



**O'ZBEKISTON RESPUBLIKASI OLIY TA'LIM, FAN VA
INNOVATSIYALAR VAZIRLIGI**

BUXORO DAVLAT UNIVERSITETI

**EFFECTIVE WAYS OF ORGANIZING
LEARNER CENTERED CLASSES
IN ENGLISH LANGUAGE CLASSROOM**

Xalqaro miqyosdagi ilmiy-amaliy anjuman

MATERIALLARI TO'PLAMI

23 APREL, 2024

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« Effective ways of organizing Learner Centered Classes in English language classroom» xalqaro ilmiy-amaliy anjumani materiallari.

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Buxoro davlat universiteti rektori O.X.Xamidovning 2024 yil 9 mart 146-U-sonli buyrug‘i asosida 2024 yil 23-aprel kuni “Effective ways of organizing Learner Centered Classes in English language classroom” mavzusidagi xalqaro miqyosdagi ilmiy-amaliy anjumani bo‘lib o‘tadi.

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o'rtasidagi tushunilgan munosabatni ifodalaydi. Taniqli tilshunos-nasr yozuvchisi A.G. Pol metaforani quyidagicha ta'riflagan: «Metafora-hali etarli nomlarga ega bo'lmagan tasvirlar majmuasini belgilashning eng muhim vositalaridan biri . Metafora-bu muqarrar ravishda inson tabiatidan kelib chiqadigan narsa va u nafaqat she'riyat tilida, balki, odamlarning kundalik nutqida, xohlagancha, majoziy ifodalar va rang -barang epitetlarga murojaat qiladi . M.Blackning “Metaforaning o'zaro ta'sir nazariyasi” da metafora shunchaki til bezagi emas, balki atrofimizdagi borliqni tushunish uchun zarur vosita ekanligini aytib o'tadi.

Xulosa. Yuqorida keltirilgan fikrlardan shuni anglashimiz mumkinki, kognitiv semantikaga ko'ra metafora endilikda adabiyot va she'riyatda shunchaki oddiy bezak yoki jonlantirish sifatida chegaralanmaydigan bo'ldi. Kognitiv tilshunoslikdagi konseptual metafora atamasini yanada teran anglash uchun oddiy metaforadan farqlanishini anglashimiz kerak. Albatta bu jarayonda insonning fikrlashi va tushuncha doirasi asosiy ahamiyat kasb etadi.

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THE ROLE OF THE SLAVE DRESS IN UZBEK AND ENGLISH LITERATURE

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Abstract: This article delves into the multifaceted role of the slave dress as a symbolic element in both Uzbek and English literature. By examining the cultural contexts and historical narratives surrounding the depiction of slavery in these two distinct literary traditions, this study aims to shed light on the nuanced meanings attributed to the slave dress. Through a comparative analysis, the article explores how authors from Uzbek and English literature employ the slave dress as a powerful symbol, reflecting societal norms, power dynamics, and the human experience.

Keywords: Slave dress, Symbolism, Uzbek literature, English literature, Cultural representation, Power dynamics.

Introduction: The slave dress, a tangible artifact, has transcended its physical existence to become a potent symbol in literature. In Uzbek and English literary traditions, authors have harnessed the symbolic power of the slave dress to convey complex narratives surrounding slavery. This article undertakes a comparative exploration of how these depictions unfold within their respective cultural and historical contexts.

Uzbek literature, deeply rooted in the region's history, has portrayed the slave dress as more than a mere garment. It becomes a metaphor for the struggle against oppression and a representation of cultural identity. Writers like Abdulla Qodiri use the slave dress to weave stories of resistance, resilience, and the quest for freedom. The rich tapestry of Uzbek literature reveals the nuanced ways in which the slave dress encapsulates the collective memory of a people. [5, 47]

In English literature, the slave dress has been a recurrent motif in narratives exploring the transatlantic slave trade. From the vivid descriptions in Harriet Beecher Stowe's "Uncle Tom's Cabin" to the poetic imagery in Maya Angelou's "I Know Why the Caged Bird Sings," the slave dress becomes a powerful tool for

authors to confront the atrocities of slavery. It serves as a visual reminder of the dehumanizing effects of oppression and a call to empathy.

Across both literary traditions, the slave dress emerges as a symbol deeply entwined with cultural representation. It signifies not only the harsh realities of slavery but also becomes a vessel for cultural identity and resistance. The colors, textures, and even the wearing or discarding of the dress convey layers of meaning that extend beyond the immediate narrative, offering readers a glimpse into the complexities of the characters' lives.

Examining power dynamics, the article explores how the slave dress becomes a tool through which authors comment on the imbalances of power within societies. Whether in the opulent courts of Uzbekistan or the plantations of the American South, the slave dress becomes a visual marker of social hierarchies, serving as a poignant commentary on the exploitation and domination embedded in these power structures.

Conclusion: In conclusion, the slave dress in Uzbek and English literature transcends its material form, evolving into a powerful symbol laden with cultural, historical, and social significance. Through nuanced narratives and vivid imagery, authors employ the slave dress to engage readers in a profound exploration of the human experience. This comparative analysis highlights the universal themes of resilience, identity, and the quest for freedom that resonate across cultural and linguistic boundaries.

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**АБДУЛЛА ҚОДИРИЙНИНГ “ЎТКАН КУНЛАР” РОМАНИ
ТАРЖИМАЛАРИДА ЭСКИРГАН СЎЗЛАРНИНГ ТАВСИФИЙ
ТАҲЛИЛИ**

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Ўзбек адиби Абдулла Қодирийнинг “Ўткан кунлар” романи ўзбек адабиётидаги биринчи роман бўлибгина қолмай, биринчи тарихий романдир. Ёзувчи ўз асарида оддий халқ ҳаётини, уларнинг урф-одат ва анъаналарини тасвирлайди. Романда Туркистон тарихи, унинг ҳукмдорлари, ўзбекларнинг сиёсий ва ижтимоий ҳаёти ҳам батафсил баён этилган. Шу сабабли, романда жуда кўп ўзига хос луғат мавжуд бўлиб, айниқса эскирган сўзлар, архаизмлар ва историзмлар кўп учрайди. “Ўткан кунлар” романи тарихий романнинг ёркин намунаси сифатида XIX асрдаги ўзбекларнинг кундалик ҳаётини акс эттирувчи узунлик ва майдон бирликларининг аъанавий номлари ҳам мавжуд бўлиб, уларни историзм деб аташ мумкин, чунки ҳозирда улар тўлиқ халқаро мертик бирликлар тизимида шаклланган бўлиб, эскириб истеъмолдан чиққан ҳисобланади.

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