации образования	380
Турдикулова Эъзозхон Эркинжон кизи	
Формирование коммуникативных умений учащихся младших классов средствами филологических наук	383
Хожиева Малика Хусниддиновна	
The Formation of Syntactic Paradigmatics.....	388
Turdiyeva Nilufar Anvarovna	
Oliy ta'limda zoologiya fanini innovatsion pedagogik texnologiyalar asosida o'qitish metodikasini takomillashtirish.....	391
Xonnazarova Mamlakat To'liqinova	
O'zbek kurashchilarining kurash usullari va taktik harakatlarini o'zlashtirish darajalari.....	395
Qon'irbaev Dastan	

Boshlang'ich sinf o'quvchilarida atrof olamga nisbatan mas'uliyatliklikni takomillashtirish mexanizmi	399
<i>Abdulhakimova Fotima Turduqil qizi</i>	
Maktabgacha yoshdagi bolalar kreativ fikrlashini rivojlantirishning pedagogik-psixologik qonuniyatlari	403
<i>Abdusattorova Umida Abdusamat qizi</i>	
Raqamli dasturiy vositalari asosida organik kimyo fanini o'qitish jarayonini tashkil etish yo'nalishlari	406
<i>Ametova Guljamila Elbrusovna</i>	
Fanlararo aloqadorlik asosida tayanch kompetensiyalarini rivojlantirishning pedagogik shart-sharoitlari...	410
<i>Babayeva M. A.</i>	
Rahbarning kasbiy kompetensiyasini rivojlantirishni boshqarish chora-tadbirlari.....	413
<i>Bagmatov Davlatjon</i>	
Rivojlanayotgan davlatlarda ota-ona va farzand munosabatlari.....	418
<i>Bobojonova Nazira Merganboy qizi</i>	
Huquqiy fanlarni innovatsion o'qitish usullarining afzalliklari	422
<i>Dauletbaeva Jadiraxan Aliy qizi</i>	
Ona tili o'qituvchilarining nutqi bilan bog'liq muammolar va unga doir yechimlar	426
<i>G'. Do'stmurodov</i>	
Barqaror rivojlanish kontekstida maktabgacha ta'lim: bolalarda ekologik ongni shakllantirish.....	430
<i>Hoshimova Dilnoza Boymirzoyevna</i>	
Duduqlanishni bartaraf etishda kompleks yondashuv	433
<i>Ibroximova O'g''iloy Inomjon qizi</i>	
Transformatsiya-lashayotgan jamiyatda yoshlarning shaxsiy resurslari va psixologik barqarorligi	437
<i>Irisbayeva Qunduzxon</i>	
Talabalarda kasbiy kreativlik ko'nikmalarini shakllantirish samaradorligi va uning natijalari	440
<i>Ismanova Ma'mura Abdumo'minovna</i>	
Maktabgacha yoshdagi serebral falajli bolalarda nutq va motorikani rivojlantirish	444
<i>Isodullayeva Iqboloy Sodiqjonovna</i>	
Talabalarining intellektual-kognitiv salohiyatini rivojlantirishda kredit-modul tizimining pedagogik jihatlari ..	447
<i>J. Otepbergenov</i>	
Yashil suvo'tlar (Chlorophyta) bo'limini o'qitish metodikasi	451
<i>M. N. Xayitova</i>	
Bo'lg'usi pedagoglarda empatik kompetensiyalarni rivojlantirish: zamonaviy yondashuvlar va amaliy strategiyalar	457
<i>Mambetkarimova Indira Polatbaevna</i>	
An Analysis of the Present-Day use of English Folklore in Education.....	460
<i>Maxsudaliyeva Ranokhon Bakhodir qizi</i>	
Yoshlarda kasbiy motivatsiyani shakllantirishning psixologik xususiyatlari	463
<i>Mirzaxmatova Sayyora Saydaxmatovna</i>	
Kasbiy kompetensiya tushunchasi va uning mohiyati	466
<i>Mirzayeva Faroxat Odiljonovna</i>	
Boshlang'ich sinfdan matematika o'qitishni tashkil qilish shakllari	471
<i>Norquvatova Diyora Davron qizi</i>	
Zamonaviy ta'limda inkluziv yondashuvlar: o'qituvchilarning kasbiy tayanchlarini takomillashtirish.....	475
<i>Olimova Nodirabegim Ibrohimjon qizi</i>	
Jadidlar ta'lim orqali jamiyatni o'zgartirishga intilganlari, ularning maqsadlari va erishilgan natijalar.....	479
<i>Omonov Asliddin Sunnatovich</i>	
O'zbek tilida rang bildiruvchi leksik birliklarning tarixiy-etimologik tahlili.....	481
<i>Rahmon Ernazarov</i>	
Boshlang'ich ta'lim – inson kamolotining ilk poydevori!	485
<i>Ravshanova Ra'no Raup qizi</i>	
Bo'lajak tarbiyachilarning kasbiy kompetensiyasini shakllantirishda zamonaviy raqamli texnologiyalardan foydalanish	489
<i>Saidova Dilnoza Baxtiyor qizi</i>	
Mental arifmetika orqali bolalar intellektini rivojlantirishning ijtimoiy-psixologik xususiyatlari	493
<i>Saydaliyeva Umidabonu Sharifjon qizi</i>	
Innovatsion ta'lim sharoitida boshlang'ich sinf ona tili darslarining samaradorligini oshirish muammosi	496
<i>Sharipova Sevara Erkin qizi</i>	
CEFR doirasida arab tilida yozma nutq kompetensiyasini baholash mezonlari va amaliy usullar	499
<i>Sindarova Malika Aziz qizi</i>	



VARK ta'lim modelining pedagogik oqibatlari	503
<i>Temirova Mushtariybonu</i>	
Kasbiy rivojlanish soatlarida boshlang'ich sinf o'qituvchilarining metodik tayyorgarligini rivojlantirish	507
<i>Temirova Rushana Ravshan qizi, Nishonova Durdona Olimjon qizi</i>	
Teaching on Empty: Burnout Challenges in Elt Classrooms	511
<i>Usmanova Nilufar Xasan qizi</i>	
Ona tili ta'limini tashkil etish jarayonining ilmiy-nazariy tendensiyalari	514
<i>Uzoqova Maftuna Abdirazzoqovna</i>	
Критическое мышление в контексте эмоционального интеллекта	518
<i>Нажмудинова Мадина Халимовна</i>	
Реформа образовательной системы для повышения качества и доступности образования, как одна из целей устойчивого развития	521
<i>Аскарова Ф. А.</i>	
Yengil atletika sport turida uzunlikka sakrovchilarni mashg'ulot jarayonida tezkor-kuch sifatlarini rivojlantirish uslubiyati	528
<i>Ro'zmetov Rasul Tangirberganovich</i>	
Nutq – ijtimoiy taraqqiyot omili sifatida: maktabgacha yoshdagi bolalarda shakllanish bosqichlari va yondashuvlar	532
<i>Sharipova Guzal Sodiqovna, Xabibullayeva Maftunaxon Vaxobjon qizi</i>	
Maktabga tayyorlov guruhi tarbiyalanuvchilarida multimedia vositalari orqali nutq madaniyatini shakllantirish modeli	535
<i>Abduvaliyeva Farida Salimjon qizi</i>	
Yoshlarni ijtimoiy-pedagogik hamkorlikda tarbiyalash tendensiyalari	539
<i>Abirova Umida Nazarovna</i>	
Tanqidiy fikrlash: tushunchasini tahliliy idrok etish	543
<i>Akabirova Mexriniso Baxtiyorovna</i>	
Nutq nuqsoniga ega bolalar diqqat xususiyatlari	547
<i>Akbarova Ziyoda Qurbonjon qizi</i>	
Milliy tarbiya asoslari fanini o'qitishning amaliyotdagi holati	550
<i>Alisher Tursunov</i>	
Oliy ta'lim muassasalarida ta'lim sifatiga ta'sir etuvchi asosiy omillar va ularni bartaraf etish yo'llari	554
<i>Beketov Nurseit Alijan o'g'li</i>	
Boshlang'ich sinf o'quvchilarining atrof-muhitga ekologik munosabatini oshirishda ekskursiya mashg'ulotlarini o'tkazishda raqamli texnologiyalarning o'rni	558
<i>Bovanova Umida Abduvahabovna, Meliqulova Oybahor Farhod qizi</i>	
Neyropedagogika va zamonaviy ilmiy yondashuvlar	564
<i>Duschanova Nilufar Sabirbayevna</i>	
O'yin texnologiyasi asosida bolalarda muloqot madaniyatini rivojlantirish	567
<i>Eshmuratova Gauxar Maxsudovna</i>	
Maktabga tayyorlov guruhi bolalarida konstruksiyalashga oid ko'nikmalarni shakllantirish	570
<i>Eshonqulova Ma'suda Xabibovna</i>	
Maktabgacha ta'lim tashkilotlarida rivojlantirish markazlaridagi ta'limiy faoliyatlarni kuzatish va tahlil qilish metodikasi	573
<i>Fayziyeva Mabudaxon Muxammadjonovna</i>	
Duduqlanuvchi bolalar nutqini rivojlantirishda logopedik texnologiyalarning o'rni	576
<i>Mahkamova Umida Abdusattorovna</i>	
Kurash mashg'ulotlarining o'quvchilarni axloqiy tarbiyalashdagi roli: an'anaviy sportning pedagogik imkoniyatlari	579
<i>Muratov Muzaffar Shermamatovich</i>	
Autizm sindromli bolalarni maktab ta'limiga tayyorlashda muloqot ko'nikmalarini rivojlantirishda korreksion ishlar	582
<i>Nabiyev Ravshanjon Shavkatjon o'g'li</i>	
Sharq ma'rifatparvarlari va ularning gender tengligi haqidagi qarashlari	586
<i>Norimonova Gulmira Ulug'bek qizi</i>	
Sport vositasi orqali yoshlar o'rtasida ekstremizmning oldini olish yo'llari va mexanizmlari	589
<i>Nosirova Dilnoza Sobirovna</i>	

Sportchilarning individual funksional xususiyatlariga asoslangan mashg'ulot yuklamalarini optimallashtirish yo'llari	593
Olimov Shahobiddin Maribboy o'g'li, Sulaymonova Maktuba Xusan qizi	
Kasbiy sifatlarini takomillashtirishda raqamli texnologiyalar foydalanish	597
Otanazarova Mohira Xamidbekovna	
Biologiya fanining ta'limdagi o'rni va o'qitishdagi muammolar	601
Pulatova Elnora Kadirovna	
Boshlang'ich sinf darsliklaridagi antroponimlarning funksional, leksik, semantik, morfologik tadqiqi	606
Qarshiyeva Gulbahor Shamil qizi	
Maktabgacha ta'lim yoshidagi bolalarda refleksiv ko'nikmalarni shakllantirish metodik muammo sifatida ..	609
Raxmonova Iroda Samijonovna	
Professional Standards for Pre-Service Teachers	613
Sardor Rakhmanov	
Ta'limni raqamlashtirish sharoitida bo'lajak texnologiya o'qituvchilarini kasbiy faoliyatga tayyorlashning pedagogik imkoniyatlari	619
Sayidova Muxtaram Xamidullayevna	
Ingliz tilini o'rgatishda multimodal yondashuv asosida ta'limiy videolardan foydalanish strategiyasi	623
Solijonova Mohlaroyim Abdumalik qizi	
Bo'lajak boshlang'ich sinf o'qituvchilarini matn ustida ishlash ko'nikmalarini shakllantirishda interfaol metodlardan foydalanish	628
Sotiboldiyeva Shoxista Jaloliddin qizi, Shodmonqulova Sevara Rahmonqul qizi	
O'quv-tarbiyaviy vaziyatlarni loyihalashtirish asoslarida talabani tarbiyaviy jihatlarini takomillashtirish ..	632
Temirov Ma'ruf Shuhrat o'g'li	
Tikuv buyumlarini konstruksiyalash va modellashtirishning avtomatlashtirilgan tizimlari fani orqali talabalarning kasbiy kompetentligini rivojlantirishning didaktik imkoniyatlari	638
Umarova Fotima Abduraximovna	
Bo'lajak o'qituvchilarda xalq pedagogikasi vositasida milliy xarakter xususiyatlarini shakllantirish omillari	641
Usmonova Muattar Bahadirjonovna, Hasanboyeva Kamola Dilmurod qizi	
Raqamli ta'lim texnologiyalarning bugungi kunda ta'lim sohasidagi qo'llanilishi	647
Xamroyeva Madina Dadajonovna, Umarov Husan Lazizi o'g'li	
Qurilish materiallari sanoatida innovatsion klasterlarni boshqarishni takomillashtirish	650
Xaydarova E'zoza Shukurullayevna, Li Zin Bo	
Geografiya ta'lim yo'nalishi talabalarini o'qitish metodikasi va kasbiy kompetensiyalarini rivojlantirishga oid tadqiqot ishlarining tahlili	655
Xodjaniyazova Shoxsanam Ergash qizi	
O'tkir Hoshimovning "Tushda kechgan umurlar" romanida inson va uning ruhiyati	660
Xolmatova Ro'zixon Akmaljon qizi	
Talabalarda liderlikni shakllantiruvchi ijtimoiy-pedagogik omillar	663
Xoshimova Muazzamxon Zaynalobidinovna	
Creative Games and Project-Based Learning in Physics Lessons	666
Yorqinbek Abduraimjanovich Mamatokhunov	
Теоретические основы и практическое применение компетентного подхода в обучении физике	670
Абдулхаким Хакимов	
Роль инклюзивной игровой деятельности в социальной адаптации детей с инвалидностью дошкольного возраста	673
Плиева Руслана Владимировна	
"Beruniy asri" yoxud Beruniyning xarizmatik qobiliyati va uning boqiy ilmiy merosi	676
Saifnazarov Ismoil, Sultonov Tursinboy	
Значение наблюдения и педагогической диагностики в инклюзивном образовании	682
Тургунова Нилуфар Абдусаломовна	
Maktabgacha yoshdagi bolalarning ekologik dunyoqarashini shakllantirish texnologiyalari	685
Xaydarova Shaxlo Narzullayevna, Azimova Gulmira Xayrullayevna	
Диалог культур в рассказе "Келинка" галины ширяевой: гендерная и этнокультурная перспектива ..	689
Чернова Татьяна Алексеевна	
Ijtimoiy va gumanitar fanlarning pedagogik ahamiyati: Xo'ja Vali avlodlari misolida	692
Umurov Sharif Rajabovich	



Raqamli ta'lim sharoitida talabalar mustaqil tayyorgarligini rivojlantirishning ilmiy-metodik asoslari: didaktik yondashuvlar va ilg'or ilmiy modellarning tahlili.....	695
Umarova Zaxro Abduraxim qizi	
Boshlang'ich sinflarda tabiiy fanlarni o'qitishda innovatsion yondashuvga oid dolzarb masalalar	701
Sharofat Juraqulova Baxtiyorovna	
Bo'lajak ingliz tili mutaxassislarining sun'iy intellekt kompetensiyasi.....	704
Ibragimova Hilola Bahodirjon qizi	
Oliy ta'lim muassasalari talabalari orasida kurash sport turini keng rivojlantirish	709
Ochilov Elbek Olimovich	
Muhandislik grafikasi ta'limida talabalarining grafik ishlarni bajarish ko'nikmalarini rivojlantirish.....	712
Ashirboyev A. O., Muxamedjanova G. J.	
Futbol mashg'ulotlarida o'quvchilarda jamoaviy ruhni pedagogik usullar bilan rivojlantirish	715
Axmedjanov Shuhrat Boltayevich	
Boshlang'ich sinf ona tili ta'limida nutqiy va lingvistik kompetensiyalarini shakllantirish	718
Bamullayeva Shodiyona Nasrullo qizi	
Umumiy o'rta ta'lim o'quv dasturlarining sifat va samaradorligini oshirishning nazariy hamda ilmiy asoslari	721
Esanov Muzaffar Xoshimovich	
Bo'lajak tarbiyachilarni innovatsion pedagogik faoliyatga tayyorlash texnologiyalari	726
Eshmuminova Dilshoda Iskandarovna	
Jismoniy tarbiya mashg'ulotlarida pedagogik yondashuvlarning roli	730
Jumanova Iroda Shokirjon qizi	
Arab xattotlik san'atining rivojlanishi.....	733
Mamarajabov Mirqosim Ramazon o'g'li	
Educational Effectiveness of the Question-and-Answer Technique in Working With English Texts	737
Muradulloyeva Sevinch Soxibjon qizi	
Boshlang'ich sinf matematika va geometriya darsliklarida STEAM yondashuvi asosida o'qitishning imkoniyatlari.....	740
Nazarova Shahzoda	
Boshlang'ich ta'lim o'quv jarayoniga sun'iy intellektni tatbiq etishning metodik asoslari (sinfidan tashqari ishlar misolida)	744
Nigmatullayeva Matluba Izatullo qizi	
Jismoniy tarbiya mashg'ulotlarining o'quvchilarda ijtimoiy faollikni shakllantirishdagi pedagogik imkoniyatlari	748
Normaxmatov Ilhom Zayniddinovich	
Boshlang'ich ta'lim sifatini oshirishda sun'iy intellekt texnologiyalarining imkoniyatlari.....	751
Qurbonov Sanjar Rajabboyevich	
Sportchi salomatligini baholashda zamonaviy texnologiyalar.....	754
Samandarov A. X.	
Sport tashkilotlari uchun marketing, e-marketingning foydalari	758
Samatov Javlonbek Abdukayumovich	
Futbol o'yinlari orqali o'quvchilarda jismoniy tarbiya pedagogikasining ahamiyati	762
Sattarov Qarshiboy Norqulovich	
Kichik maktab yoshidagi bolalarda lingvistik kreativ intellektni shakllantirishning pedagogik shartlari	765
Shodiyev Rizamat Davronovich, Jabborova Maftuna Komil qizi	
Ota-onalar bilan samarali hamkorlikni tashkil etishda direktorning strategik yondashuvi.....	770
Tog'ayeva Shahnoza Shavkatovna	
Maktabgacha ta'lim muassasalarida musiqa tinglash	774
Xodjayeva Nilufar Latipovna	
Talabalarda kitobxonlik madaniyatini targ'ib qilish orqali sog'lom fikrlarni shakllantirish masalasi.....	778
Xudayberganova Nargisa Qurbonbayevna	
Boshlang'ich sinf o'quvchilarining tafakkurini rivojlantirishda interfaol metodlarning ahamiyati	782
Kursanova Marjona Baxtiyor qizi	
Sun'iy intellekt – bo'lajak tarbiya fani o'qituvchilari ta'limini modernizatsiya qilish vositasi sifatida	785
Yoqubaliyeva Dilafruz Payzidin qizi	
Tibbiy pedagogika: kasbiy ta'limda sog'lom turmush tarzi shakllantirishning psixopedagogik asoslari.....	788
Ziyatov Muhammad Namazovich	
Интерактивное обучение в развитии личности и критического мышления студентов	792
Рысова Галия Байбулатовна	

Значение искусственного интеллекта в области педагогики на основе мультимедийных приложений	795
Begaliyev Fayzali Umaraliyevich	
Favqulodda vaziyatlarning oldini olishga qaratilgan tibbiy profilaktik ishlar	798
Mahmudov Otamurod Hoshimovich	
Maktabgacha ta'lim tashkilotlarida haykaltaroshlik san'ati bilan korruptsiyaga qarshi boshqaruv mexanizmlarini shakllantirish	802
Toshpulatova Fotima Saydullayevna	
Tinglab tushunish kompetensiyasini rivojlantirishda yuzaga keladigan qiyinchiliklar va ularni bartaraf etish usullari	805
Abdulvohidov Turg'unali Abduqaxxor o'g'li	
Zamonaviy pedagogik jarayonlarda uzluksiz kasbiy rivojlanish va uning o'quvchilarning natijalariga ta'siri	808
Ahadova Mushtariybonu Akmal qizi	
Tibbiyot ta'limida axborot-kommunikatsiya texnologiyalaridan foydalanishning o'ziga xos xususiyatlari	811
Amonova Madina Furkatovna	
Matematika fanini o'qitishda fanlararo integratsiya.....	814
Arabbayeva Zamiraxon Tadjibayevna	
PISA 2025 tadqiqotlariga doir tajriba sinov ishlari (O'zbekiston misolida).....	817
Doniyorov Muxiddin Normamatovich	
Maktabgacha ta'limning rivojlanish markazlarida ta'lim-tarbiya jarayonida o'yinlardan foydalanish va tahlil qilish.....	820
Eshmuratova Gauhar Maxsudovna	
Ta'lim-tarbiya jarayonini tashkil etish	824
Matjanova Gulzada Annabayevna	
Al-Xorazmiy asarlari vositasida talabalarda analitik fikrlashni rivojlantirishning pedagogik shart-sharoitlari	828
Qaxxorova Shaxnoza Abduvasit qizi	
Xalq og'zaki ijodi vositasida boshlang'ich sinf o'quvchilarida mehnat tarbiyasini shakllantirish	832
Rahmonova Zamiraxon Yakubovna	
Jonli tabiat burchagini tashkil etish metodikasi.....	835
Yaylovboyeva Maftuna Lochinbek qizi	
Maktabga tayyorlov yoshidagi bolalarda raqamli intellekt (DQ) va divergent fikrlash ko'nikmalarini shakllantirish.....	838
Yusupova Xabiba Iriskulovna, Nazarmatova Dilshoda Umarali qizi, Xusanova Dilraboixon Botiraliyevna	
Integratsiyalashgan ta'lim jarayonida yaratiladigan metodikalar va loyiha ishlari.....	843
Ergasheva Mahbuba	
Инновационные педагогические подходы в системе образования и их эффективность	846
Уринбаев Исроилжон Кадиrhoнович	
Pedagogik faoliyatda kasbiy stress va uni keltirib chiqaruvchi omillar.....	851
Boymirzayeva Nafisaxon Baxodir qizi	
Talabalarda milliy tarbiya va axloqiy immunitet tushunchalarini rivojlantirishning milliy-tarixiy kontekstual jihatlari	855
Rasulov Baxtiyor Maxmudjonovich, Abdullayeva Arofatxon Abduvaxobovna	
TRIZ texnologiyasi – uchinchi renessans poydevori	860
Yusupova Gulshiraxon Zinatdinovna	
Yoshlar mafkurasini shakllantirishda hozirgi zamon ijtimoiy tarmoq va raqamli platformalarning o'rni.....	865
Xonimov Sharofiddin Bahodirovich	
O'zbek tilini o'qitishda raqamli ta'lim resurslarining o'rni va xususiyatlari.....	870
Ashurbayeva Rukiya Kaxxarovna	
Xiva xonligining tashqi savdo aloqalari tarixidan	874
Abduraimova Charos Nodir qizi	
Maktabgacha ta'lim tashkiloti direktorlarini boshqaruv madaniyatini shakllantirish omillari.....	878
Abduraxmonova Xurshida G'ofurovna	
Gandbol sport turini umumiy o'rta ta'lim maktablarida rivojlantirish.....	881
Ahmadjonov Dilmurod Davronjon o'g'li, Abduraxmonov Saydillo Xakimovich	
PIRLS xalqaro tadqiqotida matn, topshiriqlar va baholash mezonlari	884
Amonova Aziza Saydulloyevna	



Tibbiyot ta'limida axborot-kommunikatsiya texnologiyalaridan foydalanishning o'ziga xos xususiyatlari	888
Amonova Madina Furkatovna	
Morfonologiya va uni umumiy ta'lim tizimida o'qitish	891
Asatullayeva Dilnavoz Jondullayevna	
Biologiya darslarida lokal darajadagi texnologiyalardan foydalanish metodikasi	894
Azimov Ibragimjon Toshpo'latovich, Mirzaboev Timur Bisenboy o'g'li, Toshpo'latova Nigina Ibrohimjon qizi	
Jismoniy tarbiya mashg'ulotlarining shakllari va umumiy tuzilishi	898
B. R. Xudoyberdiyev	
Cognitive Justification of Humor in Modern Linguistics	901
Bektoshev Mubashirkhon Odilbek Ugli	
Maktabgacha yoshdagi bolalarning ijodiy qobiliyatlarini innovatsion yondashuv asosida rivojlantirish	905
Botirova Lobar Kamolovna	
Toshkent viloyatida rekreasion faoliyat rivojlanishining asosiy muammolari	910
Djurayeva Lobar Vaxitovna	
Didactic Features of Using E-Portfolios in Continuing Professional Development of Teachers	915
Erkaboyeva Saodathon	
O'quvchilar xulqida yuzaga keladigan salbiy o'zgarishlarning koreksiyalashga xizmat qiladigan manbalar	918
F. A. Choriyeva	
Boshlang'ich sinf o'quvchilarida chet tilida lug'at boyligini oshirishning samarali usullari	921
G'ulomjonova Mubdi'ma G'ayratjon qizi	
Kitobxon badiiy adabiyotni qanday anglaydi	924
Hamdamova Dilshoda Rustamjon qizi	
Zamonaviy ta'limda talabalarda ma'naviy qadriyatlarni rivojlantirishning pedagogik asoslari	928
Ibragimova Dilnoza Rashid qizi	
The Pedagogical Role of the Community in Promoting Abilities of Students	931
Isabayeva Dilduza Komiljonovna	
Ta'lim sifatini oliy ta'lim tashkilotlarida yaxshilashda til bilishning o'rni	934
Isaqulova Baxtigul Xo'jamovna	
Madaniyatlararo muloqot kompetensiyasini rivojlantirishda ingliz tili darslarida interaktiv media vositalarining ta'siri	938
Ismoilova Zarifa Abduqaxxorovna	
O'quvchilarda tadqiqotchilik ko'nikmalarini rivojlantirishda xalqaro baholash dasturlaridan foydalanish metodikasi	942
Jabborova Shahodat Ibrohim qizi	
Boshlang'ich ta'lim o'qituvchilarida deontologik qadriyatlar va professional etikani rivojlantirish	945
Kalandarova Fazilat Toxirovna	
Voleybolda maxsus chidamlilikni rivojlantirishning umumiy tushunchalari	948
Karimova Gulhayo Botirjon qizi	
The Portrait of the Image of Manfred in the Translation of J.G. Byron's Poem "Manfred"	953
Kurbonov Parda Akhmedovich	
Suv aralashmasi temperaturasi aniqlash	958
Mamatova Go'zaloy Jo'ramirzayevna, Mashrabboyeva Mubina Bobomurod qizi, Abdurahmonova Gulasal Avazbek qizi	
Yosh bokschilarning texnik-taktik harakatlarini takomillashtirish yo'llari	961
Mamatqulov Xusanboy Baxtiyor o'g'li	
Maktab direktorlarini qo'llab-quvvatlashda asosiy ustun amaliyotlar va O'zbekiston ta'lim tizimida ularni qo'llash imkoniyatlari	965
Mamura Tadjibayeva	
Adabiy ta'limda scamper metodining qo'llanilishi	969
Marjona Toshpulatova	
Maktabgacha ta'limda tayanch kompetensiyalarni shakllantirishda matematika va savod asoslarining didaktik yechimlari	974
Mingboyeva Guldorxon Maxmudovna	
Umumta'lim maktablarida inklyuziv ta'limni joriy etishning dolzarb muammolari va mavjud imkoniyatlari ..	977
Mo'minova Qunduz Xolmamat qizi	
"Jasper Jones" as New Life Given to The Novel "To Kill a Mockingbird"	982
Nargiza Akhrorova	

Sun'iy intellekt asosida matematik masalalarni yechish algoritmlari	985
<i>Oqnazarov To'liqin Jalilovich, Jo'rayev Mardon</i>	
Matematika darslarida kombinatorika elementlari va mantiqiy masalalar yechishga o'rgatish metodikasi ..	990
<i>Panjiyeva Shahlo Zulfikar qizi</i>	
Bo'lajak xorijiy til o'qituvchilari lisoniy-muloqot kompetentligini rivojlantirishga qo'yiladigan didaktik talablar.....	993
<i>Raximova Charosxon Baxromjon qizi</i>	
Kurash texnikasi va taktikasini bolalarga o'rgatish yo'llari	996
<i>Raxmonov Dilmurod Nusratovich</i>	
Pedagogical Technologies in Modern Education: Trends and Applications.....	999
<i>Salimova Bakhora Khurbanovna</i>	
Global ta'lim makonida milliy tarbiyani rivojlantirish istiqbollari.....	1003
<i>Sanaqulov Sardor Istamqulovich</i>	
Boshlang'ich sinf ona tili darslarida so'z turkumlari mavzusini o'rgatishda qiziqarli o'yinlardan foydalanish.....	1006
<i>Shomurotova Sevinchoy San'at qizi</i>	
Kredit-modul tizimida texnologik fanlar o'qituvchilarini tayyorlashda raqamli avtomatlashtirilgan o'quv modullari yaratish imkoniyatlari	1009
<i>Turdikulova Sevara Abdumominovna</i>	
Tyutorlik faoliyatining zamonaviy ta'lim tizimidagi ahamiyati va murabbiylik an'analarning uzviyligi	1012
<i>Ubaydullayev Zuxriddin Botirovich</i>	
O'zbekistonda til ta'limida innovatsiyalar: sun'iy intellekt va raqamli texnologiyalar yondashuvi	1016
<i>Umarova Iroda Shavkatjon qizi</i>	
Pedagogical Situation of Developing Students' Critical Thinking	1020
<i>Usmonova Oydin Sherali kizi</i>	
Bo'lajak boshlang'ich sinf o'qituvchilarida pedagogik texnikani rivojlantirishning didaktik omillari	1024
<i>Xolmo'minova Bahora Abduljalolovna</i>	
Bo'lajak chet tili o'qituvchilarining ijodiy kompetensiyasini rivojlantirishga qo'yiladigan didaktik tamoyillar ..	1027
<i>Xurshidjon Raximov Xursandjon o'g'li</i>	
O'zbekistonda steam ta'lim tizimini tatbiq etishning nazariy aspektlari	1031
<i>Yaxshiboyeva Sitara Toshpulat qizi</i>	
Oliy ta'limda talabalar ijodiy salohiyatini shakllantirishda pedagogik innovatsiyalarning o'rni va imkoniyatlari	1034
<i>Yuldashev Abdurauf Ro'zmatjonovich</i>	
Talabalarda nutqiy faoliyatni rivojlantirishga doir olib borilayotgan ishlarning joriy holati	1037
<i>Yusufova Gulhayo Nosirxon qizi</i>	
Ingliz tili fanini o'qitishda (PBL) loyiha va muammoga asoslangan metodika: O'zbekiston tajribasi va xalqaro amaliyot	1040
<i>Zarina Tasheva Djumayevna</i>	
Актуальные проблемы изучения русского языка	1043
<i>Абдуллаева Нигора Курбановна</i>	
Применение цифровых средств обучения в курсе "Окружающий мир" для изучения народной экологии в начальной школе	1046
<i>Бобаева Зиёдахон Махамаджон кизи</i>	
Tasviriy san'at darslarini o'qitishga innovatsion yondashuv.....	1049
<i>N. P. Kaipov</i>	
Важность разработки стратегических программ развития страны.....	1052
<i>Каримова Нуржохон Олим кизи</i>	
Pedagog kadrlar kasbiy kompetentligi diagnostikasining kvalimetrik texnologiyalari	1056
<i>Mirsoliyeva Muhabbatxon To'xtasinovna</i>	
Анализ элективных курсов по информатике в зарубежных странах и их аналогов в системе образования Узбекистана	1060
<i>Урынбаева Азада Бахадировна</i>	
Multimedia texnologiyalarining ta'lim tizimiga integratsiyasi.....	1064
<i>Raximova Dilfuza Abduraxmonovna</i>	



THE PORTRAIT OF THE IMAGE OF MANFRED IN THE TRANSLATION OF J.G. BYRON'S POEM "MANFRED"

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Abstract: This article analyzes the selfish behavior and low spirituality of a person based on the translation of the dramatic poem Manfred by the English poet J.G. Byron. Through the image of Manfred, Byron sought to depict a person's dissatisfaction with life, his admiration for the beauty of nature, his hatred of selfish people, and his disobedience to spirits.

Key words: image, person, contrast, opinion, selfishness, impurity, freedom, verses, self-love, lust, loneliness, tragedy, life-loving, optimism, unwillingness to live, inability to die.

Annotatsiya: Ushbu maqolada ingliz shoiri J.G. Bayron tomonidan yozilgan "Manfred" dramatik poemasining tarjimai asosida Manfred obrazi orqali insonning hayotdan nolishi, tabiat go'zalligidan hayratlanishi, xudbin insonlarga nisbatan nafrati va ruhlarga bo'ysunmasligi, shuningdek, inson fe'l-atvoridagi g'ayritabiiy xudbinlik va ma'naviyatsizlik tahlil etiladi.

Kalit so'zlar: obraz, inson, qarama-qarshi, fikr, xudbinlik, nopoklik, ozodlik, misralar, o'zini sevis, nafs, yolg'izlik, fojia-viylik, hayotsevarlik, optimizm, yashashni istamaslik, o'lishga qodir bo'lmaslik.

Аннотация: В данной статье проанализированы эгоистичное поведение и низкий духовный уровень человека на основе перевода драматической поэмы английского поэта Дж.Г. Байрона "Манфред". Через образ Манфреда автор стремится показать недовольство человека жизнью, восхищение красотой природы, ненависть к корыстным людям и неповиновение духам.

Ключевые слова: образ, человек, контраст, мнение, эгоизм, нечистота, свобода, стихи, себялюбие, страсть, одиночество, трагизм, жизнелюбие, оптимизм, нежелание жить, невозможность умереть.

INTRODUCTION

The President of the Republic of Uzbekistan, Sh.M. Mirziyoyev, at a meeting with representatives of the creative intelligentsia of our country, stated: "We will continue our work in this extremely important area with determination and consistency. After all, we have no right to forget that attention to literature, art, and culture is, first of all, attention to our people, attention to our future, and as our great poet Cholpon said: if literature and culture live, the nation can live"^[1].

The purpose of the study is to reveal the work of the English poet J.G. Byron by linking it with the context of the emergence and development of English Romanticism. The task of the study is as follows: to analyze the reconstruction of the image of Manfred in the dramatic poem Manfred by the English poet J.G. Byron, in the translations of the Russian poet and translator Ivan Bunin and the Uzbek poet and translator Rauf Parfi.

The Main Part

Through the image of Manfred, Byron intended to depict man's lamentation over life, his admiration for the beauty of nature, his hatred of selfish people, his disobedience to spirits, as well as the unnatural selfish nature and low spirituality of man. Byron's thought is broad and lofty. Through the image of Manfred, he attempted to create a generalized philosophical portrayal of arrogant individuals. Rauf Parfi also interprets this vast world through this image; therefore, in his translations, he arrives at deep philosophical generalizations. The poem contrasts the helplessness of human power before the purity of nature. Manfred, who is fascinated by nature, does not represent all of humanity but rather an individual disappointed with life and bidding farewell to it:



Original:

My mother Earth!
And thou fresh breaking Day, and you, ye Mountains,
Why are ye beautiful? I cannot love ye.
And thou, the bright eye of the universe,
That openest over all, and unto all
At a delight – thou shin'st not on my heart ^[2].

In Ivan Bunin's translation:

Мать Земля!
Ты, юная денница, вы, о горы,
Зачем вы так прекрасны? – Не могу
Я вас любить. – И ты, вселенной око,
На целый мир отверстое с любовью,
Ты не даёшь отрады только мне! ^[3].

In Uzbek by Rauf Parfi:

O, onam, Yerim!
O, sen yosh kun! Tog'lar bunchalar nechun
Go'zalsiz! Seva olmayman sizni! ... ^[4].

M.S. Kurginyan offered a clear assessment of the hero in the poem, stating that "Manfred is not only a victim of his time but also its hero." He described selfishness, an impure heart, and a desire for power, and, on the other hand, provided clear insights into "the negative consequences of freethinking that arose due to freedom" in the human personality. The Uzbek translator depicted the tragic relationship between society and the hero, portraying Manfred as a flawless, or rather formidable, person who deserves to be hated by everyone.

In Ivan Bunin's translation, the following lines appear:

Spirit:

Быть может, есть хоть что-нибудь, что ценно в твоих глазах?

Manfred:

О, нет! ^[5].

In Uzbek, these lines sound rather abstract:

Ruh:
O'yla, istaging o'rnini bosguvchi biror
In'om bormidir?

Manfred:

Yo'q! ^[6].

The traits of selfishness and self-love, similar to the heroes of Eastern poems, are vividly depicted through the image of Manfred. Selfishness in the human psyche, disregard for others' happiness, and an inability to love are some of Manfred's tragic features. The flaws in Manfred's character are philosophical, and the poet condemns human shortcomings through this image.

A mysterious figure typical of Romantic poetry appears in the poem: Astarte. In Sumerian and Babylonian mythology, Astarte, Ishtar (or Ishrat), is regarded as the goddess of love. Astarte represents the poet's and the hero's highest ideal – the embodiment of love and humanity. Simultaneously, Astarte is glorified as the selfish hero's beloved. The hero confesses to having killed his beloved. What is the mysterious bond between Astarte and Manfred? The answer remains elusive; many researchers have speculated about it. This image represents the noblest aspect of Manfred's soul. His selfishness, emotional instability, and loneliness constitute his negative sides. The Uzbek poet's translation also reflects many hidden elements within this romantic image. When comparing the versions by Ivan Bunin and Rauf Parfi, it becomes clear that Feya (Astarte) symbolizes Manfred's innocent youth and aspirations.

In Ivan Bunin's translation, these qualities are expressed delicately:

Но ей не чуждо было и другое:
Участие к людям, слёзы и улыбки, –
Которых я не ведаю – смирение,
Моей душе не сродное, – и нежность,
Что только к ней имел я... ^[7].



In Uzbek, these lines retain a mysterious tone:

Menda yo'q tuhfarlar bor edi unda –
Tabassum, g'amxo'rlik, shafqat, men yolg'iz
Unga mehr iltifot qilardim faqat.
Mutechilik ruhimdan mutloq begona ^[8].

The last lines in Rauf Parfi's translation are somewhat distorted. For example, the word "смиренье" was hastily rendered as "mutechilik" ("servility"), altering the original meaning. In both Christianity and Islam, submission to God is viewed as a virtue. Astarte – innocent before God, compassionate toward people, and free of selfishness – represents the poet's aesthetic ideal. The Uzbek translator accurately conveys both the spiritual closeness between Manfred and Astarte described in Byron's verses and their profound differences:

Yomonimiz bizning – o'rtada esa
Yaxshiligimiz bizning – undadir tanho.

In his conversation with the fairy, Manfred describes his spiritual depression and sins. He confesses to being superior to ordinary mortals, having achieved great power and strength, much like Faust, through his intellect and knowledge. However, he never strives to serve his homeland, nation, or humanity by establishing ideals such as justice, truth, equality, brotherhood, and freedom. His sole ambition is domination over people and nature. Naturally, such extreme arrogance and selfishness prevent him from attaining happiness, regardless of his power.

Faust, the hero of Goethe, differs from Manfred. They share intelligence, scientific genius, and mastery of magic, but Faust always triumphs over Mephistopheles' blasphemous thoughts. Faust is life-loving and optimistic, appreciating the beauties of nature and life.

In contrast, Manfred seeks to enslave the powerful forces of nature. He attempts to summon spirits with magic and subdue them, but these forces reject him, perceiving him as ignorant, selfish, and arrogant. Goethe's Faust is an optimistic enlightener, while Byron's Manfred is ungrateful, pessimistic, and selfish. Goethe's Faust reflects Romanticism, whereas Byron's Manfred leans toward realism, exposing humanity's flaws mercilessly. Manfred despises his own humanity, aligning him more closely with Mephistopheles, Cain, and Lucifer than with Faust. This inner torment constitutes his tragedy. As a result, Manfred remains perpetually restless, his thoughts tormenting him day and night. Ivan Bunin's translation powerfully conveys Manfred's pride, dissatisfaction with power, disregard for nature's beauty, reluctance to live, and inability to die.

Rauf Parfi's translation emphasizes Manfred's bitter fate, his opposition to the world, and his preference for death over mental anguish:

Men o'z xilvatimda yolg'iz emasman,
Maloikalar g'ij-g'ij. Men tong qadar
Zulmat ichra qon qaqshab, chiqurman,
O'zimni qarg'ayman kunduzlar esa.
Saodat singari jununlikni men
Ko'p marta so'radim, yolbordim – u yo'q.
Chorladim, ajalni ofat ichidan,
Meni yonlab, chetlab o'tdi to'lqinlar.
Ziyon keltirmaydir xavf-xatar. Berahm
Iblis qil ustiga keltirdi, biroq
Qil uzilmadi! Cheki yo'q taxayyul,
Tubsiz o'ylarimni girdobga otdi ^[9].

Unlike Manfred, Goethe's Faust happily joins peasants, artisans, and common folk during festivities, celebrating with them. This affinity for ordinary people elevates Faust. Manfred, however, pursues knowledge and magic for selfish reasons – to dominate nature and the world. Goethe contrasts Faust's free-thinking genius with Wagner, the bookish scholar detached from real life. Faust surpasses Byron's Manfred in his love for life and people. Despite superficial similarities, Faust and Manfred are fundamentally different characters, shaped by distinct poetic intentions and philosophical concepts.

LITERATURE REVIEW ON THE TOPIC

The study of Byron's *Manfred* has attracted significant scholarly attention due to its complex philosophical and psychological dimensions. Jerome J. McGann highlights Byron's attempt to construct a metaphysical rebellion against divine authority, portraying Manfred as a character burdened by guilt and existential defiance. McGann emphasizes Byron's use of supernatural elements as reflections of inner psychological conflicts.

Harold Bloom interprets *Manfred* as a dramatic representation of the Romantic hero, emphasizing his isolation and tragic self-awareness. According to Bloom, Byron's *Manfred* transcends conventional morality, embodying the Romantic aspiration for individual sovereignty.

Peter L. Thorslev identifies the Byronic hero archetype, noting that *Manfred* exemplifies the figure who is simultaneously rebellious and introspective, characterized by intellectual superiority and emotional suffering.

Furthermore, Susan J. Wolfson discusses Byron's engagement with the Romantic sublime, suggesting that the natural landscapes in *Manfred* serve not only as backdrops but as active participants in reflecting the hero's internal turmoil.

The translations of *Manfred* by Ivan Bunin and Rauf Parfi offer additional dimensions for analysis. Bunin's Russian version preserves the philosophical gravity of the original, while Parfi's Uzbek translation introduces cultural nuances, particularly in rendering Astarte's role, as observed by Uzbek literary critics.

This body of literature demonstrates the richness of Byron's *Manfred*, inviting multidisciplinary approaches that combine literary criticism, translation studies, and cultural analysis.

ANALYSIS METHODOLOGY

Comparative-typological, comparative-historical, linguopoetic, and hermeneutic methods were applied to investigate the research topic. These approaches enabled a multidimensional exploration of the text, combining structural, historical, and interpretive analyses to reveal the philosophical and cultural complexities of Byron's *Manfred* and its translations.

ANALYSIS AND RESULTS

The analytical phase of the study was designed prior to selecting specific research methodologies to ensure a comprehensive and objective evaluation of the primary sources and their translations. Through the application of comparative-typological and comparative-historical analysis, the core philosophical, psychological, and cultural dimensions of Byron's *Manfred* were systematically examined. Linguopoetic and hermeneutic approaches allowed for a deeper interpretation of symbolic and metaphysical elements within the text.

The comparative study of Ivan Bunin's Russian translation and Rauf Parfi's Uzbek translation revealed significant differences in the transmission of Byron's thematic intentions. Bunin's translation maintains the existential depth and tragic tone of Byron's original work, while Parfi's version introduces culturally specific nuances, particularly in the portrayal of Astarte and the moral struggles of *Manfred*.

The analysis demonstrated that the image of *Manfred* embodies the Romantic archetype of the rebellious, isolated hero consumed by guilt and internal conflict. His inability to reconcile his intellectual pursuits with emotional fulfillment ultimately leads to his existential despair. The role of nature as both a witness and participant in *Manfred*'s psychological turmoil was highlighted in both translations, emphasizing Byron's use of the sublime as a narrative device.

Furthermore, the study underscored the influence of cultural and religious contexts in the interpretation of key concepts such as sin, guilt, and redemption. The translations reflect not only linguistic differences but also varying worldviews shaped by the translators' cultural backgrounds.

These findings confirm that Byron's *Manfred* remains a rich source for cross-cultural literary analysis, offering insights into the universal and particular aspects of human nature across linguistic and cultural boundaries.

CONCLUSION AND SUGGESTIONS

A comparative analysis of Byron's *Manfred* and Goethe's *Faust* reveals both significant similarities and profound differences between these two iconic Romantic figures. Both characters exhibit an insatiable thirst for knowledge and have mastered not only conventional sciences but also esoteric disciplines such as alchemy, astrology, occultism, meditation, spiritualism, and magic. Their intellectual pursuits transcend ordinary academic boundaries, extending into the metaphysical realms of existence.

Despite these similarities, the fundamental divergence between *Manfred* and *Faust* lies in their respective worldviews and moral orientations. *Faust* ultimately embraces humanism, striving for redemption and contrib-



uting to the betterment of society through his knowledge. His character embodies optimism, engagement with human values, and a desire to serve others.

In contrast, Manfred remains isolated, consumed by guilt, pride, and existential despair. His pursuit of power is self-centered, seeking dominion over nature and supernatural forces rather than aiming for collective well-being. Unlike Faust, who interacts with the community and seeks purpose through human connection, Manfred rejects society, remaining trapped within his inner turmoil.

These findings suggest that while both characters reflect the intellectual ambition characteristic of Romantic heroes, their ethical trajectories diverge sharply. Faust represents the ideal of knowledge in service of humanity, whereas Manfred epitomizes the dangers of unchecked pride and intellectual isolation. This comparative perspective highlights the cultural and philosophical diversity within Romantic literature and offers valuable insights for contemporary literary studies and translation theory.

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- 13.00.00 Pedagogika fanlari
 - 13.00.01 Pedagogika nazariyasi. Pedagogik ta'limotlar tarixi
 - 13.00.02 Ta'lim va tarbiya nazariyasi va metodikasi (sohalar bo'yicha)
 - 13.00.03 Maxsus pedagogika
 - 13.00.04 Jismoniy tarbiya va sport mashg'ulotlari nazariyasi va metodikasi
 - 13.00.05 Kasb-hunar ta'limi nazariyasi va metodikasi
 - 13.00.06 Elektron ta'lim nazariyasi va metodikasi (ta'lim sohaları va bosqichlari bo'yicha)
 - 13.00.07 Ta'limda menejment
 - 13.00.08 Maktabgacha ta'lim va tarbiya nazariyasi va metodikasi
 - 13.00.09 Ijtimoiy pedagogika
 - 07.00.00 Tarix fanlari
 - 19.00.00 Psixologiya fanlari
 - 01.00.00 Fizika-matematika fanlari
 - 02.00.00 Kimyo fanlari
 - 03.00.00 Biologiya fanlari
 - 09.00.00 Falsafa fanlari
 - 10.00.00 Filologiya fanlari
 - 11.00.00 Geografiya fanlari



MAKTABGACHA VA MAKTAB TA'LIMI

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Sahifalovchi va dizayner: Iskandar Islomov

2025. №6

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"Maktabgacha va maktab ta'limi" jurnali 26.09.2023-yildan O'zbekiston Respublikasi Prezidenti Adminstratsiyasi huzuridagi Axborot va ommaviy kommunikatsiyalar agentligi tomonidan №C-5669363 reyestr raqami tartibi bo'yicha ro'yxatdan o'tkazilgan.
Litsenziya raqami: № 136361.

Manzilimiz: Toshkent shahar, Yunusobod tumani
19-mavze, 17-uy.