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**«Интеллектуал ва Маданий Мерос
Халқаро Журнали»**

Ижтимоий-сиёсий, илмий-техник, маданий ва маърифий журнал
2024, Volume 4 Issue 1



М у а с с и с

**O'ZBEKISTON RESPUBLIKASI FANLAR AKADEMIYASI
O'ZBEKISTON TARIXI DAVLAT MUZEYI**

Interscience-service MCHJ

Бош муҳаррир

Исмаилова Жаннат Хамидовна – тарих фанлари доктори (DSc), профессор. Ўзбекистон Республикаси Фанлар академияси Ўзбекистон тарихи давлат музейи директори.

Бош муҳаррир ўринбосари –

Расулова Дурдона Бахроновна – тарих фанлари бўйича фалсафа доктори (PhD), доцент.

Масъул котиб

Кушанова Дилфуза Убайдуллаевна – таҳририй нашриёт бўлими раҳбари.

ТАҲРИР ҲАЙЪАТИ

“Техника фанлари – 05.00.00”

Шарипов Конгратбай Авезимбетович - техника фанлари доктори (DSc), профессор. Тошкент давлат иқтисодиёт университети.

Dr. Christo Ananth – Инжинеринг бўйича фалсафа доктори (PhD), профессор. Самарқанд давлат университети (Ҳиндистон).

Донаев Сардор Бурханович - физика-математика фанлари доктори (DSc), профессор. Ислом Каримов номидаги Тошкент давлат техника университети.

Зарипов Орипжон Олимович - техника фанлари доктори (DSc), профессор. Ислом Каримов номидаги Тошкент давлат техника университети.

Насимов Абдулло Муродович – техника фанлари доктори (DSc), профессор. Самарқанд давлат университети.

Ихтиёрова Гулнора Акмаловна – кимё фанлари доктори, профессор. Ислом Каримов номидаги Тошкент давлат техника университети.

“Тарих фанлари – 07.00.00”

Намазова Алла Сергеевна – тарих фанлари доктори (DSc), профессор. Россия Фанлар академияси Умумий тарих институти бош илмий ходими (Россия).

Гил Дж. Стейн - Чикагодаги маданий меросни сақлаш маркази (СЗНР) директори, Чикаго университетининг Яқин Шарқ археологияси профессори, Қадимги маданиятларни ўрганиш институти (ISAC) (АҚШ).

Аширов Адхам Азимбоевич - тарих фанлари доктори (DSc), профессор. Ўзбекистон Республикаси Фанлар академияси Тарих институти.

Агзамова Гулчехра Азизовна – тарих фанлари доктори (DSc), профессор. Ўзбекистон Республикаси Фанлар академияси Тарих институти.

Халикова Рахбар Эргашевна – тарих фанлари доктори (DSc), профессор. Ислом Каримов номидаги Тошкент давлат техника университети.

Жамолова Дилноза Муйиддиновна – тарих фанлари доктори (DSc), в.б. профессор. Ўзбекистон Республикаси Фанлар академияси Тарих институти.

Расулова Дурдона Бахроновна – тарих фанлари бўйича фалсафа доктори (PhD), доцент. Ўзбекистон Республикаси Фанлар академияси Ўзбекистон тарихи давлат музейи.

Пайзиева Муқаддас Хабибуллаевна – тарих фанлари номзоди (PhD), доцент. Ўзбекистон Фанлар академияси, ижтимоий-гуманитар фанлар бўлими.

Қодирова Лутфия Батировна – тарих фанлари бўйича фалсафа доктори (PhD), доцент. Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

Перемкулов Жамшид Аллаерович – тарих фанлари бўйича фалсафа доктори (PhD), доцент. Ўзбекистон Республикаси Фанлар академияси Ўзбекистон тарихи давлат музейи.

“Иқтисодиёт фанлари – 08.00.00”

Тешабоев Тўлқин Зокирович - иқтисодиёт фанлари доктори (DSc), профессор. Тошкент молия институти.

Ричард Вун – молия ва банк иши бўйича эксперт, SixClouds Pte Ltd бош ижрочи директори ва таъсисчиси (Сингапур).

Рахимова Дилфуза Нигматовна – иқтисодиёт фанлари доктори (DSc), профессор. Ўзбекистон Республикаси Президенти ҳузуридаги давлат бошқаруви академияси.

Исламкулов Алимназар Худжамуратович – иқтисодиёт фанлари доктори (DSc), профессор. Тошкент молия институти.

Абдуллаев Фарход Озодович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент. Ўзбекистон Республикаси Президенти ҳузуридаги давлат бошқаруви академияси Хоразм вилояти филиали.

Қодирова Зулайхо Абдухалимовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент. Тошкент давлат шарқшунослик университети.

Summera Khalid - иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент. Тошкент давлат шарқшунослик университети, (Ҳиндистон).

Хотамов Ибодулло Садуллоев – иқтисодиёт фанлари номзоди (PhD), доцент. Тошкент давлат иқтисодиёт университети.

“Фалсафа фанлари – 09.00.00”

Наргис Нурулла-Ходжаева – фалсафа фанлари доктори (DSc), профессор, Ломоносов номидаги Москва давлат университети, Осиё ва Африка мамлакатлари институти, (Россия).

Назаров Қиём Нормирзаевич – фалсафа фанлари доктори (DSc), профессор, Тошкент ирригация ва қишлоқ хўжалиги мелиораторлари инженерлари институти.

Хайдаров Комил Донабоевич - фалсафа фанлари доктори (DSc), профессор. Ўзбекистон-Финляндия педагогика институти.

Раматов Жуманияз Султанович – фалсафа фанлари доктори (DSc), профессор. Тошкент давлат транспорт университети.

Самадов Ақтам Рафиқович - фалсафа фанлари доктори (DSc), профессор, Самарқанд давлат университети.

Рўзматзода Қодирқул Рўзмат ўғли – фалсафа фанлари доктори (DSc), профессор, Фарғона давлат университети.

“Филология фанлари - 10.00.00”

Иброҳими Худоёр – филология фанлари доктори (DSc), доцент, Техрон Тарбият Модарес университети (ТМУ) (Эрон).

Сирождидинов Шухрат Самариддинович - филология фанлари доктори (DSc), профессор. Нью Йорк фанлар ва Калифорния фанлар академияси академиги. А.Навоий номидаги Тошкент Давлат ўзбек тили ва адабиёти университети.

Юлдашев Маруфжон Мухаммаджонович – (турк тили) филология фанлари доктори (DSc), профессор. Ўзбекистон давлат санъат ва маданият институти.

Ўринбаева Дилбар Базаровна - филология фанлари доктори (DSc), профессор. Самарқанд вилояти педагогларни янги методикаларга ўргатиш миллий маркази.

Абдуллаева Шахзода Абдуллаевна - (рус тили) педагогика фанлари доктори (DSc), профессор. Ўзбекистон Миллий университети.

Махмудов Файзходжа Музафарович - арабист, филолог-востоковед (история восточных стран), арабографическая текстология.

“Юридик фанлар – 12.00.00”

Махкамов Отабек Мухтарович - юридик фанлар доктори (DSc), доцент. Тошкент давлат Транспорт университети “Халқаро оммавий ҳуқуқ” кафедраси.

Мухитлинова Фирюза Абдурашидовна - юридик фанлар доктори (DSc), профессор. Тошкент давлат юридик университети.

Дадашева Ақида Абдужаббаровна - юридик фанлар доктори (DSc), профессор. Тошкент давлат Транспорт университети “Халқаро оммавий ҳуқуқ” кафедраси мудири.

Асатов Шавкат Ғайбуллаевич - юридик фанлар доктори (DSc), профессор. Ўзбекистон Республикаси Президенти ҳузуридаги давлат бошқаруви академияси.

“Педагогика фанлари – 13.00.00”

Ибрагимов Холбой Ибрагимович – педагогика фанлари доктори (DSc), профессор. Т.Н.Қори Ниёзий номидаги Ўзбекистон педагогика фанлари илмий-тадқиқот институти.

Абдуллаева Барно Сайфутдиновна – педагогика фанлари доктори (DSc), профессор. Низомий номидаги Тошкент давлат педагогика университети проректори.

Мамаражабова Зулфия Норбоевна – педагогика фанлари доктори (DSc), профессор. Низомий номидаги Тошкент давлат педагогика университети.

Якубжанова Дилобар Батировна – педагогика фанлари доктори (DSc), профессор. Низомий номидаги Тошкент давлат педагогика университети.

“Санъатшунослик фанлари – 17.00.00”

Гуламриза Амирхани – тарихчи, доцент, Эрон Республикаси Миллий кутубхонаси ва архиви.

Ли Кон-ук – этнограф, тарихчи. Москва давлат университети антропология ва этнография фанлари номзоди (PhD). Корея Республикаси миллий этнография музейи, (Корея).

Исмаилова Жаннат Хамидовна – музейшунос, тарих фанлари доктори (DSc), профессор. Ўзбекистон давлат тарихи музейи директори.

Каримова Нигора Ганиевна – санъатшунослик фанлари доктори (DSc), профессор. Ўзбекистон Республикаси Фанлар академияси Санъатшунослик институти.

Ахмедова Нигора Комилевна - санъатшунослик фанлари доктори (DSc), профессор. Ўзбекистон давлат санъатшунослик институти.

Холназарова Латофат Самиевна – тарих фанлари бўйича фалсафа доктори (PhD), доцент. Ислом Каримов номидаги Тошкент давлат техника университети.

Фарманова Гулнара Комилевна – тарих фанлари бўйича фалсафа доктори (PhD), доцент. Фарғона давлат университети.

Сидикова Мастура Хакбердиевна – тарих фанлари бўйича фалсафа доктори (PhD), доцент. “Ипак Йўли” Халқаро Туризм ва Маданий мерос университети.

Юнусов Махмудхон Асатуллаевич - санъатшунос, тарих фанлари бўйича фалсафа доктори (PhD). Самарқанд давлат музей-қўриқхонаси бош муҳофиз.

“Архитектура – 18.00.00”

Иброхимзода Зафаршо Сафо – санъатшунос, музейшунос. Тожикистон Республикаси Миллий тарих давлат музейи директори, (Тожикистон).

Юсупова Мавлюда Аминджановна – архитектура фанлари доктори (DSc), профессор. Ўзбекистон Фанлар академияси, Санъатшунослик институти Архитектура бўлими.

Маматмусаев Тохир Шайдуллоевич – санъатшунос, архитектура фанлари доктори (DSc), доцент. Ўзбекистон Республикаси Олий Аттестация комиссияси.

Зияев Абдуманнон Абдурахимович – архитектура фанлари доктори (DSc), профессор. Ўзбекистон Республикаси Фанлар академияси Санъатшунослик институти.

Нурмухаммедова Шоира Захидовна – архитектура фанлари доктори (DSc), профессор. Тошкент Архитектура-қурилиш университети.

“Психология фанлари – 19.00.00”

Меретгелди Чарыев – Туркманистон давлат миллий музейи директори.

Мусурманова Айниса Мусурманова - психология фанлари доктори (DSc), профессор. Ўзбекистон Республикаси Маҳалла ва оилани қўллаб-қувватлаш вазирлиги ҳузуридаги «Маҳалла ва оила» илмий-тадқиқот институти.

Хаитов Ойбек Эшбоевич - психология фанлари доктори (DSc), профессор. Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти.

Умарова Навбахор Шокировна - психология фанлари доктори (DSc), профессор. Низомий номидаги Тошкент давлат педагогика университети.

Нарзикулова Фируза Батировна - психология фанлари доктори (DSc), профессор. Самарқанд Давлат Университети.

“Социология фанлари – 22.00.00”

Бакашова Жылдыз Кемеловна - жамиятшунос, музейшунос, филология фанлари доктори (DSc), профессор. Қирғизистон Республикаси Миллий тарих давлат музейи директори, (Қирғизистон).

Бекмуродов Мансур Бобомуродович – социология фанлари доктори (DSc), профессор. Ўзбекистон Республикаси Президенти ҳузуридаги давлат бошқаруви академияси.

Умаров Абдусалом Одилович – социология фанлари доктори (DSc), профессор. Ўзбекистон давлат маданият ва санъат институти.

Содиқова Шохид Мархабаевна – социология фанлари доктори (DSc), профессор. Ўзбекистон Халқаро Ислом академияси.

Отамуродов Сарвар Саъдуллоевич – социология фанлари доктори (DSc), профессор. Тошкент молия институти..

“Исломшунослик фанлари - 24.00.00”

Ибраева Акмарал - Қозоғистон Республикаси Миллий музейи директори, (Қозоғистон).

Миноваров Шоазим Шоисламович - Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Ўзбекистон Ислом цивилизацияси маркази директори.

Исламов Захиджан Маҳмудович – исломшунос, филология фанлари доктори (DSc), профессор, Ўзбекистон Халқаро ислом академияси.

Хасанов Аҳаджон – исломшунос, тарих фанлари доктори (DSc), профессор, Ўзбекистон Халқаро ислом академияси.

Зиедов Шовосил Юнусович - исломшунос, тарих фанлари доктори (DSc), доцент, Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Имом Бухорий халқаро илмий тадқиқот маркази.

Остонакулов Икромитдин – тарих фанлари доктори (DSc), профессор. Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Ўзбекистон Ислом цивилизацияси маркази.

Мухаммедов Неъматилла – тарих фанлари доктори (DSc), профессор. Ўзбекистон Халқаро ислом академияси.

Ҳайдаров Миродил – тарих фанлари номзоди (PhD), доцент. Ўзбекистон Халқаро ислом академияси.

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Ответственный секретарь

Кушанова Дилфуза Убайдуллаевна – заведующий редакционно-издательского отдела.

РЕДАКЦИОННАЯ КОЛЛЕГИЯ

“Технические науки – 05.00.00”

Шарипов Конгратбай Авезимбетович - доктор технических наук (DSc), профессор.
Ташкентский государственный экономический университет.

Mr. Christo Ananth – Доктор философии (PhD) по специальности “Инженерное дело”.
Самаркандский государственный университет (Индия).

Донаев Сардор Бурханович – доктор физико-математических наук (DSc), профессор.
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Зарипов Орифжон Олимович – доктор технических наук (DSc), профессор. Ташкентский
государственный технический университет имени Ислама Каримова.

Насимов Абдулла Муродович – доктор технических наук (DSc), профессор. Самаркандский
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Ихтиёрова Гульнора Акмаловна – доктор химических наук (DSc), профессор. Ташкентский
государственный технический университет имени Ислама Каримова.

“Исторические науки – 07.00.00”

Намазова Алла Сергеевна – доктор исторических наук (DSc), профессор. Главный научный
сотрудник Институт всеобщей истории Российской Академии наук.

Гил Дж. Стейн – директор Чикагского центра сохранения культурного наследия (СЗНР),
профессор археологии Ближнего Востока, Чикагский университет, Институт изучения древних
культур (ISAC).

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Государственный музей истории Узбекистана Академии наук Республики Узбекистан.

“Экономические науки – 08.00.00”

Тешабоев Тўлкин Зокирович - доктор экономических наук, профессор. Ташкентский
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“Философские науки – 09.00.00”

Наргис Нурулла-Ходжаева – доктор философских наук (DSc), доцент кафедры Центральной Азии и Кавказа Института Азии и Африки МГУ имени Ломоносова (Россия).

Назаров Киём Нормирзаевич – доктор философских наук (DSc), профессор, Ташкентский институт инженеров ирригации и агрономии.

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Актам Рафикович Самадов – доктор философских наук (DSc), профессор. Самаркандский государственный университет.

Рузматзада Кадыркул, Рузмат угли - доктор философских наук (DSc), профессор. Ферганский государственный университет.

“Филологические науки - 10.00.00”

Иброхими Худоёр – доцент, доктор философии кафедры персидского языка и литературы Университета Тарбиат Модарес (ТМУ), Тегеран, (Иран).

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Абдуллаева Шахзода Абдуллаевна – (русский язык) доктор педагогических наук (DSc), профессор. Национальный университет Узбекистана.

Махмудов Файзходжа Музафарович - арабист, филолог-востоковед (история восточных стран), арабографическая текстология.

«Юридические науки – 12.00.00»

Махкамов Отабек Мухтарович – доктор юридических наук (DSc), доцент. Ташкентский государственный транспортный университет.

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“Педагогические науки – 13.00.00”

Ибрагимов Холбой Ибрагимович – доктор педагогических наук (DSc), профессор. Научно-исследовательский институт педагогических наук Узбекистана имени Т.Н.Кори Ниёзи.

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“Науки Искусствознания – 17.00.00”

Гуламриза Амирхани – Доцент, заместитель директора Национальной библиотеки и архива Республики Ирана, (Иран).

Ли Кон-ук – этнограф, историк. Кандидат наук по антропологии и этнографии, Московский государственный университет. Национальный музей этнографии Республики Корея, (Корея).

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“Архитектура – 18.00.00”

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«Психологические науки – 19.00.00»

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«Социологические науки – 22.00.00»

Бакашова Жылдыз Кемеловна – социолог, музевед, доктор филологических наук, профессор. Директор Государственного музея национальной истории Кыргызской Республики (Кыргизия).

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«Исламоведение – 24.00.00»

Ибраева Акмарал - Директор Государственного музея национальной истории Республики Казахстан (Казахстан).

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“Technical Sciences – 05.00.00”

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“Historical Sciences – 07.00.00”

Namazova Alla Sergeevna – Doctor of Historical Sciences (DSc), professor. Chief Researcher, Institute of General History of the Russian Academy of Sciences.

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“Economic Sciences – 08.00.00”

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“Philosophical Sciences – 09.00.00”

Nargis Nurulla-Khojaeva – Doctor of Sciences in Philosophy (DSc), Associate Professor of the Department of Central Asia and the Caucasus at the Institute of Asia and Africa, Lomonosov Moscow State University.

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“Philological Sciences - 10.00.00”

Ibrohimi Khudoyor – Associate Professor, PhD, Department of Persian Language and Literature, Tarbiat Modares University (TMU), Tehran, (Iran).

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Makhmudov Fayzkhodzha Muzafarovich - Arabist, orientalist philologist (history of eastern countries), Arabographic textual criticism.

“Sciences of Law– 12.00.00”

Makhkamov Otabek Mukhtarovich – Doctor of sciences in Law (DSc), Associate Professor. Department of International Public Law, Tashkent State University of Transport.

Mukhitdinova Firyuza Abdurashidovna – Doctor of sciences in Law (DSc), Professor. Tashkent State Law University.

Akida Abduzhabbarovna Dadasheva – Doctor of sciences in Law (DSc), Professor. Head of the Department of International Public Law, Tashkent State University of Transport.

Asadov Shavkat Gaybullaevich - Doctor of sciences in Law (DSc), Professor. Academy of State Administration under the President of the Republic of Uzbekistan.

“Pedagogical sciences – 13.00.00”

Ibragimov Kholboy Ibragimovich – Doctor of Pedagogical Sciences (DSc), professor. Research Institute of Pedagogical Sciences of Uzbekistan named after T.N. Kori Niyoz.

Abdullaeva Barno Sayfutdinovna - Doctor of Pedagogical Sciences (DSc), professor. Vice-Rector of the Tashkent State Pedagogical University named after Nizomi.

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Yakubjanova Dilobar Batyrovna - Doctor of Pedagogical Sciences (DSc), professor. Tashkent State Pedagogical University named after Nizami.

“Art Sciences – 17.00.00”

Ghulamriza Amirkhani – Associate Professor, Deputy Director of the National Library and Archives of the Republic of Iran.

Lee Kun-Wook - PhD in anthropology and ethnography. National Folk Museum of Korea, (Korea).

Ismailova Jannat Khamidovna – Museologist, Doctor of Historical Sciences, professor. Director of the State Museum of History of Uzbekistan.

Karimova Nigora Ganievna - Doctor of Art History (DSc), Professor. Institute of Art History, Academy of Sciences of the Republic of Uzbekistan.

Akhmedova Nigora Komilevna – Doctor of Art History, Professor. Leading researcher at the State Institute of Art History of Uzbekistan.

Kholnazarova Latofat Samievna – Doctor of Philosophy (PhD) in history, associate professor. Tashkent State Technical University named after Islam Karimov.

Farmanova Gulnara Komilevna – Doctor of Philosophy (PhD) in history, associate professor. Fergana State University.

Sidikova Mastura Khakberdievna – Doctor of Philosophy (PhD) in history, associate professor. International University of Tourism and Cultural Heritage "Silk Road".

Yunusov Makhmudkhan Asatullaevich – art critic, Doctor of Philosophy (PhD) in history. Chief curator of the Samarkand State Museum-Reserve.

“Architecture – 18.00.00”

Ibrohimzada Zafarsho Safo – Art historian and museologist. Director of the State Museum of National History of the Republic of Tajikistan.

Yusupova Mavlyuda Aminjanovna – Doctor of Architectural Sciences (DSc), professor. Academy of Sciences of Uzbekistan, Department of Architecture, Institute of Art History.

Mamatmusaev Tahir Shaidullaevich – Art critic, Doctor of Architectural Sciences (DSc), Associate Professor. Higher Certification Commission of the Republic of Uzbekistan.

Ziyaev Abdumannon Abdurakhimovich - Doctor of Architectural Sciences (DSc), Professor. Academy of Sciences of Uzbekistan, Institute of Art History.

Nurmukhammedova Shoir Zakhidovna – Doctor of Architectural Sciences (DSc), Associate Professor. Professor of the Department of Restoration at the Tashkent University of Architecture and Civil Engineering.

“Psychological Sciences – 19.00.00”

Meretgeldi Charyev - Director of the National Museum of Turkmenistan.

Ainisa Musurmanova - Doctor of Psychological Sciences (DSc), Professor. Research Institute "Makhalla and Family" - under the Ministry of Makhalla and Family Support - Republic of Uzbekistan.

Khaitov Oybek Eshboevich – Doctor of Psychology (DSc), Professor of the Department of Pedagogy and Psychology at the Institute for Retraining and Advanced Training of Specialists in Physical Education and Sports.

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“Sociological Sciences – 22.00.00”

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“Islamic Sciences – 24.00.00”

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THE STELA OF QAHA FROM DEIR EL-MEDINA: ARCHAEOLOGICAL STUDY

Abstract. This article is devoted to the description and analysis of the limestone stela of Qaha from Deir el-Medina. It was on display in Munich, Ägyptische Sammlung, Inv. 42. It dates back to the middle period of the Twentieth Dynasty (1350–1100 BC), which was the last dynasty of the New Kingdom, and probably from the reign of Ramesses (IV), on the basis of its stylistic, iconographic, and epigraphic details. It is extremely well preserved, and most of the inscriptions are intact, apart from some damage to the edges. The stela records a significant title of Qaha, namely “Hry TA w mDA t m st mAat” Chief Sculptor in the Place of Truth. As well as the importance of this stela, which records the foreman's family names and their titles.

This article also aims to discuss the meanings of names and surnames, copy and translate texts, and comment on spelling features and forms of signs.

Keywords: New Kingdom, Ramesside, Stela, Deir el-Medina, Sculptor, Qaha, Munich Ägyptische Sammlung, Ptah, Ma`at, Mertesger.

СТЕЛА КАХА ИЗ ДЕЙР-ЭЛЬ-МЕДИНЫ: АРХЕОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ

Аннотация. Данная статья посвящена описанию и анализу известняковой стелы Каха из Дейр-эль-Медины. Он был выставлен в Мюнхене, Ägyptische Sammlung, Inv. 42. Датируется средним периодом Двадцатой династии (1350–1100 гг. до н.э.), это была последняя династия Нового царства, вероятно, времен правления Рамсеса (IV), на основе его стилистических, иконографических и эпиграфических деталей. Он очень хорошо сохранился, и большинство надписей сохранились, за исключением некоторых повреждений по краям. На стеле записан важный титул Каха, а именно “Hry TA w mDA t m st mAat”, Главный скульптор Места Истины. А также значение этой стелы, на которой записаны фамилии мастеров и их звания.

В данной статье также ставится задача обсудить значения имен и фамилий, скопировать и перевести тексты, прокомментировать особенности написания и формы знаков.

Ключевые слова: Новое Царство, эпоха Рамессиды, стеля, Дейр-эль-Медина, скульптор, Каха, Мюнхенская Египетская коллекция, Птах, Маат, Мертесгер

DEYR AL-MADINADAN QAHA STELASI: ARXEOLOGIK TADQIQOT

Annotatsiya. Ushbu maqola Dayr al-Madinadagi Qaha ohaktosh stelasining tavsifi va tahliliga bag'ishlangan. U Myunxenda, Ägyptische Sammlung, Inv. 42. Yangi qirollikning so'nggi sulolasi bo'lgan yigirmanchi sulolaning o'rta davriga (miloddan avvalgi 1350–1100 yillar) va, ehtimol, Ramses (IV) hukmronligi davridan boshlab, uslubiy, ikonografik, va epigrafik tafsilotlar. U nihoyatda yaxshi saqlangan va chekkalari biroz shikastlanganidan tashqari, aksariyat yozuvlar buzilmagan. Stellada Qahaning muhim unvoni, ya'ni "Hry TAw mDAt m st mAat" Haqiqat joyidagi bosh haykaltarosh qayd etilgan. Shuningdek, bu stelaning ahamiyati unda ustaning familiyasi va unvonlari qayd etilgan.

Ushbu maqola, shuningdek, ism va familiyalarning ma'nolarini muhokama qilishni, matnlarni nusxalash va tarjima qilishni, imlo xususiyatlari va belgilarining shakllarini sharhlashni maqsad qilgan

Kalit so'zlar: Yangi qirollik, Ramzeslar davri, Stela, Deyr al-Madina, haykaltarosh, Qaha, Myunxen Ägyptische Sammlung, Ptah, Ma'at, Mertesger.

Introduction. This research is an analytical study of a funerary stelaⁱ, which is currently preserved in Munich, Ägyptische Sammlung, under inventory no. 42ⁱⁱ. It is a round-topped stela of an official called Qaha. It was unveiled during the (1929- 1930) archaeological excavation season by the French Institute of Oriental Antiquities in Cairoⁱⁱⁱ, in the court of tomb 360 at Deir el Madina^{iv}. The genealogy of the owner of the stela is mentioned on it. The stela is in good condition, the current condition of the stela in comparison with the black and white photographs taken at the time of its discovery shows no change. but a close study of its stylistic traits is helpful to determine its artistic origin and date. Both Bruyère^v, Spiegelberg^{vi}, transcribed the hieroglyphs of this stela and included its images, but they did not translate their texts, describe its scenes, or investigate its style or inscriptions. while Kitchen translated the texts^{vii} without mentioning transliteration, analysis of inscriptions, commentary on the texts, or literal translation. The aim of this paper is to translate and comment on this document, by investigating its style, inscriptions, iconographical, epigraphical features and dating criteria.

Description (Pl. 1)

The stela is made of limestone; it has a round-topped shape measuring 48 cm in height and 35.5 cm in width. This stela has fine relief scenes and hieroglyphic inscriptions, except for a small part of the right upper register, a small broken part in the middle of the right edge, and a broken part on the left side of the upper register of the stela, which were lost, but otherwise the stela is intact except for the missing sections on the corners, scratches, the small chipped areas, and the crack. The figures, the offerings, and the hieroglyphs are carved in sunk relief.

SCENES AND INSCRIPTIONS

The stela consists of two registers, each containing a main scene and a group of inscriptions divided into vertical lines of hieroglyphs:

The Upper register:

Scene:

The deceased is represented standing bald-headed, with one ear shown clearly and a normal eye, facing to the right, wearing a long, plain, loose kilt held by a belt, and holding an incense burner with his right hand, while the other hand is raised to praise the god Ptah, who is facing him, and offers a brazier to Ptah of the Valley of the Queens and Mertesger. The deity is depicted in his usual

form as a bearded man wearing an artisan's skullcap and an enveloping cloak or shroud, standing on the symbol for Maat, holding a scepter or staff that bears the combined three powerful symbols of ancient Egyptian religion, ankh-djed-was symbols. The deity is protected by a winged Maat, who is wearing an ostrich feather on her head, a tight-fitting kilt, and a long wig. She spreads her wings for protection. Between the deities and the deceased is a table of offerings consisting of a tray and a high stand. It is heaped with a vessel surrounded by four rounded objects.

Inscriptions:

The main inscription consists of eleven vertical lines of deeply incised hieroglyphs, oriented from up to down, inscribed between and above the figures in the scene. The names of the main characters in the scene appear above their respective figures, and the inscription reads as follows:



ptH^(A) n tA st nfrw^(B) mAat^(C) sA(t) ra di anx wDA snb^(D) sA nfr HA.f mi ra nb ra i n kA.k pA
nb nTrw di.k n.i aHa m bAH.k ra nb n kA n TAw mDat^(E) m st mAat qAHA^(F) mAa-xrw^(G) it.f qny
mnw mAa xrw xr nHH sn.f wab^(H) n nb tAwy qd Hr Axt.f

Ptah of the Place of Beauty, Maat Daughter of Re, may (there) be given life, prosperity, health, (may) good protection attend him like Re daily, Praise to your Spirit, O Lord of the Gods! May you give to me a lifetime in your presence daily, for the spirit of the sculptor in the Place of Truth, Qaha justified, whose father is Qnymin justified, before eternity, whose brother is the Priest of the Lord of Both Lands, Qdherakhtef.

Textual commentary:

A) The god "Ptah" is usually always represented in the form of a mummified man, whose hands emerge holding the scepter, standing on the symbol for Ma'at, holding a scepter or staff that bears the combined ankh-djed-was symbols^{viii}.

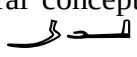
It has become certain that worshipping of Ptah has existed since the era of the First Dynasty, and there is archaeological evidence that indicates this, such as the alabaster vessel that was found in

Tarkhan near Memphis^{ix}, which has a depiction of Ptah in his shrine  with the inscription of his name. His main center of worship was in "mn nfr" which the Greeks changed to Memphis^x.

The deity Ptah was given several epithets that express his status among the deities, the most important of which was  "PtH rsy inb.f"^{xi} Ptah who is south of his Wall, 

"PtH nb mAat"^{xii} Ptah lord of truth,  "nTr aA"^{xiii} the great deity,  "nTr nfr"^{xiv} the pleasing god,  "nb pt"^{xv} lord of heaven.

B) Name of a temple (undetermined) in the western part of Thebes^{xvi}, and perhaps indicated by the special name of the Valley of the Queens, south of the Theban necropolis, where the children and parents of kings as well as queens were buried^{xvii}.

C) The central concept of Egyptian cosmology and ethics was personified as the goddess Maat^{xviii}. The word  "mAat" can mean truth, justice, righteousness, order, balance, and cosmic law. The goddess Maat was the beloved daughter of Ra, the creator sun god. She traveled

with him in the sun barque, delighting his heart and giving “life to his nostrils”. The primary duty of an Egyptian king was to be the champion of maat. In the afterlife, the dead were judged on whether they had done and spoken “mAat”^{xxix}. In the Book of the Dead, the Hall of the Two Truths (or the Double Maat) is the place where the souls of the dead come to be judged. The hearts of the dead were weighed against the feather of Maat, and her image sometimes surmounts the scales^{xx}. Those who were exonerated from the dead were attributed to this goddess and were named



“mAatyw”^{xxxi} and the ancient Egyptians believed that Maat guided and led the souls to the Hall of Osiris. If, like Ra, the dead person had Maat in his or her heart, the scales would balance and the deceased would be declared “true of voice” or “justified”. The deity was given



several epithets that express his status among the deities, the most important of which was

“sAt Ra” daughter of Ra,  “nbt pt” mistress of the heaven,  “Hnwt tAwy” mistress of the two lands^{xxii}.

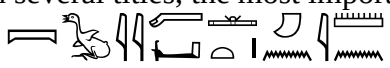
D) One of the most common formulas in official and religious texts, this formula follows the names of kings. The phrase is so often used that it is one of the most common abbreviations in Egyptian. It is used as a token of respect after many instances of the name of a king, even if done several times in rapid succession. The oldest known inscription of this formula is found in the

Pyramid Texts of Titi, Spells for the Spirit’s Rebirth, 283 Recitation^{xxiii}.  Short for  “anx wDA snb”^{xxiv}.

E) Whoever bears this title^{xxv} is also a servant in the place of truth^{xxvi}. The earliest representations of sculpture are in the chapel of Queen  “mr.s anx” in Giza, which dates to the 4th dynasty, where the sculptor  “in k.f” shown apparently applying the finishing touches with a sharp-pointed tool to a seated statue of the queen^{xxvii}. Sculptor titles have been most commonly

used in the old kingdom with the signs  “gnwty” and  “Hmt”. In the Middle Kingdom the sculptor title has been developed and inscribed with the signs  “TAw sanx”^{xxviii}. Sculptors were affiliated with royal and temple workshops and some large private estates. Apparently, royal sculptors had a slightly higher status than those from other spheres^{xxix}.

The craft of sculpture reached the height of its prosperity in the New Kingdom, as sculptors took on several titles, the most important of which was^{xxx}:

 “Hry TAY-mDA t n(t) imn”^{xxxi} chief sculptor of Amun,  “Hry TAY-mDA t n(t) nb tAwy”^{xxxii} chief sculptor of the lord of the two lands,  “Hry TAY-mDA t m st-Dsrt”^{xxxiii} chief sculptor in the sacred/holy place.

F) A chief sculptor, son of Qenymin (I) and father of the sculptor Iyernutef (V)^{xxxiv}. The sculptor Qaha can, with little doubt, be dated to year 5 of Ramesses IV^{xxxv}. The worker was born into a well-known family in the village of Deir el-Medina, located on the Theban west bank^{xxxvi}. He belonged to a family dynasty of chief workmen that was maintained until the reign of Ramesses XI^{xxxvii}.

G) The formula “mAat-xrw”^{xxxviii} just voice, refers to the judgment of the dead and  to “declarations of innocence”. However, it does not strictly define the meaning of “deceased” associated with the characters to which it is attributed. The expression “mAat-xrw” is then used as a qualitative for living or dead characters. With a present or future funeral perspective^{xxxix}.

H) A title means the pure one. The ritualist is identified as a “wab” priest. Wab is a general expression for priests and a title for priests of the lower to middle ranks. The wab priest also served as a purificator during rituals and cultic rites, and responsible for the recitation of the daily rituals and the monthly activities^{xl}. Where there were purification priests for the kings, like  

“wab nb-pHty-ra”^{xli} wab-priest of Nebphetyre (Ahmose I),   “wab Mn-xpr-ra”^{xlii}

wab-priest of Menkheperre (Thutmose III),   “wab n aA-xprw ra”^{xliii} wab-priest of Akheperure (Amenhotep II). Accordingly, wab indicates a high priest and after all, belongs to the ritual is about “seeing the God”, Where there were a purification priests for the deities, like

 “wab imn- ra”^{xliv} wab priest of Amun-Ra,   “wab n imn m Dsr-

Dsrw”^{xlvi} wab priest of amun in Dser- Dserw (Holy of Holies),   “wab n itm”^{xlvii} wab

priest of Atum,  “wab aA n Wsir”^{xlviii} chief wab priest of Wsir,   “wab n mwt”^{xlviii} wab-priest of Mut,

  “wab n xnsu”^{xlix} wab-priest of Khonsu,   “wab n pth”^l wab-

priest of Ptah,   “wab n mAat sAt Ra”^{li} wab-priest of Maat Daughter of Ra.

Evidence from the Greco-Roman period suggest that over time the “great wab priest” became more valued and that at this time at the latest the title “wab” denoted a ritualist who was initiated into certain secrets to which only a few had accesses^{lii}.

The Lower register:

Scene:

A standing man facing to the left, wearing a long plain loose kilt held by a belt, a long wig covering the ear and the back of the neck, his hands raised in a worshipping pose to praise the deities, and a boy shaved head standing behind wearing a long loose kilt, one ear shown clearly, and a large eye, the upper part of his body is exposed. He is holding a lotus flower^{liii} in his left hand up to his head, while his right hand, outstretched down, holds a semicircular object resembling a sign (V20)^{liv}. The deceased and son adoring with hymn to Ptah and Mertesger^{lv}.

Inscriptions:

The main inscription consists of nine vertical lines of deeply incised hieroglyphs, oriented from up to down, inscribed ahead and above the figures in the scene. The inscription reads as follows:



rdi iAw n ptH n tA st nfrw sn tA n mrt-sgr^(I) Hnwt imntt^(J) sqA Hwt-Hr^(K) Hry tp wAst di.tn
n.i aHa nfr snb wDA Hr r.i m st mAAt nn ini sp Hr awy.tn ra nb r pH(.i) m imy imntt^{lvi} mD St (rnpwt)
Hry tp tA n kA n Hry TAw mDAAt m st mAAt qAHA tp mAa xrw it.f Hry TAw mDAAt m st mAAt
qny- mnw mAa xrw sA.f ii r niwt.f sn.f ra ms.

Giving praise to Ptah of the Place of Beauty, paying homage to Mertseger, Mistress of the West, (and) exalting Hathor, Chief in Thebes, May you grant to me a lifetime (both) happy and healthy, and soundness being mine in the Place of Truth, without any misfortune being brought about at your hands daily, until (I) arrive on the Western (Side), after 110 (years) upon earth, for the spirit of the Chief Sculptor in the Place of Truth, Qaha headman justified, his father Qnymin justified, his son (being) Iyrnwtef, and his brother (being) Ramose.

Textual commentary:

I) A cobra goddess of ancient Egypt's Theban necropolis, also called Meresger, she was worshiped as "the Lady of Heaven" and the "Peak of the West" in Egyptian religious texts. Meretseger was noted as a goddess who chastised the evildoer. The Egyptians depicted her as a "savage lion" for all who performed sinful acts until they called upon her name for forgiveness. The goddess lived on the rocky spur of Sheikh Abd El-Qurna, at the necropolis site of Thebes, where she was called "the Lover of Silence," an allusion to her mortuary role. She was popular throughout many eras of Egyptian history but declined in the Twenty-first Dynasty (1070–945 B.C.)^{lvii}.

J) The imntt standard is a fairly rare attribute of the goddess. The epithet regent of "the West" or of "Libya", attributes to Mert Seger the regency of the entire left bank, which is from the north to the south of Egypt, the region of cemeteries. By this title, the goddess asserts herself as a funerary divinity and is classified in the same category as Amentit, Hathor, Maat, Libyan goddess^{lviii}. Depicted in several forms as a Goddess with western symbols without a falcon on her head and with outstretched arms in which she holds signs of life. A goddess with double feathers and a Hathor crown. An enthroned mummy-shaped deity with a cat's head in front of her, a falcon with a flagellum on the so-called Isis blood, a cow-headed goddess. A snake-headed goddess with an ostrich feather on her head, she holds two knives. A snake with a god's beard. A snake with a double-feathered crown stands on a basket, which in turn stands on a shrine. As well as members of groups of gods: the third of three serpentine deities on shrines^{lix}.

K) A major deity whose name meant "the House of Horus" in the Early Dynastic Period (2920–2575 B.C.), she was esteemed as the consort of a necropolis god called "the Bull of Amenti", then became associated with Egypt's Solar Cult, and was worshiped as the daughter of Re and the consort of Horus^{lx}.

Harsomtut, popular in the Ptolemaic Period (304–30 B.C.), was the result of the divine union between Hathor and Horus. The goddess is associated with the sky and the desert. She also served as the mother of the pharaohs in early historic periods and held several epithets, included Lady of the Sky, Lady of Byblos, Lady of Turquoise, Lady of Faience, Lady of the Sycamore, and Lady of the West^{lxi}.

The deity Hathor was given several titles that express her status among the deities, the most important of which  "Hwt-Hr nbt iwnt" Hathor, Mistress of Iwnet^{lxii}, 
"Hwt-Hr nbt mDdt" Hathor, Mistress of Mejdet,^{lxiii}  "Hwt-Hr nbt mDdt" Hathor, Mistress of Hetpet^{lxiv}.

Palaeographical Remarks:

1- The title “TAW-mDA^t” was mentioned three times with different signs; in the first register, signs were commonly used during the eighteenth century; and in the lower register, a different sign  (U27) was used only in the Ramesside period.

2- The title “Hnwt” was mentioned for the first time, with the uraeus determinative  (I12) instead of the sign  (V28) at the beginning of the word. The sign  (I12) was commonly used as a phonetic complement in several texts.

3- The first time that the sign  (G7) indicated the western side, as it was commonly followed by the sign  (X1), and refers to westerners (used about the dead). The occurrence of the sign  (G7) was first attested during the text pyramids as well as in the old kingdom tombs in Saqqara. It indicated the god- determinative nTr, and was commonly used for the deities “Ra, Inpw, and Wsir”. Before using the common signs  (A40), and  (R8).

Genealogy:

The stela provides the genealogy of its owner and his family; the owner is well identified as “QAHA”, his father's name is given as “qny- mnw, his two brothers names are given as “qd- Hr- Axt.f, ra- ms”, and his son's name is given as “ii- r- niwt.f”. The stela provides information regarding the genealogy of the family up to three different generations. The three generations are depicted on this stela.

Dating:

On the basis of stylists and artistic features, and moreover, the linguistic and palaeographical remarks mentioned above, the stela can be dated to the time of the New Kingdom, and precisely the Ramesside Period. As well as the lack of a dividing line between the upper curved edge and the body of the stela, this is considered a feature of the stelae of the New Kingdom.

Concluding remarks:

1- The stela under study has many votive stela features, as there are many priest and god titles inscribed on the stela. The stela informs us about the deities worshiped in this sanctuary. It is dedicated to Ptah of the Valley of the Queens, to Mert Seger, and to Hathor. This site is therefore a temple of Ptah.

2- The lines accompanying the scenes have a vertical line to separate them from each other's. The text directions depend on the scene directions.

3- According to this presentation, it appears that the owner of the stela wanted to display a selection of deities who were related to his craft.

4- The occurrence of new signs in the title “TAW-mDA^t” occurred precisely in the Ramesside period, despite the development of titles in 18 Dyn.

5- The stela doesn't include the usual offering formula, “Htp-di- nsw”.

6- The largest and most common number of stelae of that period with a rounded top.

7- The study has been considered as an attempt to prove that any Egyptian antiquity or publication is a revival of the intangible heritage.

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- ⁱⁱ - PM I: 424.
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- ^{iv} - West of modern Luxor on the left (west) bank of the Nile about half a mile beyond the cultivated land bordering the river, and between the Valley of the Kings and the Valley of the Queens-lived a number of the civil servants, stonecutters, and draftsmen/artists who prepared the tombs of their kings and queens. The village occupied the southern part of the Theban necropolis in a valley behind Gurnet Murai hill, see: Lesko, H. L. (ed.), Pharaoh's Workers: The Villagers of Deir el Medina, Ithaca (NY) - London, Cornell University Press, 1994: 2 ff.
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^{lx} - Bunson, M., op. cit.: 159.

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^{lxii} - The main name of the capital of the sixth Nome of Upper Egypt, which has been known since the Greco-Roman era as the city of Dendera, see: Gauthier, H., Dictionnaire des Noms Géographiques contenus dans les textes hiéroglyphiques, Vol. I: 56.

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PL. I.



Stela of Qaha, Munich, Ägyptische Sammlung, Inv. 42.

PL. II.



Facsimile of the stela of Qaha

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UNCOVERED REMAINS OF ECONOMIC STRUCTURES FROM THE PTOLEMAIC PERIOD AT KOM EL GHUZ

Abstract. During the 2023 excavation season at Kom El Ghuz, The Egyptian Mission of the Supreme Council of Antiquities uncovered remains of economic structures from the Ptolemaic Period. The site which is located today north of Dilingat, Beheira governorate, it is a small village in the western Nile Delta. In antiquity, it seems that Kom El Ghuz served large settlements. The excavation yielded several monuments including remains of water well and some mud brick buildings representing grain storage silos. The newly discovered water well shed new light on water wells building in the west of the Canopic Nile branch during the Ptolemaic period. In this article, we will talk about one of the delta sites called Kom al-Ghuz, in which the Egyptian archaeological mission - the Egyptian Ministry of Tourism and Antiquities - carried out excavations and uncovered remains of economic structures from the Ptolemaic Period. In antiquity, it seems that Kom El Ghuz served large settlements. The excavation yielded several monuments including remains of water well and some mud brick buildings representing grain storage silos. The newly discovered water well shed new light on water wells building in the west of the Canopic Nile branch during the Ptolemaic period.

Key words: Kom El Ghuz - the Ptolemaic Period - Economic structures - The Delta - The Kilns - Water Well - Mud-brick Architectural Elements - A Network of Canals.

ОБНАРУЖЕННЫЕ ОСТАТКИ ХОЗЯЙСТВЕННЫХ ПОСТРОЕК ЭПОХИ ПТОЛЕМЕЕВ В КОМ ЭЛЬ ГУЗ

Аннотация. В ходе сезона раскопок 2023 года в Ком-эль-Гузе Египетская миссия Высшего совета по древностям обнаружила остатки экономических структур периода Птолемея. Место, которое сегодня расположено к северу от Дилингата, провинция Бехейра, представляет собой небольшую деревню в западной части дельты Нила. Судя по всему, в древности Ком Эль-Гуз служил крупным поселением. В ходе раскопок было обнаружено несколько памятников, в том числе остатки колодца и несколько зданий из сырцового кирпича, представляющих собой силосы для хранения зерна. Недавно обнаруженный колодец пролил новый свет на строительство колодцев на западе рукава Канопического Нила в период

Птолемеев. В этой статье мы поговорим об одном из участков дельты под названием Ком аль-Гуз, в котором египетская археологическая миссия – Министерство туризма и древностей Египта – проводила раскопки и обнаружила остатки экономических сооружений периода Птолемеев. Судя по всему, в древности Ком Эль-Гуз служил крупным поселением. В ходе раскопок было обнаружено несколько памятников, в том числе остатки колодца и несколько зданий из сырцового кирпича, представляющих собой силосы для хранения зерна. Недавно обнаруженный колодец пролил новый свет на строительство колодцев на западе рукава Канопического Нила в период Птолемеев

Ключевые слова: Ком Эль-Гуз - Период Птолемеев - Экономические структуры - Дельта - Печи - Колодец - Архитектурные элементы из сырцового кирпича - Сеть каналов

KOM EL-G'UZDA PTOLEMEY DAVRIGA OID IQTISODIY TUZILMALARNING OCHILGAN QOLDIQLARI

Annotatsiya. 2023 yilgi qazish mavsumida Kom El-G'uzda Misrning Antikvarlar Oliy Kengashi missiyasi Ptolemey davriga oid iqtisodiy tuzilmalar qoldiqlarini topdi. Bugungi kunda Beheira gubernatorligining Dilingat shimolida joylashgan makon. Bu Nil deltasining g'arbiy qismida joylashgan kichik qishloq. Antik davrda Kom El G'uz yirik aholi punktlariga xizmat qilgan deb taxmin qilinadi. Qazish natijasida bir qancha yodgorliklar, jumladan, suv qudug'i qoldiqlari va don saqlash uchun mo'ljallangan g'ishtdan qurilgan ba'zi binolar topildi. Yangi topilgan suv qudug'i Ptolemey davrida Kanopik Nil tarmog'ining g'arbiy qismida qurilgan suv quduqlariga yangi yorug'lik berdi. Ushbu maqolada biz Kom al-G'uz deb nomlangan delta joylaridan biri haqida gapiramiz, unda Misr arxeologik missiyasi - Misr Turizm va qadimiy meros vazirligi - Ptolemey davriga oid qazishmalar va iqtisodiy tuzilmalarning qoldiqlarini topdi. Antik davrda Kom El G'uz yirik aholi punktlariga xizmat qilgan deb taxmin qilinadi. Qazish natijasida bir qancha yodgorliklar, jumladan, suv qudug'i qoldiqlari va don saqlash uchun mo'ljallangan g'ishtdan qurilgan ba'zi binolar topildi. Yangi topilgan suv qudug'i Ptolemey davrida Kanopik Nil tarmog'ining g'arbiy qismida qurilgan suv quduqlariga yangi ma'lumotlarni berdi.

Kalit so'zlar: Kom El G'uz - Ptolemey davri - Iqtisodiy tuzilmalar - Delta - Tandirlar - Suv qudug'i - G'ishtdan qurilgan arxitektura elementlari - Kanallar tarmog'i.

Introduction

A fair amount of archaeological literature in recent decades has focused on what is meant by “site” in archaeology, in part because sites are becoming increasingly recognized as cultural heritage resources that must be managed for their intrinsic historical, cultural, and/or economic merit. This discussion has been led by academic researchers, governmental, and non-governmental organizations alike.¹

In archaeological investigations and the heritage management of ancient and modern Egypt, people have only recently begun to grapple with the problem of how the archaeological site is defined on the ground.

Though archaeologists working in other regions have theorized about site for decades, little attention has been paid to how the notion developed historically within Egyptology itself, even though the notion of site was embedded within the development of the discipline almost from its

¹ Banning 2002, 12–22, Binford 1978, Chartkoff and Chartkoff 1980, Cherry 2003, Dunnell 1992, Klinger 1976, Tainter 1983, Zeidler 1995.

beginning. Since that time, the term “site” has fragmented in its ability to describe and circumscribe a locus of ancient activity, acquiring overlapping legal definitions for antiquities (āthār lit. “Traces”) and a connection to more modern concerns of national identity and economy. Because the definition of site is often associated with the recovery of antiquities and monumental remains, hundreds of archaeologically significant places in Egypt have remained unrecognized or been destroyed, becoming lost to scholarly endeavor, historical knowledge, and national heritage.

The Delta is considered an important source for studying the history and archaeology of ancient Egypt, but it is almost neglected from an archaeological standpoint. This neglect is not due to the delta's lack of important antiquities, as some of its areas are considered among the oldest areas in the history of Egypt, but it is due to the geographical nature of the delta, as its soil is alluvial. They cannot bear the preservation of huge stone blocks, and if there are still remains, they sink under piles of rubble, making their extraction difficult, as it requires a lot of expense and hard work. However, looking at Egypt's past is not complete without knowing the role that the delta played in its ancient history, so it is necessary to shed light on the ancient centers that it created.

For this reason, the archaeologists took up their shovels and set off to the ancient archaeological areas, the remains of which might fulfill some of their passion in searching for the history of its various regions. It is clear from the excavation records in the West Delta region that it had a connected culture and civilization, and each city or center in it played a cultural role since ancient times. The ages, and the historical events in them give us a clear idea of the course of the civilizational movement that these regions experienced.²

In this article, we will talk about one of the delta sites called Kom el Ghuz, in which the Egyptian archaeological mission - the Egyptian Ministry of Tourism and Antiquities - carried out excavations and uncovered remains of economic structures from the Ptolemaic Period.

In antiquity, it seems that Kom El Ghuz served large settlements. The excavation yielded several monuments including remains of water well and some mud brick buildings representing grain storage silos.

The newly discovered water well shed new light on water wells building in the west of the Canopic Nile branch during the Ptolemaic period.

The Location:

Near 'Ezbet el-Naggar lies the diminutive 0.2 ha mound of Kom el-Ghuz (EES No. 609, SCA el-Beheira Register No. 100247), visible on the Survey of Egypt map as a small sandy spot at the southern end of the el-Khairi drain. To its west lies a large, slightly elevated sandy ridge several kilometers long with a number of small pools atop it. There is a long, linear pool northwest of the kom that appears to bifurcate on either side of it (fig.1).

Looking at these seemingly diminutive mounds in conjunction proved worthwhile for investigating the pale environment of the region as well as more recent human effects on archaeological lands. A transect of cores roughly 3 km in length spanned the mounds themselves and the distance between them to investigate the sandy ridge, the pools, and the koms' formation. Nevertheless, when looking at the Corona, Kom el-Ghuz appeared to have been much larger only forty years ago. Its mound was about 6 ha, suggesting that over 95 percent had been plowed under in only four decades. The Corona shows the highly reflective, sandy soils of the kom with some mottling on the surface possibly from mud brick or organic refuse, and the boundaries of the mound are somewhat demarcated by the canals that outline it. The pools once to the northwest of the kom have been filled in by grids of small, rectangular plots, as have the much sandier soils to the west.

² مصطفى عمر حماده، غربى الدلتا مركزاً لمنطقة ثقافية غربية فى البحر المتوسط، "دراسة مقارنة فى أنثروبولوجيا المجتمعات القديمة"، رسالة ماجستير غير منشورة، الإسكندرية، ١٩٨٥، ٨٥.

Neither visible architecture nor clear vegetation AL patterns from subsurface architecture were noted on either satellite image (fig.2)³

The Fieldwork at Kom El Ghuz:

No previous excavations were conducted at the Kom el Ghaz site, whether by Egyptian excavations or by foreign missions. Archaeological work at the site was limited to an archaeological survey conducted by Joshua Trampier in 2010 for the University of Chicago. This survey represents almost the only available source besides ancient cadastral maps of Egypt.⁴

The Egyptian Archaeological Mission's work plan on the site was to divide it into 4 sites, as follows:

Site No. 1: It is an area planted with field crops and a poultry farm has been built on it. The entire area of that area has been covered with a number of trenches.

It became clear through working in these trenches that the remains of architectural elements made of mud brick appeared, which not more than one course deep were. It was also clear through the work that these architectural elements may have represented the remains of some storage silos, which were in the shape of circles, of which only the remains of the last course remained. It represents its floor, which was paved with mud bricks (fig.3).

The diameter of the silo was between 215 and 235 cm, and the width of the entrance to the silo from the bottom was 44 cm. Each silo was located inside an architectural unit consisting of a mud-brick building with dimensions of 290 x 260 cm. The walls surrounded the silo, and the space between the walls and the perimeter of the silo was filled with rubble, perhaps To preserve the materials stored in the silo by helping to block the heat, this is supported by the fact that the width of these walls ranges between 110 and 120 cm, which is a relatively large width for the size of the room whose side length exceeds 3 meters.

The remains of the foundations of four models of the remains of those silos were uncovered in the same form as previously described. They were found built within a floor area paved with mud bricks, interspersed with some cooking stoves. Some small fragments of Ptolemaic pottery were also found in that area (fig.4).

The remains of the foundations of a building in the middle of the previously mentioned silo buildings were uncovered. The dimensions of this building are 11 x 11 meters. It may have been a service area designated for the accommodation of workers in the silos.

Work on some trenches also resulted in the discovery of some hearths, burials, pottery remains (fig.5).

Site No. 2: It is an area completely planted with field plants and is located north of Site No. 1, separated by a dirt road. The entire area was covered with a number of trenches.

Work in that area resulted in the discovery of the remains of some architectural elements that represent two chronological stages:

The first stage consists of a mud brick floor with dimensions of 18 x 27 meters. The thickness of this floor is one brick, inside which are installed the remains of pottery vessels of different sizes in different places (4 pots). Agricultural activity led to the destruction of what was present on these floors (fig.6).

The second stage: There are some architectural elements dating back to an older period of time. These elements represent the remains of a small kiln whose diameter ranges between 140 and 150 cm on the inside, and its diameter on the outside ranges between 180 and 190 cm. It was built

³ Joshua Trampier, *The dynamic landscape of the western Nile Delta from the New Kingdom to the Late Roman Periods*, Chicago, 2010, pp 109-110.

⁴ Report of the excavations of the Egyptian Antiquities Mission, Kom el Ghuz Excavations, 2023, p. 3.

with red bricks, and the brick size is 25. × 10 × 10 cm, and in the middle of the kiln is a wall built of red brick tiles. The dimensions of one tile are 26 × 26 cm. There are burning residues inside the kiln, and upon examination it was revealed that there were traces of lime, which suggests that this kiln was used to burn lime (fig.7).

It also revealed the remains of two smaller kilns than the previous kiln, one with a diameter of 150 cm and the other with a diameter of 60 cm. directly north of this kiln are the remains of the foundations of a long mud brick wall, about 42 meters long and 85 cm wide. Only two bricks remain, and the dimensions of the bricks used in its construction are approximately 37 x 14 x 10 cm.

Water well:

In the site No.2, it also uncovered a circular well built with red brick tiles, each measuring about 22 x 22 x 5 cm. The diameter of this well is about 320 cm, and its depth reaches approximately 3 meters until the water begins to appear. Some bricks used in its construction were found inside the well, which collapsed after it stopped being used. Broken pottery vessels dating back to the Ptolemaic era were also found, which may have been used in the process of extracting water from the well. It should be noted that the well was built within the virgin soil of the hill.

Based on the above, it is likely that the well was built in the Ptolemaic era, as the pottery remains are Ptolemaic, and in general no older layer dating back to another era was discovered at the site.

The construction method used in the well was four bricks of the previously mentioned slabs built horizontally, and then one course built vertically. This method was repeated 6 times until the depth reached about 3 meters until groundwater gushed abundantly. Clay mortar was used as a bonding material between the bricks. It was noted that there were mortar remnants covering the lower bricks of the well, but they were in a very bad condition. Perhaps the entire building was covered with mortar, but over time it was damaged.

The method of construction took into account the creation of a simple spiral shape, so that the well gradually narrows as it rises higher until it reaches the mouth of the well, which is of bricks lost, which may have been at an altitude that represented the beginning of the Ptolemaic settlement phase.

It is worth noting that while trying to draw water from the well to add water, it was noticed that the water was returning and emerging again, which confirms the abundance of groundwater in the area that was chosen to dig this well (fig.8).

In the Ptolemaic era, water wells played an important role in securing water supplies for cities and settlements in ancient Egypt. These wells were used to obtain groundwater from the soil and rocks below the surface of the earth. Various well-drilling techniques were used in the Ptolemaic era, including the use of tools made of stone and copper. The depths of the wells varied according to the level of groundwater and the water needs of the surrounding communities.⁵

For example, in the famous Ptolemaic city of Alexandria, there were wells extending hundreds of meters below the surface of the earth. The wells were used to supply the city with fresh water for daily use and agriculture.

In addition, water wells were also used for agricultural irrigation in the lands surrounding cities and villages. An advanced system was developed for managing water wells and distributing water. A network of canals and water channels was built to transport water from wells to settlements

⁵ Nermine Sami, *The Water Supply and Resources in Ptolemaic Alexandria (Historical, Cultural and Archaeological Study)*, Faculty of Arts Alexandria University, 2021, pp 50.

and agricultural lands. Water channels were used to direct Water to the specified places, and it has been designed in a way that allows water to flow towards the places that need it most.⁶

In short, water wells were vital in the Ptolemaic era to secure water supplies for cities and settlements, and were used for daily uses and agricultural irrigation.

In addition to the use of water wells to secure fresh water supplies, there were also salt wells used to extract salt. In the Ptolemaic era, salt was considered a valuable and important commodity for trade and daily use, so special techniques were developed to extract salt from salt water wells.⁷

Water wells in the Ptolemaic era constituted social and cultural gathering points, and some wells are believed to have featured artistic decorations and inscriptions representing religious beliefs, myths and local tales. They were also used as gathering and social networking sites, where people gathered around the wells to dialogue and exchange news and stories.⁸

Ptolemaic period water wells are an example of the advanced technology and engineering that was used in that time period. These wells represent an important cultural heritage that reflects humanity's understanding of the importance of water and technology in their daily lives and ensuring the sustainability of societies.⁹

Site No. 3: It is an area planted with dense fruit trees, and the entire area was covered with some trenches, all of which reached the virgin soil of the archaeological hill. Work on some of these trenches resulted in the discovery of a few pottery fragments that represent parts of the bodies of amphorae dating back to the Ptolemaic era. In some of the trenches, remains of mud bricks were found, no more than one or two bricks deep.

Site No. 4: This area is located to the east of the asphalt road. It is a piece roughly triangular in shape. It has been covered by a number of trenches, most of which reached virgin soil, and groundwater and agricultural drainage also emanated from others. You may notice by working in that area that a large part of it is a layer of rubble at different heights, followed directly by the virgin soil of the hill.

Conclusion

The Kom el Ghuz archaeological hill is considered one of the sites poor in fixed and movable archaeological material, for several reasons, including:

The dredging that the hill was subjected to since ancient periods of time, for the purpose of agriculture, and it was also subjected to dredging by plumbers, which destroyed and greatly affected the archaeological layers. This is clearly evident in the few remains of the foundations of mud-brick architectural elements, the highest of which does not exceed two bricks. Only in poor condition due to seasonal plowing.

It can be said that the archaeological layer on the hill does not exceed 60 cm in depth, except for the well, followed directly by the virgin soil of the archaeological hill. However, we can also understand through the remains of archaeological elements the presence of a settlement from the Ptolemaic era in this site, which may have been considered a service area for some nearby sites. The

⁶ Angelakis, A.N., Zaccaria, D., 2020, —Irrigation of World Agricultural Lands: Evolution through the Millennia||, in: Water 12 (MDPI 1285), p.9, p. 14

⁷ Abdelkader T. A., El Gohary, F., Tzanakakis, V. and Angelakis, A.N., 2020, —Egyptian and Greek Water Cultures and Hydro-Technologies in Ancient Times||, Sustainability 12, no.22: 9760.

⁸ Abd el Maksoud, M., Abd El Fattah, M., Seif el-din, M, 2012, —La fouille du Boubasteion d'Alexandrie : présentation préliminaire||, in : L'enfant et la mort dans l'Antiquité III, Le matériel associé aux tombes d'enfants : Actes de la table ronde internationale organisée à la Maison méditerranéenne des sciences de l'homme (MMSH), Aix-en-Provence, 20-22 janvier 2011, Publications du Centre Camille Jullian, pp. 427-429

⁹ Antoniou, G. P., 2007, —Lavatories in Ancient Greece, Water Science and Technology", in: Water Supply 7, pp. 155-164

other is due to the presence of such a well and some remains of the kilns and silos in which grains were stored.

In the end, it can be said that the excavation work has confirmed what Joshua mentioned through the survey he conducted at the site in 2010 AD, that about 95% of the area of the hill had been reclaimed and cultivated in ancient times.

Acknowledgement

We thank Dr. Mustafa Waziri (Secretary-General of SCA), and Dr Ayman Ashmawy (Head of the Egyptian Antiquities Sector), and Dr.Qutb Fawzy (Head of Lower Egypt Antiquities), and Dr.Sami Al-Dardiri (Director of Department of Excavation and foreign archaeological missions affairs).

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FIG. 1: Map showing
Kom El Ghuz on
Google Earth



FIG.2: Distribution
of Collection Units at
Kom El Ghuz.

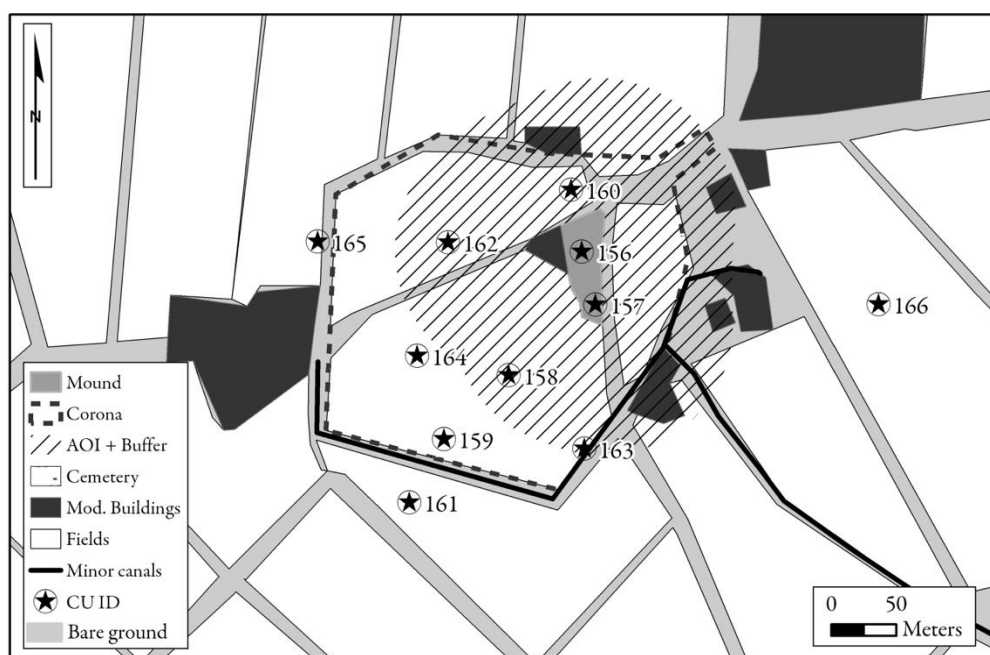


FIG.3: Plan of the remains of grain storage silos

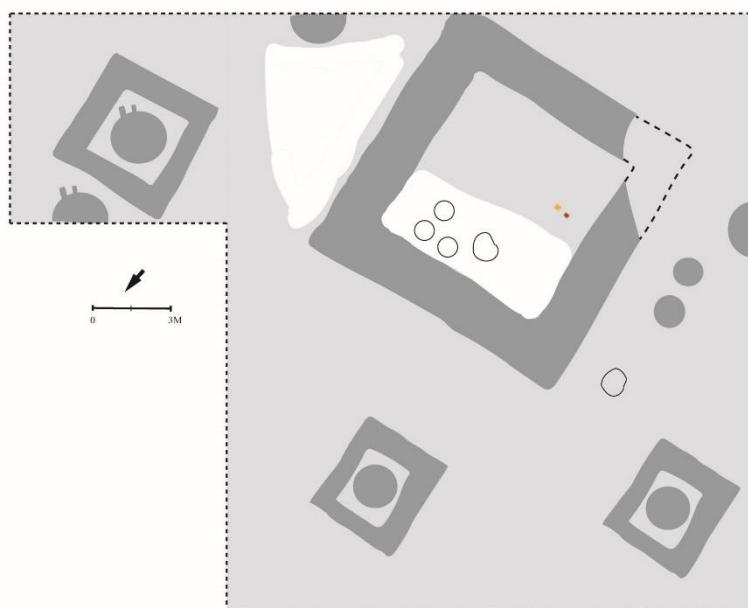
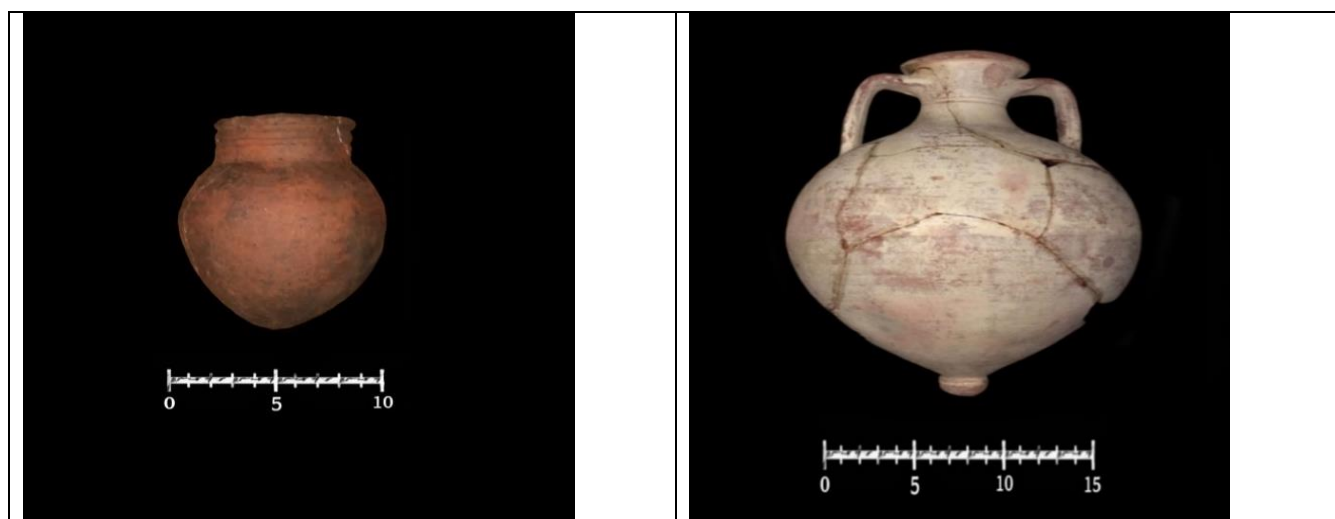


FIG.4: Planning the remains of silo foundations





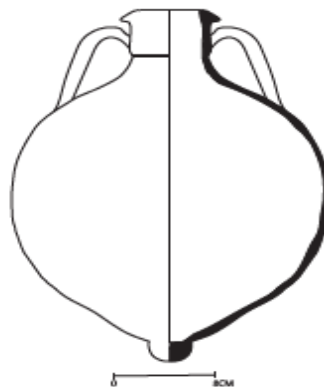
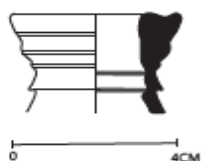
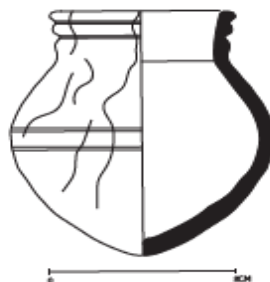
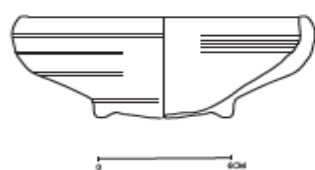


FIG.5: The pottery vessels discovered at site No.1.

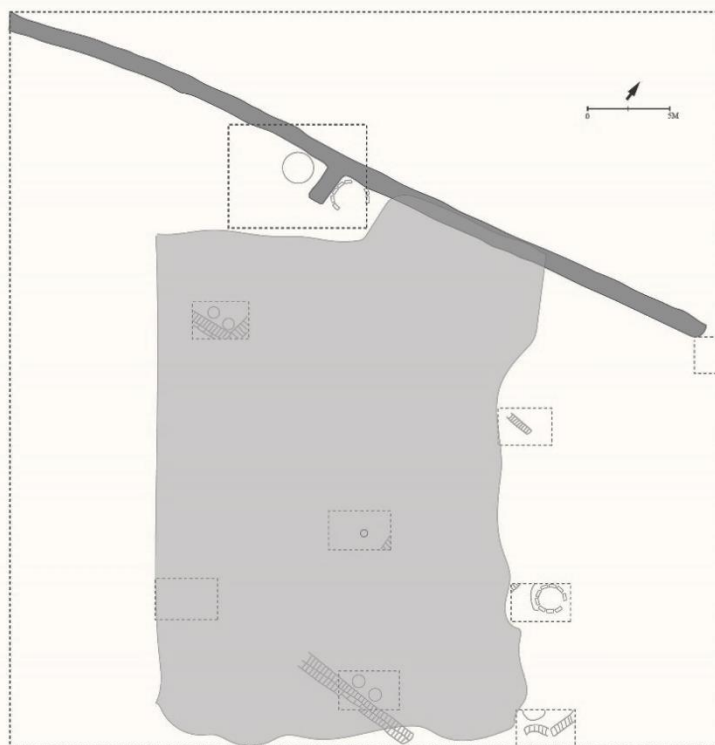


FIG.6: Planning of remains bricks at Site No. 2.



FIG.7: Remains of the Kiln at Site No. 2.

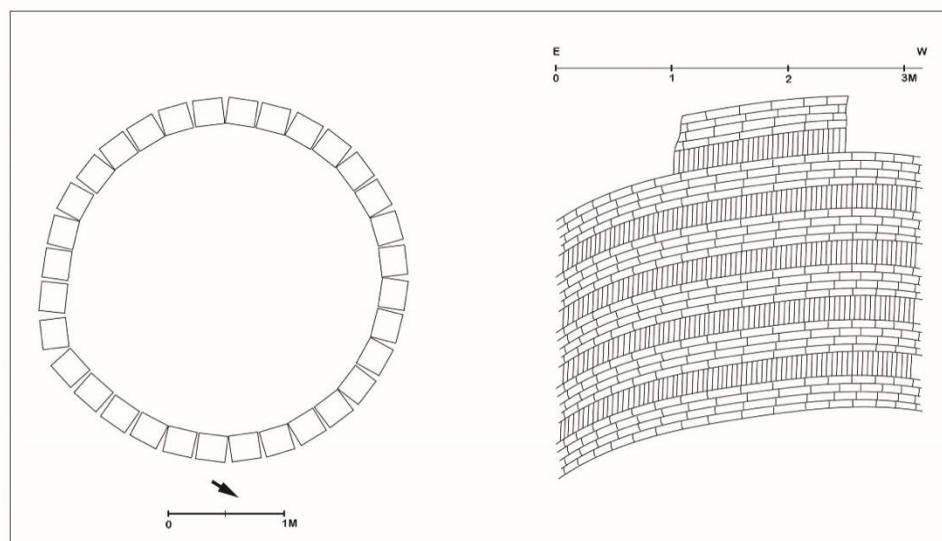
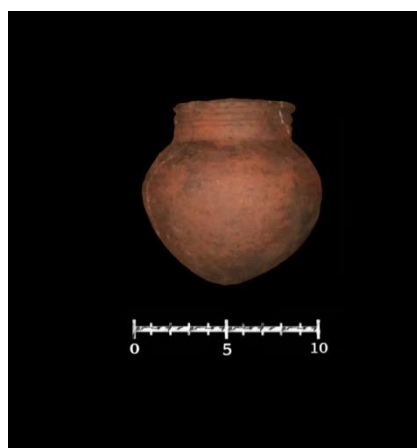


FIG.8: Planning and Overhead view for the water well at the site No.2.



Fig.4: Planning the
remains of silo



foundations.

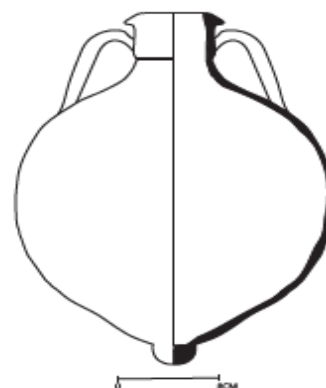
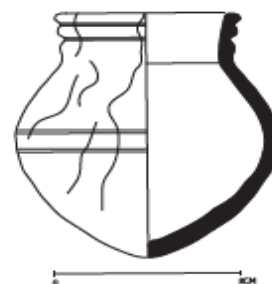
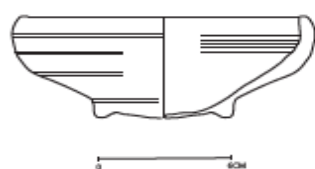
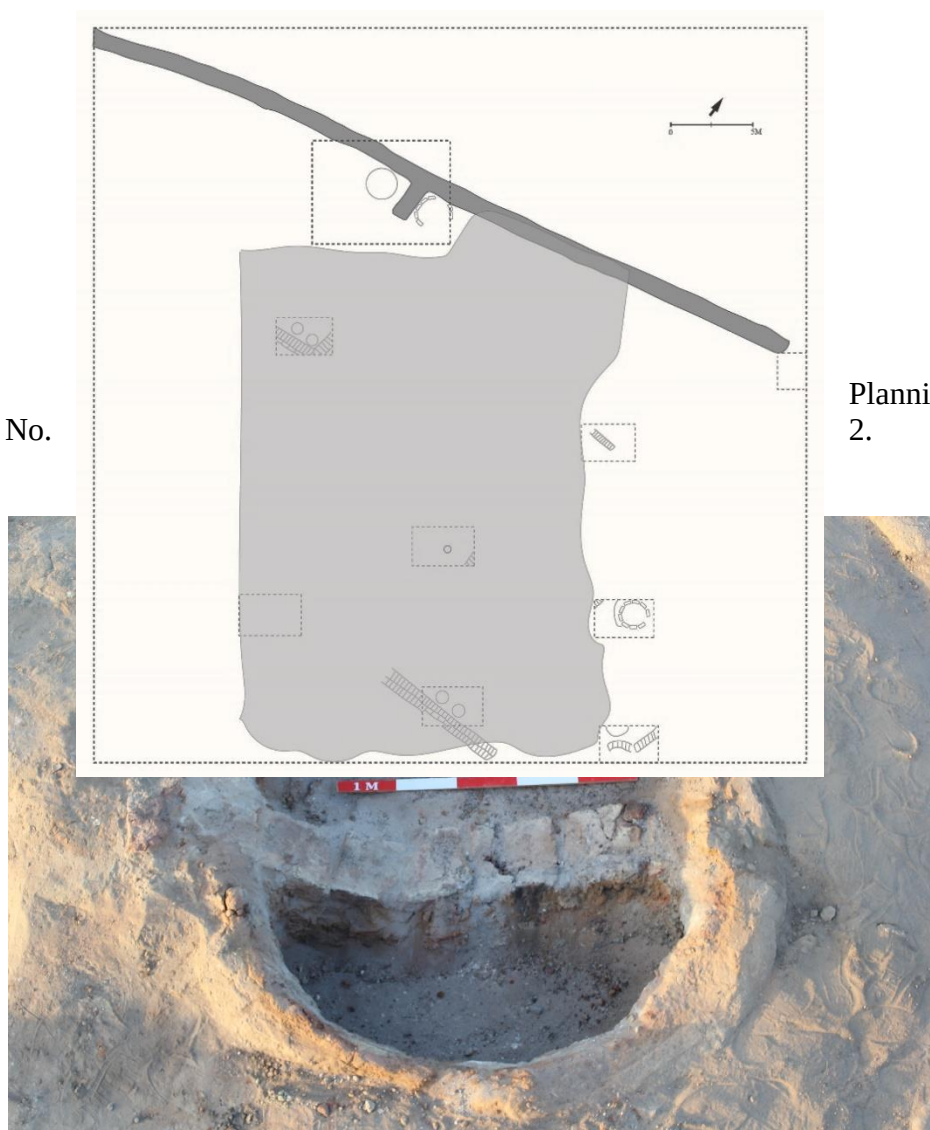


Fig.5: The pottery vessels discovered at site No.1.

FIG.6:
bricks at Site No.



Planning of remains
2.

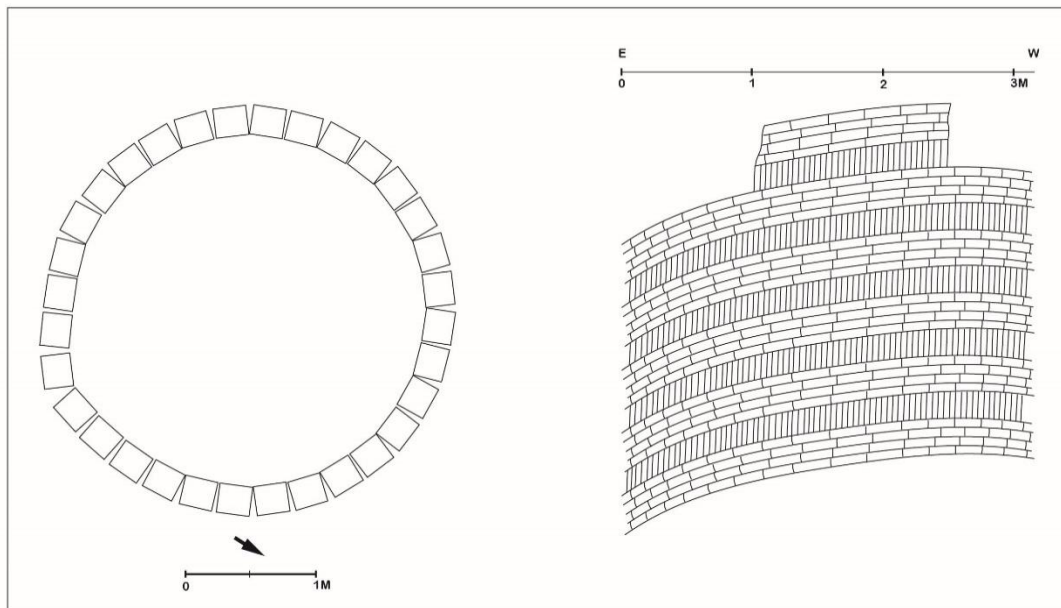


FIG.7: Remains of the Kiln at Site No. 2.



FIG.8:
Overhead view
well at the site

Planning and
for the water
No.2.

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REFLECTIONS ON THE PLACE AND ROLE OF THE FEATURES OF HISTORICAL PERIODS IN THE FORMATION OF A CREATIVE PERSONALITY

Annotation. The article provides a scientific and theoretical analysis of the place and role of the features of historical changes in the formation of a creative personality. The features of scientific and artistic creativity are investigated by analogy. The phenomenon of creative personality is studied on the example of the artistic, scientific and journalistic heritage of the famous poetess Maksuda Ergasheva.

Keywords: **personality**, creative personality, historical changes, crisis, scientific creativity, artistic creativity, society, state, freedom of speech, creative freedom, criticism, patriotism, conviction, faith, human qualities, talent.

РАЗМЫШЛЕНИЯ О МЕСТЕ И РОЛИ ОСОБЕННОСТЕЙ ИСТОРИЧЕСКИХ ПЕРИОДОВ В ФОРМИРОВАНИИ ТВОРЧЕСКОЙ ЛИЧНОСТИ

АННОТАЦИЯ. Статье научно-теоретически анализируются место и роль особенностей исторических перемен в формировании творческой личности. Методом аналогии исследованы особенности научного и художественного творчества. Исследован феномен творческой личности на примере художественной, научной и публицистической наследии известной поэтессы Максуды Эргашевой.

Ключевые слова: личность, творческая личность, исторические перемены, кризис, научная творчества, художественная творчества, общества, государство, свобода слово, творческая свобода, критика, патриотизм, убеждение, вера, человеческая качества, талант.

ИЖОДКОР ШАХСНИНГ ШАКЛЛАНИШИДА ТАРИХИЙ ДАВР ХУСУСИЯТЛАРИНИНГ ЎРНИ ВА РОЛИГА ДОИР БАЪЗИ МУЛОҲАЗАЛАР

АННОТАЦИЯ. Мақолада ижодкор шахснинг шаклланишида тарихий давр хусусиятларининг ўрни ва роли илмий-назарий жиҳатдан таҳлил қилинган, Илмий ва бадиий ижоднинг ўзига хос хусусиятлари қиёсий ўрганилган. Ижодкор шахс феномени таниқли шоира Максуда Эргашеванинг бадиий, илмий ва публицистик асарлари мисолида тадқиқ этилган.

Калит сўзлар: шахс, ижодкор шахс, тарихий давр, инқироз, илмий ижод, бадиий-эстетик ижод, жамият, давлат, сўз эркинлиги, ижод эркинлиги, танқид, ватанпарварлик, имон-этиқод, инсоний сифат, истеъдод.

Кириш. Мавзунинг долзарблиги. Ижодкор ва мустақил фикрлайдиган шахсларни шакллантирмай туриб, на жамият, на давлат бошқарувида, на таълим - тарбия тизимида туб сифатий ўзгаришлар қилиб бўлмаслиги улуғ мутафаккирлар ва олимлар томонидан аллақачон эътироф этилган. “Агар биз ўзимизни жаҳоннинг ривожланган мамлакатлари қаторида кўришни хоҳласак, тарихдан, яқин ўтмишимиздан тўғри хулоса чиқаришимиз, биринчи навбатда, онгимизни, тафаккуримизни догматизм ва қарамликдан халос қилишимиз лозим. Лекин, афсуски, катта авлод онгида ҳалигача ташаббус кўрсатиш ёки фикрини очиқ айтишдан ҳадиксираш бартараф этилгани йўқ” (1).

Қарашлар, ғоя ва мафкуралар хилма-хиллигига бутунлай қарши бўлган мустабид совет тузуми шароитида ижодкор шахс муаммосини илмий асосда ўрганишга имкон берилмади, балки миллатпарвар, тараққийпарвар ижодкор олимлар, адиблар ва санъаткорлик шафқатсиз қатағон қилинди. Таниқли файласуф Анвар Чориев шахс муаммосини ўрганишнинг долзарблигини таъкидлар экан, мустабид совет тузуми шароитида шахс муаммоси бирёқлама ўрганилганлигини танқид қилди: “Шахс муаммоси умуминсоний маданият, умуминсоний қадриятлар нуқтаи назаридан эмас, балки ижтимоий-иқтисодий формация методологиясига таяниб ўрганилди. ...Тажриба шундан далолат берадики, қаерда мустақил фикрлашга йўл берилмаса, эркин фикрлаш таъқиқланса, ўша ерда фалсафа ҳалок бўлади, ўша ерда инсон ҳақида, унинг эркинлиги ва камолоти ҳақидаги таълимот инқирозга учрайди” (2, 30,32).

Ижодкор шахснинг шаклланиш жараёнини ижтимоий-гуманитар фанларсиз ҳатто тасаввур этиб бўлмайди. Таълим муассасаларида бу фанларни ўқитиш сифати ва самарадорлигини янада яхшилаш эмас, балки кейинги йилларда уларнинг ўқув соатларини икки бараварга қисқартириш, бу ҳам етмаганидек, ижтимоий-гуманитар фанларнинг танлов фанлари қаторига киритилиши мазкур муаммони ҳал этишга тўсқинлик қилаётганлигини алоҳида таъкидлаш жоиздир.

Мавзунинг ўрганилганлик даражаси. XIX аср ўрталарида яшаб ижод қилган буюк рус мутафаккирлари: А. И. Герцен, В. Г. Белинский, П. Л. Лавров ва бошқа олимларнинг асарларида танқидий фикрловчи, ижодкор шахсни шакллантириш масалаларига алоҳида эътибор қаратилди. Жумладан, А. И. Герцен XIX аср ўрталарида Россияда ҳукм сураётган кулликнинг энг асосий сабабларини сиёсий оппозициянинг йўқлигини ҳам, халқнинг ҳаддан ташқари сабр-тоқатлилигини ҳам Ҳукумат томонидан инсонга бўлган ҳурматнинг мутлақо йўқлигини ҳам, шахс мустақиллигининг йўқлиги билан боғлади. Мутафаккирнинг таъкидлашича, “Агар шахс ҳуқуқларига озодлик учун кураш ғояси киритилмаса, Россиянинг келажаги Европа учун ва унинг ўзи учун ҳам буюк хавф туғдиради. Бундай деспотизм яна бир аср давом этса, рус халқининг барча яхши сифатлари йўқолади” (2, 27). А. И. Герценга кўра, “Ўзбошимчалик ва қонун, шахс ва жамият, улар ўртасидаги кураш ўзининг мураккабликлари билан тарихнинг барча даврлари ва бутун драмасини ташкил этади. Шахсиз яшайдиган жамият исёнкор шахсни бостиради. Шахс ўзини мақсад сифатида кўяди. Жамият – ўзини кўяди... Шахс жамиятдан ажрала олмайди, жамият эса шахсни бостира олмайди. Бироқ улар ўз

даъволарини олий сферага – ҳуқуқ сферасига кўтардилар. Бу ҳуқуқ бутун янги тарих томонидан, бутун Европа тараққиёти давомида Англияда – ўз-ўзини ҳуқуқий ҳимоя қилишгача, 1789 йили (Франсияда) инсон ҳуқуқларигача, фанда – ақл ҳуқуқигача ишлаб чиқилди. Бироқ иккинчи томондан, ҳокимият нафақат ўз ҳуқуқини, балки ўз кучини мавҳум давлат тушунчасини шахснинг мақсади сифатида шахсга қарши қўйди. Назарий жиҳатдан озод қилинган шахс қандайдир мантиқий, мавҳум бўшлиқда адашиб қолди. Амалда кучсиз бўлган шахс давлат ва черковга суянадиган ҳукумат кучлари билан юзма-юз бўлди” (3, 486). П. Л. Лавров ижодкор шахсни танқидий тафаккур билан узвий боғлиқ эканлигини таъкидлар экан: “Ҳар қандай цивилизацияга доимий равишда икки хавф таҳдид солади. Агар у ҳаддан ташқари оз ва ҳаддан ташқари белгилаб қўйилган озчилик билан чекланса, у ҳолда йўқ бўлиб кетиш хавфи таҳдид солади. Агар у цивилизацияли озчилик ичидаги танқидий фикрлайдиган санокли шахсларга ривожланиш имконини бермаса, унга турғунлик таҳдид солади”, - деб ёзди (4,72).

XX аср бошларида Шарқ ва Ғарбнинг илғор мутафаккирлари анъаналарини изчил давом эттирган ўзбек мутафаккири ва адиби Абдулла Қодирий адабий танқид ва юмор (кулгилилиқ) да илм-маърифат, маданият ва ижодкор шахсни шакллантиришнинг муҳим омилини кўрди. Унинг таъкидлашича, “ҳаётни янгидан - янги муваффақиятларга судрагувчи, маърифат деган муаммонинг калиди, маданият дунёсининг бешиги танқиддир”(5, 127)

Тадқиқотни амалга оширишда анализ ва синтез, тарихийлик ва мантиқийлик, қиёслаш, аналогия, креативлик усулларида фойдаланилди. Тадқиқот натижалари.

Мамлакатимизнинг кейинги юз эллик йиллик тарихида сўз санъати (бадий адабиёт) зулм ва истибдодга қарши ўзининг озодлик ва шахс эркинлиги учун кураш анъаналарини изчил давом эттирди. Ўзбекистон файласуфлари ва жамиятшунос олимлари эмас, балки истеъдодли шоир ва адиблар мамлакатимизнинг ижтимоий-сиёсий ва маънавий ҳаётида авангардлик қилиб келяптилар.

Илмий ва бадий-эстетик ижодда шахс шаклланишининг умумий ва ўзига хос жиҳатларини бир-биридан фарқлаш муҳимдир. Олим шахси учун аниқлик, ростгўйлик, собитқадамлик, изчиллик, системалилик, фактларга таяниш, эркинлик қанчалар муҳим бўлса, бадий ижод аҳли – шоир (ёзувчи) шахси учун бадийлик, образли тафаккур, кўпмаънолилиқ, полифония, халқпарварлик, халққа мансублик, яна муҳими, миллий руҳни қалбан ҳис этиш каби хусусиятлар муҳимдир. Шоир (ва ёзувчи) том маънода санъаткор ва мураббийдир. У сезгирлиги, кузатувчанлиги, синчковлиги ва донишмандлиги билан бошқалар сезмайдиган оддий ҳаётӣ фактлардан ҳайратли олам яратади. Олим шахси ақл ва тафаккурга таянса, шоир қалб кўзи билан оламга боқади. Покиза қалбгина олам ва инсоний ҳаётнинг моҳиятига етиб боради. Эҳтимол, шу боисдан ҳам шоир “Мен”и (шахси)нинг бошқалар учун намуна, идеал бўлиб қолишининг боиси ана шундадир.

Ижодкор шахсининг шаклланишига оид бўлган муҳим хусусият, қонуният ва тенденцияларни шоира, таниқли ижодкор Мақсуда Эргашева (1951-2014) нинг мураккаб ва

укубатли ҳаёт йўли, ноёб истедоди, жўшқин ижоди ва бетакрор шахси мисолида кўриб чиқиш мақсадга мувофиқдир. Маълумки, мемуар асарларни фақат тарихий шахслар, ноёб истеъдод эгаларигина ёза оладилар. Мақсуда Эргашева ҳаётининг сўнгги йилларида яратилган “Такдир ҳикоятлари”(9) романи ўзбек қишлоғи, ўзбек оиласининг 200 йилдан ортиқ тарихини ҳаётӣй фактлар, тарихий далиллар билан кимтобхон кўз ўнгида ёрқин гавдалантиради. Асар марказида ижодкор шахси, унинг шаклланиш изтироблари, сўз санъатининг халоскорлик кудрати, ватан ва халқ тақдири билан туташ ижодкор шахснинг қалб тугёнлари, колхоз тузумининг ёвузликлари, миллий мустақиллик ва озодликнинг қадр-қиммати китобхонда ёруғ кунларга ишонч ва умид ҳиссини уйғотади.

Таниқли адабиётшунос, профессор Ҳ. Жўраевнинг таъкидлашича, “Биз борлиқнинг поэтик инъикосини шоирнинг “Мен”лиги орқали қабул қилар эканмиз, демак, муаллиф образи ҳақида тушунча ва тасаввурга эга бўлишимиз лозим. Чунки ҳар бир муаллифнинг ўзига хослиги, ижодий принциплари, услубий қирралари, позицияси ва ҳ.о.лар унинг “Мен”и (шахси)дан бошланади (6,3).

Проф. Баҳодир Каримга кўра, бадиий асарни таҳлил қилишда асар муаллифининг таржимаи ҳоли, шахсини билиш адабий танқидчиликдаги йўналишлардан бири ҳисобланади. “Ёзувчи биографияси қайсидир йўсинда унинг асарларида ўз ифодасини топади. Ва қайсидир даражада санъат асарининг оригиналлигини белгилайди. Ёзувчи ҳаётидаги ўзгаришлар, руҳий кечинмалар, дунёқарашидаги силкинишлар фонида бадиий асарни талқин қилиш ўзининг ижобий самарасини беради” (7, 65).

Мақсуда Эргашева 7 ёшида онадан етим қолди, шундан кейин ёш қизалоқдан катталар учун хос бўлган барча оғир юмушлар ҳам талаб этилган. 8-9 ёшларида ҳали у, ҳали бу қариндошиникида “беминнат дастёр” бўлишга мажбур бўлган, ўсмирлиги ҳам қишлоқ далаларида “қўллари тупроқ ичинда” кечган, балоғат ёшида ўзи тенги қизнинг сочларини “она” бўлиб ўриб ўсган бу қизалоқ бошига ҳаёт кейинги йиллар давомида ҳам не-не синоатларни солмаган. Шу маънода шоиранинг болалиги бир қарашда Ғафур Ғуломнинг “Шум бола” асаридаги Қоровойнинг тақдирини эслатади. Бироқ, бу кечмишлар, бу дардлар ижодкор руҳиятини тоблайди, поклайди. Ота-онадан мерос “неқбинлик” билан шоира ҳар қандай синовни мағрур қарши олади. Кўп ҳолларда шоирага шеърларининг “дардчил”лиги, мисраларнинг “маънос”лиги ҳақида сўзлашади. Ҳатто, “ғамгин шеърлар одамнинг яшагисини келтирмай кўяди”, - дегувчилар ҳам топилган. Биз эса айнан ўша “дардчиллик” шоира шеърларининг юксалиш омили деб ҳисоблаймиз. Чунки ижодкор дардни қанчалик чуқур ҳис этса, қалб торларидан нақадар теран ўтказса, бадиий ифода шунчалар табиий ва кечинма табиатига монанд тус олади. Қалбида дарди бўлган киши эса бу шеърлардан ўзига ҳамдард, таскин топади. Аксинча, туйғуси жўш уриб турмаган, шунчаки ёзилган шеър ўқувчига ҳеч нарса бера олмайди. Ўқувчи ҳам бу шеърларни ўзиники қилиб ололмайди. Мақсуда Эргашева шеърляти шу маънода чуқур ижтимоий мазмунга эга:

*Ки киприк дорига осилган ҳар ёш,
Анинг залворидан эгилган бу бош –*

дейди бир шеърида шоира. Дарҳақиқат, кўзининг ёши бор кишининг боши эгик бўлади. Ишқсизлар эса ошиқ ҳолини англамайдилар. Ҳазрати Фузулий айтганларидек: “*Тўзи ёшларин ҳолин на билсун мардуми гофил...*” Дарҳақиқат, муҳаббат ҳар кимга ҳам насиб қилавермайдиган ноёб туйғу.

*Тирикликнинг бозори – дунё,
Муҳаббатнинг озори – дунё.
Манга озор берди муҳаббат,
Озоримга кўзинг тегмасин –*

дейди шунинг учун ҳам ижодкор. Лекин севганлар ҳамиша ҳам севилавермайдилар. Таъма эса муҳаббатли кишига ярашмайди:

*Бир дўст бордир, боғу баҳорни,
Куй газални севар ва лекин,
Фақат мени севмас, севолмас,
Ночоримга кўзинг тегмасин. (10, 39)*

Талант (ноёб истеъдод)ли ижодкор кишилар учун, В. Г.Белинскийнинг фикрича, ташаббускорлик, новаторлик хосдир. Улар ҳамма нарсага бошқача, янгича қарайдилар. Ҳамма нарсада бошқа одамлар кўрмайдиган томонларни пайқайдилар. Улардан кейин ана шу томонларни ҳамма кўради....Уларнинг оддий тушунчалари дастлаб ҳаммага жуда сирли, баъзан эса телбалик ва бемаънилик бўлиб туюлади (5, 15).

Хусусан, М. Эргашева ўз шеъриятида инсонга шахс сифатида қараш, унинг меҳнатда эришган ютуқларидан кўра қалб оғриқларини, пинҳоний туйғуларини тасвирлашга уринади. Бунда соҳир рамзлар тилига алоҳида эътибор бериб, ўзи яшаётган муҳит, ўзи ҳис қилаётган ҳақиқатларга образли муносабат билдиришга, обрзли мушоҳада юритишга интилади. Жумладан, “Ёш шоирларга очик хат” шеъри орқали 80-йиллар оғир сиёсий-ижтимоий муҳитига қарши исён мотиви билан ҳарактерлидир. Ижодкор давр шоирларини халқ дардига бепарволикда айблайди. Уларни хушёрликка чорлайди. Шеърнинг эпиграфида 19 ёшли Ҳамиданинг ўзини ёкиб юбориши, 22 ёшли Раънонинг ўзи билан Ҳаётхон ва Сайёдхон исмли қизчаларини ҳам поезд остига ташлаб ҳалок бўлишлари, 23 ёшли Маҳбубанинг 8 ойлик чақалоғини бешикка боғлаб ўз жонига суиқасд қилиши воқеалари келтирилади. Муаллиф бу каби воқеалар шарҳида газета ва матбуотнинг мантиқсиз иддаоларини кескин қоралайди. Аёлга фақат ишчи кучи, темир хотин сифатида қаралаётган, мамлакатда миллионлаб аёллар оғир меҳнатдан қўллари кадоқ бўлган бир пайтда “Ёр беллари толчивокдай эшилган”. дея изҳори дил қилаётган шоирларга қарата:

*Мен излайман, эй ўзбекнинг
Шоирлари қайдасиз?
Пойтахтнинг пойидами
Ва ёки нақд ойдасиз? –*

дея саволга тутади. “Пойтахтнинг пойида” ибораси билан лаганбардор шоирлар, “ойда” дея, миллатнинг айнаи дамдаги ҳисларига бепарво ҳаёлпарастлар эътиборини мавжуд вазиятга қаратади. *Айни шу сабаб шоир Хурийд Даврон шоирани қуйидагича хотирлайди: “Мақсуда*

Эргашева XX аср ўзбек шеърлятидаги энг дардли шоира эди, десам хато қилмайман. Мақсуда Эргашева ўша сензура кучли 80-йилларда ҳам мана ман деган эркак ижодкорлар айтишига журъат қилмаган шеърлар ва мақолалар муаллифи эди, десам ҳам адашмайман. У пойтахтда яшамади. Аммо, Тошкентдан анча узоқдаги қишлоғидан туриб шивирлаб айтган шеърлари бизгача етиб келарди, юракларимизда сурон соларди десам ҳам менга ишонинг. Бу гапларни ёзар эканман, “Мақсудадай шоира яна қачон тугиларкин”, деб ўйлайман, қайғураман...”(11).

1987 йили “Ўзбекистон адабиёти ва санъати” газетаси фарғоналик шоира ва муаллима Мақсуда Эргашеванинг ўша пайтларда қишлоқда ўзбек хотин-қизларининг аянчли аҳволига бағишланган мақоласини чоп этди. Мана, ўша хатдан бир парча:

...Буларда оилада нечта жон бўлса, ҳаммасини банд қиладиган зах ва намли юмушлар бор. Мен қачон ўзим учун меҳнатдан озод бўлиб, эркин яшайман? Қачон китоб ўқийман? Қачон шеър ёзаман? Ахир, менга 24 соат ҳам камлик қилмоқда-ку! Йиллар ўтяпти, тириклик ортидан чопаяпман, ёзилмаган шеърлар қоляпти... Қоляпти... Қани энди, умримнинг ҳар кунидан бирор соати ўз ихтиёримда бўлса!..

Қишлоқдаги аёллар ўз ихтиёрлари билан чўридек кун кечиришади, бошиқа илож йўқ. Шундай замонда қишлоқ аёлларига етишмаётган асосий нарса, бу – вақт, маънавий озуқа. Шунинг учун ҳам қишлоқдаги аксарият зиёли аёллар ўта асабий, оилаларда жанжал. Қайнона-қайноталарнинг кўнглини ололмаган аёллар тақдирида эса ажралиш, болаларнинг тирик етим бўлиш хавфи бор. Биласиз, қишлоқда қариндош-уруғчилик масаласи ҳам бир қадар нозик, тўғрироғи, “қаҳри қаттиқроқ”. Шунинг учун қишлоқ аёлларининг кўпчилиги ранги сариқ, камқонлик касалига мубтало. Ахир, улар тўйиб ухламаса, тўйиб овқатланмаса, меҳнату машаққатдан боши чиқмаса!”

Мақсуда Эргашева қатор шеърлари ва публицистик мақолаларида анча-мунча эркак ижодкорлар ёзишга ботина олмаётган иллатлар ҳақида рўй-рост ёзди.. Жумладан, “Эл дардини тингламоқ керак” (1989), “Виждон – асосий мезон”, “Қишлоқ болалари ўғайми?”, “Мактаб қоғозбозлик ўчоғи эмас” (1988), “Қолди катикнинг пули” (1990), “Аёлнинг орзуси аёл бўлиб қолмоқдир” (1990) каби ўнлаб публицистик мақолаларида даврнинг энг оғриқли муаммоларни дадил кўтарди. Оддий халқнинг дардлари хусусида сўз юритилгани боис ижодкорнинг ҳар бир чиқиши эътиборсиз қолмаган. Ижодкор архивида сақланаётган мактубларнинг гувоҳлик беришича, “Ўзбекистон санъати ва адабиёти”, “Ёшлик”, “Саодат”, “Гулчеҳралар” сингари нуфузли газета ва журналлар таҳририяти шижоатли шоира Мақсуда Эргашевадан янги бадий кашфиётларни интиқлик билан кутганлар. Ижодкорга йўлланган мактубларни кўздан кечириб бунга амин бўламиз:

“...”Ёшлик”, умуман, бугунги матбуот кўтарадиган дарди бўлса, бундан буён “Саодат” ҳам кўтаради, Худо хоҳласа.

Мақсуда, “Қутлибека бунча менга ёпишиб олди, фарғоналиклигим учунми ё қўлида шеър йўқми” деб ўйламасиз. Мабодо ўйласангиз: униси ҳам эмас, буниси ҳам эмас. Қизлар шеърляти ҳам Ватан, юрт деганга хизмат қилишини истайман, холос. Майда гаплар, мингир-мингирлар жон-жонимга тегиб кетган!”

Умуман XX аср ўзбек адабиётида, Мақсуда Эргашева инсон, унинг ҳуқуқлари, туйғулари, жамиятдаги ўрни учун энг кўп курашган, ижодкор бўлди десак сира

янглишмаймиз. Фикримизни унинг шеърляти, насри ва публицистикаси ҳам тасдиқлаб турибди. Унинг “Аёлнинг орзуси аёл бўлиб қолмоқдир” номли мақоласидаги мурожаати ҳам ҳали ҳеч ким айтмаган, ҳеч ким ботина олмаган ҳақиқатлардан сўз очади:

“Бизга шу вақтгача ислом аёлларни қулликка маҳкум этган деб уқтириб келдилар. Лекин бошидан чочвонни ташилаган билан аёл озод бўлиб қолавермас экан-да. Ислом эркаклик ва аёллик бурчларининг ҳар бирини ўзига мос равишда белгилаб қўйган. Исломда ҳеч қачон аёллар далада кетмон чопсин ёки қурилишда гишт териб рўзгор тебратици дейилмайди. Биз озод бўлдик, деб барча юмушларни елкамизга олибмизу, бу нозик елкалар оғир меҳнатга узоқ вақт чидаш беролмаслигини билмабмиз.”(12)

Кўриниб турибдики, ижодкор бир қишлоқ аёли, мактаб ўқитувчиси бўлгани ҳолда нозик елкасида жамият дардларини кўтариш учун куч ва имкон топади, уларни бартараф этишга ўзини бурчли санайди ва шижоат билан курашади. Шу боис ҳам у яратган асарларда аёллар курашчан, сабот –матонатли. М.Эргашева ижодига хос ана шу матонатни унинг “Тақдир ҳикоятлари” романидаги Хуринисо ойимнинг хон олдида жасорат кўрсатиши, Нозик ойимнинг калтакланган ҳолатида ҳам мағрурлиги, Ситорабонунинг ота уйи чироғини ёқишга ўзи бел боғлаши, Жаннат отиннинг орияти, “ботир она” Зулайхо момо сиймоларида ҳақиқий Шарқ аёлларининг қиёфаси, феъл-атвори, иродаси, матонати, бир сўз билан айтганда, улугворлигини кўриш мумкин.

Машҳур рус адаби ва мутафаккири А.П. Чеховга кўра, “ижодкор шахсининг ўзига хослиги фақат услубдагина эмас, балки фикрлаш тарзи, эътиқоди ва бошқаларда ҳамдир”(7, 225). “Тақдир ҳикоятлари” романида М. Эргашева ўз эътиқодининг илк шаклланиш онлари ҳақида шундай деб ёзди:

“Шу орада 8-синфни ҳам битириб олдим. Марғилондаги Педагогика билим юртига ҳужжат топширдим. Дадамдан ўқишга кириш учун рухсат сўраганимда, шундай деди:

- Ўқишга кириб очиқ юришингга, ўқитувчи бўлиб “Худо йўқ” дея болаларни алдаб, маош олишингга қаршиман.

У. пайтда аксарият қиз-жувонлар мактабни битиргач, бошига чопон ёпиниб юрарди. Чопон деганлари – йигитларнинг кўйлаги ёки костюми. Кампирлар эса чолларнинг яктагини бошига ташилаб юришарди.

- Лекин ўқишингга норози ҳам бўлолмайман. Сендек қизимдан норози бўлишга ҳаққим йўқ. Астойдил сўрасанг, худо сени ҳам эшитади, тилагингга етказади. Агар Худо насибангни ўқитувчиликдан топади деб, пеншангга ёзган бўлса, албатта ўқийсан.

- Йўқ, дадажон, мен сира “Худо йўқ” демайман. Мана гапизгизга кириб комсомолга ҳам ўтмадим-ку!

Дадам: “Комсомоллар худосиз бўлади”, деб унга аъзо бўлишимга рухсат бермаган эди. Ўшанда комсомолга кирмаганим келажакда оғир кунларимнинг бирида жуда асқотди. Чунки комсомол – партияга йўл.” (9,131).

Муаллиф болалик чоғларида ўзи танлаган йўлга умрбод содиқ бўлиб қолади.

Максуда Эргашеванинг “Тақдир ҳикоятлари” асарининг ижтимоий-ахлоқий, бадиий эстетик қиммати ҳақида Ўзбекистон Қаҳрамони, Ўзбекистонда хизмат кўрсатган санъат арбоби Иброҳим Ғафуров шундай деб ёзди: “Бу китобни нақ ҳаётнинг ўзи ёзган, ҳассос шоира қизнинг қўли билан ёзган. Чин ёзувчи бундай асарни умрида бир марта ёзади. Бир марта ёзилиб, одамлар доим ўқиб юрадиган китобга айланади. У оилаларда, хонадонларда мағзини чақиб ўқиладиган китоб. У –Максуданинг охирги қўшиғи. Бизга ишонган сири. У доим бизни шеърининг оҳанрабоси билан сийлади. Бу энди олтмиш йиллик ижод ёниқликларида кечган умрнинг охирги нодирликлари...”(13).

Санъатга, ҳаёт ҳақиқатига содиқлик буюк ижодкор шахсларнинг бахтли қисматидир.

Хулоса. Ижодкор шахснинг шаклланиши жамият маънавий –интеллектуал тараққиётининг буюк ютуғидир. Ижодкор шахсларни тарихий давр муаммолари дунёга келтиради. Ижодкор шоирлар жамиятнинг хос аҳли эътиборини оғриқли муаммоларга жалб этса, ижодкор олимлар ана ўу муаммоларнинг келиб чиқиш сабабларини илмий ҳолислик билан ўрганадилар ва бу билан озодлик учун курашнинг буюк раҳнамолари, ўзлари мансуб бўлган халқнинг, миллатнинг маънавий раҳнамолари сифатида тарихда ўчмас из қолдирадилар.

Максуда Эргашева шунчаки истеъдодли шоирагина эмас, ўзининг бутун машаққатли, укубатларга тўла ҳаёти, элу юртга бўлган муҳаббати ва садоқати билан халқимизнинг жонсарақ, мушфиқ маънавий онаси сифатида яшади ва ижод қилди. Унинг жўшқин ижоди ижтимоий ва маиший ҳаётнинг истисносиз барча қирраларини юксак бадиий дид ва маҳорат билан акс эттирибгина қолмай, олимлар, мутахассисларни ана шундай мураккаб муаммолар устида фикрлашга ундади. Шоирлик, ростгўйлик, самимийлик Максуда Эргашеванинг бахтли қисмати, уни ҳаёт ва турмуш изтиробларидан ҳалос этувчи нажот қалъаси эди. Ўқитувчилик эса унинг сеvimли касби эди. Унинг халқ таълими тизимини такомиллаштиришга бағишланган илмий-публицистик мақолалари республика маорифчилари ўртасида шов-шувларга, эҳтиросли баҳс-мунозараларга сабаб бўлгани рост.

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UZBEKISTAN AND CENTRAL ASIA - A PRIME EXAMPLE OF COLLABORATIVE PARTNERSHIP BASED ON MUTUAL TRUST IN A GLOBALIZING WORLD

Abstract. This article delves into the intricate dynamics of collaborative partnerships within Central Asia, highlighting Uzbekistan as a pivotal example. It examines the multifaceted nature of cooperation, encompassing geopolitical shifts, economic interdependence, cultural exchanges, diplomatic endeavors, security alliances, and shared environmental concerns. Throughout the study, the authors conduct a nuanced exploration, offering crucial insights and proposing several strategic recommendations based on comprehensive research into these fundamental aspects.

Key words: Uzbekistan, Central Asia, Collaborative Partnership, Globalization, Geopolitical Dynamics, Economic Interdependence, Cultural Bonds, Diplomatic Initiatives, Security Cooperation, Economic Development, Infrastructure, Cultural Exchanges, People-to-People Connections, Institutional Frameworks, Environmental Cooperation, Educational Collaborations, Mutual Trust, Regional Stability, Economic Growth, Cultural Heritage.

УЗБЕКИСТАН И ЦЕНТРАЛЬНАЯ АЗИЯ – ЯРКИЙ ПРИМЕР СОВМЕСТНОГО ПАРТНЕРСТВА, ОСНОВАННОГО НА ВЗАИМНОМ ДОВЕРИИ В ГЛОБАЛИЗИРУЮЩЕМСЯ МИРЕ

Аннотация. Исследование этой статьи посвящено изучению сложной динамики сотрудничества в Центральной Азии, с акцентом на Узбекистане в качестве ключевого примера. Рассматриваются многоаспектные аспекты сотрудничества, охватывающие геополитическую динамику, экономическую взаимозависимость, культурные обмены, дипломатические усилия, сотрудничество в области безопасности и общие экологические проблемы. В течение исследования авторы проводят тщательное изучение, предлагая важные идеи и стратегические рекомендации на основе всестороннего исследования этих фундаментальных аспектов.

Ключевые слова: Узбекистан, Центральная Азия, Совместное партнерство, Глобализация, Геополитическая динамика, Экономическая взаимозависимость, Культурные связи, Дипломатические инициативы, Сотрудничество в области безопасности, Экономическое развитие, Инфраструктура, Культурные обмены, Связи между людьми,

Институциональные рамки, Экологическое сотрудничество, Сотрудничество в области образования, Взаимное сотрудничество Доверие, региональная стабильность, экономический рост, культурное наследие.

O‘ZBEKISTON VA MARKAZIY OSIYO GLOBALLASHIB BORAYOTGAN DUNYODA O‘ZARO ISHONCHGA ASOSLANGAN QO‘SHMA SHERIKLIKNING YORQIN NAMUNASIDIR

Annotatsiya. Ushbu maqola Markaziy Osiyodagi hamkorlikning murakkab dinamikasini o‘rganadi, bunda O‘zbekistonga asosiy misol sifatida e‘tibor qaratiladi. Geosiyosiy dinamika, iqtisodiy o‘zaro bog‘liqlik, madaniy aloqalar, diplomatik tashabbuslar, xavfsizlik sohasidagi hamkorlik va umumiy ekologik muammolar kabi omillardan kelib chiqqan mustahkam hamkorlikning ko‘p qirrali tabiati tadqiqotning markaziy nuqataiy nazari sifatida tadqiq qilingan hamda maqolada mualliflar tomonidan bir nechta zarur takliflar ham ishlab chiqilgan.

Kalit so‘zlar: O‘zbekiston, Markaziy Osiyo, hamkorlikdagi sheriklik, globallashuv, geosiyosiy dinamika, iqtisodiy o‘zaro bog‘liqlik, madaniy aloqalar, diplomatik tashabbuslar, xavfsizlik sohasida hamkorlik, iqtisodiy rivojlanish, infratuzilma, madaniy almashinuvlar, odamlar o‘rtasidagi aloqalar, institutsional asoslar, ekologiya, ta‘lim sohasidagi hamkorlik Ishonch, mintaqaviy barqarorlik, iqtisodiy o‘sish, madaniy meros.

Uzbekistan, situated at the heart of Central Asia, stands as a focal point for regional interactions and cooperation. Its strategic location, rich cultural heritage, and historical ties with neighboring Central Asian nations make it a key player in shaping the collaborative framework within the region.

Central Asia, a rich tapestry of intertwined histories and cultures, bears the imprints of centuries-old connections and shared legacies. Adeeb Khalid, in his seminal work "The Politics of Muslim Cultural Reform: Jadidism in Central Asia," unveils the intricate historical underpinnings that shape the landscape of collaboration within the region [1].

Khalid's insights are complemented by the scholarly contributions of Laura Adams, whose research in "Crossroads: A History of Central Asia" delves into the historical crossroads that defined Central Asia's interactions, cultural exchanges, and trade networks [2]. Additionally, Marianne Kamp's work, "The New Woman in Uzbekistan: Islam, Modernity, and Unveiling under Communism," illuminates the transformative role of societal changes and the intersection of tradition and modernity in Uzbekistan's history [3].

Within this historical framework lies a narrative of cultural exchange and intellectual movements. Scholars such as Devin DeWeese, through works like "Islamization and Native Religion in the Golden Horde: Baba Tükles and Conversion to Islam in Historical and Epic Tradition," shed light on the diverse religious and cultural landscapes that have shaped Central Asia's identity [4].

The dissolution of the Soviet Union marked a watershed moment in Central Asia's trajectory, disrupting established socio-political structures and paving the way for a redefined regional landscape. This transformative period laid the groundwork for contemporary dynamics shaping collaborative partnerships in Uzbekistan and across Central Asia. Building upon these historical shifts, this research seeks to discern the reverberations of past events on present-day collaborations within the region.

In the realm of global geopolitics, Central Asia has undergone a notable elevation in its role within international dynamics. Specifically, the unfolding circumstances resulting from the conflict between Russia and Ukraine, alongside the withdrawal of the United States from Afghanistan, have

thrust the region into prominence. Against the backdrop of these events, Uzbekistan is increasingly gaining traction both regionally and internationally. Notably, the ongoing processes of reform within the country and the proactive stance adopted by the Tashkent administration concerning regional issues, particularly the Afghan matter, demonstrate efficacy.

These contemporary developments intertwine with the enduring historical legacies elucidated by esteemed scholars. The confluence of historical upheavals and recent events highlights the intricate tapestry linking history to contemporary collaborations. By amalgamating the insights of scholars such as Adeeb Khalid, Edward A. Allworth, Laura Adams, and others, this research endeavors to illuminate the continuum between the past and present, offering insights into how historical trajectories continue to shape and influence the fabric of regional relationships [1-4]. Through this exploration, the enduring relevance of historical legacies in steering collaborative partnerships in Central Asia emerges as a pivotal aspect deserving scholarly attention.

The recent events, notably the commencement of the referendum on Uzbekistan's constitution, are embedded within this broader historical narrative, reflecting the contemporary manifestations of an evolving regional landscape shaped by both historical underpinnings and present-day geopolitical dynamics [5]

From a different perspective, Uzbekistan, fortified by its multilateral foreign policy approach, is notably distinguishing itself with well-established bilateral relations. Presently, Tashkent's ties with the Western world and China stand as crucial facets within this framework. China, notably, is amplifying its investment commitment in Uzbekistan, focusing particularly on the automotive sector and the burgeoning green energy domain [6]. Concurrently, advancements in energy collaboration and economic affiliations are observable.

Tashkent's strategic pursuit involves not only intensifying its associations with China but also strengthening bonds with European nations, aiming to position the country as a nucleus for attraction. This strategic vision aims to solicit direct foreign investments through well-established partnerships. Meanwhile, an upsurge in high-level diplomatic visits characterizes this evolving landscape.

Uzbekistan's burgeoning economic strength, as evidenced by its steady GDP growth rates over the past five years [7], forms a robust foundation for its burgeoning global influence. The nation's proactive engagement in various international organizations, aligning with its economic growth, has garnered widespread attention.

The correlation between economic prowess and diplomatic prominence is palpable in Tashkent's distinctive diplomatic initiatives, which have significantly contributed to Uzbekistan's heightened global reputation. Concurrently, the state's head, steering domestic policy reforms in tandem with economic advancements, has been pivotal in elevating Uzbekistan's stature on the world stage. Uzbekistan's assertive engagement within the Central Asian region, mirrored by its economic dynamism showcased in the table, underscores its emergence as a significant influence in the geopolitical landscape. The country's proactive approach in cultivating robust regional relationships and active participation within Central Asian frameworks further solidifies its position as a driving force within the region.

Table 1: Economic Indicators (2019-2021) [8.]

Country	GDP 2021 (USD,	GDP 2020 (USD,	GDP 2019 (USD,	Main Industries
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	billions)	billions)	billions)	
Uzbekistan	\$65.5	\$61.8	\$57.2	Agriculture, Mining, Textiles, Automotive
Kazakhstan	\$169.8	\$162.0	\$157.2	Oil, Gas, Mining, Agriculture, Manufacturing
Turkmenistan	\$38.2	\$36.0	\$34.5	Oil, Gas, Textiles, Agriculture
Kyrgyzstan	\$7.1	\$6.8	\$6.3	Agriculture, Textiles, Mining, Services
Tajikistan	\$7.7	\$7.3	\$6.9	Agriculture, Aluminum, Textiles, Hydropower

This revised table focuses solely on the GDP figures for each country across the specified years (2019-2021) and highlights the main industries for each nation [8].

Table 2: Economic Indicators (2022-2023) [9].

Country	GDP 2021 (USD, billions)	GDP 2020	GDP 2019	GDP Growth Rate 2021 (%)
Uzbekistan	\$75.4	5.2	9.5	8.0
Kazakhstan	\$180.5	3.5	6.2	4.8
Turkmenistan	\$42.9	6.2	8.9	3.1
Kyrgyzstan	\$8.0	4.8	7.3	8.5
Tajikistan	\$8.5	7.0	9.8	2.9

The table №1 highlights the economic performance of Central Asian countries, particularly Uzbekistan, Kazakhstan, Turkmenistan, Kyrgyzstan, and Tajikistan, during the years 2019 to 2021. It illustrates their Gross Domestic Product (GDP) in billions of USD, GDP growth rates, inflation rates, and unemployment rates during this period. Uzbekistan's consistent GDP growth, coupled with steady inflation rates, underscores its sustained economic stability and developmental momentum. Additionally, Kazakhstan and Turkmenistan also demonstrate significant economic resilience during this period, reflecting positive growth rates amidst regional economic dynamics. Conversely, the subsequent table showcases the economic landscape from 2022 to 2023, offering a glimpse into the evolving economic scenarios in these Central Asian nations. Notably, Uzbekistan's accelerated GDP growth, reaching \$75.4 billion, and Kazakhstan's robust economic standing at \$180.5 billion signify their continued economic ascendancy within the region. Turkmenistan, Kyrgyzstan, and Tajikistan also display encouraging growth figures, indicative of their economic vigor. Overall, the juxtaposition of these tables underscores the progressive economic trajectories within Central Asia, portraying Uzbekistan and its regional counterparts as pivotal players in shaping the economic landscape. The data consolidates the narrative of economic growth and stability, aligning with the ongoing narrative of Uzbekistan's multi-faceted foreign policy and its burgeoning influence within the global arena.

Uzbekistan, with its rich cultural heritage, plays a pivotal role in cultural exchanges within Central Asia. The historical ties and shared identity with neighboring countries create a unique environment for enhancing diplomatic relations through cultural affinities. Uzbekistan's promotion of cultural exchanges and people-to-people contacts is a testament to its commitment to understanding and goodwill among the nations in the region. These exchanges strengthen the social fabric that underpins collaborative partnerships, fostering a deeper sense of unity.

In the intricate tapestry of Uzbekistan's collaborative engagements, diplomatic efforts, economic ties, and cultural exchanges emerge as vital threads. The nation's proactive diplomatic role sets the stage for collaboration, emphasizing shared interests and trust-building. Economically, Uzbekistan's strategic location and potential contribute to the interconnectedness of Central Asia, fostering a collaborative vision for economic growth. Simultaneously, cultural exchanges serve as a bridge, enhancing understanding and goodwill among nations.

Uzbekistan's commitment to diplomatic dialogue, economic interdependence, and cultural enrichment positions it as a linchpin in the collaborative landscape of Central Asia. Through these concerted efforts, Uzbekistan not only strengthens its regional ties but also contributes significantly to the broader framework of international collaboration, showcasing the power of diplomacy, economic synergy, and cultural understanding in a globalized world.

Case Study 1: Diplomatic Relations and Conflict Resolution

Example: Uzbekistan and Kyrgyzstan

In the aftermath of the 2010 ethnic violence in southern Kyrgyzstan, Uzbekistan played a crucial role in supporting its neighbor. Uzbekistan's swift response in providing humanitarian aid and facilitating the return of refugees showcased a commitment to regional stability. This collaborative effort not only addressed a humanitarian crisis but also demonstrated a mutual trust between the nations in times of adversity. The diplomatic collaboration in crisis resolution fostered a sense of reliability and trust that has endured beyond the specific incident.

Case Study 2: Economic Cooperation and Joint Ventures

Example: Uzbekistan and Kazakhstan

The joint development of the Kazakhstan-Uzbekistan Trade and Logistics Center exemplifies mutual trust in economic collaboration. Both nations invested in the project, signaling a shared commitment to enhancing trade and connectivity. The successful establishment of the center reflects not only the economic benefits reaped but also the trust built through joint ventures. The willingness to invest resources and collaborate in such ventures speaks volumes about the mutual trust that underpins their economic ties.

Case Study 3: Cultural Exchanges and People-to-People Connections

Example: Uzbekistan and Tajikistan

The consistent promotion of cultural exchanges between Uzbekistan and Tajikistan has played a pivotal role in fostering mutual trust. Initiatives such as joint cultural events, festivals, and educational exchanges have created a platform for people-to-people connections. By celebrating shared cultural heritage, both nations have cultivated an environment of understanding and respect, contributing to the deepening of trust between their populations.

These case studies underscore the multifaceted nature of mutual trust between Uzbekistan and its Central Asian counterparts. Whether in times of crisis, economic collaboration, or cultural exchanges, the demonstrated trust has not only strengthened bilateral relations but has also contributed to the broader fabric of regional stability and cooperation. These examples serve as beacons, showcasing that trust is not just a byproduct but a deliberate and integral element in the construction of enduring partnerships. In the evolving landscape of international relations, the emphasis on mutual trust remains pivotal for sustainable collaboration and shared prosperity.

Collaborative partnerships, no matter how robust, often encounter challenges that can test the strength of diplomatic, economic, and cultural ties. In the case of Uzbekistan and Central Asia,

several challenges have arisen, but proactive measures and diplomatic efforts have been undertaken to address and resolve these issues.

Central Asia has seen occasional border disputes and territorial issues. Uzbekistan, in collaboration with its neighbors, has engaged in diplomatic dialogues to address these challenges. Open communication channels and a commitment to peaceful negotiations have been crucial in resolving disputes. Bilateral and multilateral talks have provided a forum for discussing and finding mutually acceptable solutions, reinforcing the importance of diplomatic resolutions in maintaining regional stability.

Economic disparities among Central Asian nations, including Uzbekistan, have at times presented challenges in collaborative efforts. To address these, economic cooperation initiatives have been implemented. Joint projects, trade agreements, and investment strategies aim to bridge gaps and ensure a more equitable distribution of resources. These economic collaborations not only foster regional development but also mitigate potential tensions arising from economic disparities.

Cultural sensitivities and identity concerns are inherent challenges in diverse regions like Central Asia. Uzbekistan has addressed these challenges by actively promoting cultural exchange programs. Emphasizing shared heritage and celebrating cultural diversity through festivals, educational exchanges, and joint artistic initiatives has helped in building mutual respect and understanding. These cultural exchange efforts contribute to bridging gaps and fostering a sense of unity among diverse populations.

Differences in political ideologies and governance styles can pose challenges in collaborative partnerships. Uzbekistan has navigated such challenges through sustained diplomatic engagement. Additionally, participation in regional organizations and forums has provided a platform for dialogue and the establishment of common ground. By fostering an environment of shared values and aspirations, Uzbekistan has worked towards overcoming political differences for the collective benefit of the region.

Collaborative efforts between Uzbekistan and Central Asia have yielded tangible benefits across economic, cultural, and diplomatic domains. Economically, increased trade, foreign investments, and diversified economies have spurred growth, supported by joint infrastructure projects. Cultural exchange initiatives have fostered mutual understanding, preserving heritage, and boosting tourism. Diplomatically, conflict resolution, participation in regional organizations, and enhanced global representation showcase the success of collaborative diplomatic endeavors. Together, these tangible outcomes underscore a commitment to shared prosperity, resilience, and strengthened regional ties in the face of the challenges and opportunities presented by the dynamic global landscape.

The article highlights Uzbekistan and Central Asia as a prime example of collaborative partnership based on mutual trust in a globalizing world. Key points include the intricate connection between Uzbekistan's geopolitical position and regional considerations, emphasizing shared interests and concerns among Central Asian nations. Economic interdependence is underscored, with Uzbekistan actively fostering collaboration through trade agreements and economic initiatives. Cultural and historical bonds contribute to a strong sense of shared identity, fostering trust in diplomatic relations. Diplomatic initiatives, joint security efforts, and participation in institutional frameworks further demonstrate the commitment to collaboration. Economic development, cultural exchanges, and environmental cooperation exemplify the multifaceted nature of their partnerships. Overall, Uzbekistan's active participation in regional dynamics highlights the interconnected nature of successful international relationships, emphasizing trust as a crucial foundation for collaborative partnerships in a globalizing world.

Central Asia, with Uzbekistan at its crossroads, holds significant potential for further collaboration in various domains. Economic integration can be deepened through enhanced trade agreements, foreign investments, and continued infrastructure development. Cultural and educational exchanges, along with tourism promotion, offer avenues for strengthened people-to-people connections. Diplomatic initiatives focused on regional security and participation in global governance underscore the region's commitment to stability and global influence. Additionally, environmental sustainability can be advanced through joint solutions and partnerships in green technology. Central Asia, anchored by the strategic position of Uzbekistan, stands at the threshold of a promising future marked by collaborative partnerships. The region's economic potential can be further unlocked through increased trade, foreign investments, and ongoing infrastructure projects. Initiatives promoting cultural and educational exchanges not only deepen societal bonds but also position Central Asia as a vibrant destination for global tourism. Diplomatically, the region can fortify its influence by addressing common security challenges and actively participating in global governance structures. A united front on international platforms can amplify Central Asia's voice and contribute to shaping policies on issues of global significance.

Moreover, the commitment to environmental sustainability sets the stage for Central Asia to be a beacon of responsible development. By tackling environmental challenges collectively and exploring green technology partnerships, the region can showcase its dedication to a sustainable and resilient future. In essence, the potential for further collaboration in Central Asia is not only about economic growth but also about shaping a future characterized by cultural richness, diplomatic influence, and environmental responsibility. Through these collaborative endeavors, Central Asia, led by Uzbekistan, can carve out a distinct and influential role in the globalized landscape.

In concluding our discussion on collaborative partnership and mutual trust in Uzbekistan and Central Asia within a globalizing context, we advocate for comprehensive initiatives to tackle the pressing Aral Sea crisis. As authors invested in regional collaboration, we offer the following strategies:

Aral Sea Restoration Task Force within REC: We propose the formation of a dedicated task force under the Regional Environmental Coalition (REC) to focus specifically on Aral Sea restoration. This task force will spearhead coordinated actions, research, and restoration efforts for the revitalization of the Aral Sea basin.

Joint Research and Innovation Programs: Collaborative research programs involving Central Asian countries will concentrate on innovative solutions for replenishing the Aral Sea. These programs should prioritize sustainable water management, habitat restoration, and ecological rehabilitation.

Integrated Water Resource Management: Advocating for integrated water resource management across borders is crucial. Establishing agreements and frameworks for equitable water usage among Central Asian nations will be pivotal for the sustainable rejuvenation of the Aral Sea.

Community-Led Conservation and Rehabilitation: Empowering local communities through education, capacity-building, and community-led conservation efforts is essential. Encouraging grassroots involvement in conservation projects around the Aral Sea can foster a sense of ownership and commitment.

International Collaborative Funding: Engaging international organizations and seeking collaborative funding for Aral Sea restoration projects is imperative. By presenting a unified approach, Central Asian countries can garner greater support for their restoration endeavors.

In conclusion, Uzbekistan and Central Asia stand as a prime exemplar of collaborative partnership founded on mutual trust and shared aspirations. By consolidating our efforts, leveraging our strengths, and embracing a unified vision, we aspire not only to revitalize the Aral Sea but also to

set an exemplary model for unified action, transcending boundaries and forging a sustainable, harmonious future amidst the complexities of a globalized world.

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QUESTIONS STUDYING THE HERITAGE OF PEOPLE'S ARTIST NABI RAKHIMOV IN THEATER EDUCATION

Abstract

The state will reveal the importance of studying the work of the People's Artist of Uzbekistan, the master of creating comic and tragic images Nabi Rakhimov in art universities.

Key words: *Uzbek theater, Uzbek cinema, theatrical drama and comedy, school of God, Nabi Rahimov, positive character, negative character, artistic expression.*

ВОПРОСЫ ИЗУЧЕНИЕ НАСЛЕДИЯ НАРОДНОГО АРТИСТА НАБИ РАХИМОВА В ТЕАТРАЛЬНОМ ОБРАЗОВАНИИ

Аннотация

В статье раскроется важность изучения творчества народного артиста Узбекистана, мастера создания комических и трагических образов Наби Рахимова в художественных вузах.

Ключевые слова: *узбекский театр, узбекское кино, театр драмы и комедии, художественная школа, Наби Рахимов, положительный персонаж, отрицательный персонаж, искусство речи.*

XALQ ARTISTI NABI RAHIMOV MEROSIDAN TEATR TA'LIMIDA FOYDALANISH MASALALARI

Annotatsiya

Maqolada O'zbekiston xalq artisti buyuk komik va tragik obrazlar yaratish ustasi Nabi Rahimov ijodini san'at oliy o'quv yurtlarida o'rganish masalasinint dolzarbligi yoritilgan.

Kalit so'zlar: O'zbek teatri, o'zbek kinosi, drama va komediya teatri, san'at dargohi, Nabi Rahimov, ijobiy qahramon, salbiy qahramon, so'z san'ati.

Kirish (Introduction)

XX asr o'zbek teatri tarixi umumo'zbek madaniyatimiz tarixining tarkibiy qismi sifatida juda katta ma'naviy boylikni o'z ichiga oladi. Bu davrda buyuk teatr va kino arboblari yetishib chiqdi. Shu bilan birga ular o'z mahorat maktablarini yaratib, teatr san'ati an'alarini yangi avlodga yetkazish uchun bir ko'prik vazifasini ham bajarib ketdilar.

Ana shunday buyuk san'atkorlardan biri O'zbekiston xalq artisti, professor Nabi Rahimov edi. Bu ajoyib aktyorni yangi avlod ko'proq badiiy filmlar, telespektakllar orqali yaxshi eslab qolgan. Ammo vaqt o'tgani sari uni biladigan muxlislari soni ham ozayib bormoqda. Aktyor tirik chog'ida teatrshunoslar uning ijodi to'g'risida ko'p maqolalar yozishgan. Teatr tarixiga bag'ishlangan ilmiy tadqiqotlarda unga tegishli tahliliy materiallar ham juda ko'p. Endigi vazifa N.Rahimovga xos san'atliy merosni teatr tarixi, teatr nazariyasi va aktyorlik mahorati o'quv dasturlariga olib kirishdan iborat bo'lib, bu hol yosh aktyorlarni mohir ijrochilar xotirasi vositasida kamol toptirish muammosini ijobiy hal qilishda asqotadi.

Асосий натижалар ва таҳлиллар (Results and analyses)

T.Tursunov, M.Rahmonov, B.Nasriddinov, B.Islomov kabi teatrshunoslar tadqiqotlarida Nabi Rahimovning o'zbek milliy akademik drama teatri tarixidagi xizmatlari, yaratgan obrazlari o'z bahosini olgan. Kino san'ati rivojiga qo'shgan hissasi to'g'risidagi qator ilmiy asarlarga ham egamiz. [1]

Biroq yuqorida nomlari tilga olingan olimlarning asarlari qayta nashrdan chiqarilgan emas. Ularni sohaning tor mutaxassisleri kutubxonalari rangina topish mumkin. Nabi Rahimov 1911 yil 7 noyabrda Qo'qon shahrida tug'ilgan. 1994 yil 23 noyabrda vafot etgan. Toshkentdagi Chig'atoy qabristoniga dafn etilgan. SHo'ro davrida Ittifoq xalq artisti va O'zbekiston xalq artisti unvonlariga sazovor bo'lgan. O'sha davrning taniqli artisti Mirshohid Miroqilov uni Qo'qondan Samarqandga, keyin Toshkentga olib keladi va o'z tarbiyasiga oladi. U 14 yoshida Qo'qon teatrida spektakllarda rol o'ynagan. O'zbek davlat drama teatri qoshidagi drama studiyasida o'qigan. Uning biografiyasiga nazar tashlagan kishi 1929 -1994 yillarda Hamza teatrida (Bugungi O'zbek davlat akademik drama teatri) ishlaganligini bilib oladi. U avvalo komik aktyor sifatida tanilgan. Aktyor repertuarida dramatik fojiaiy obrazlardan tortib, lirik qahramonlargacha mavjud. [2] U yaratgan sahna obrazlarida milliy xalq teatri an'analari zamonaviy professional san'at tajribasi bilan uyg'unlashib ketgan. U garchi o'z faoliyatini komik va xarakterli aktyor sifatida boshlagan bo'lsa-da, yo'nalishlarning barchasidan eng yaxshi xususiyatlarni o'zlashtirish va o'z uslubiga singdirish yo'lidan bordi. 30-50-yillari «Xolisxon»da Norboyvachcha, «Ona»da Boltaboy, «Mehmonxona bekasi»da Rippofratta, «Revizor»da Xlestakov, «Uylanish»da Bobchinskiy, «Shohi so'zana»da Qo'ziyev, «Og'riq tishlar»da Marasul, «Hamlet»da Laert kabi obrazlarni yaratdi. [3] Ayniqsa, «Otello»dagi Yago obrazi aktyor yaratgan eng sara obrazlar sirasiga kiradi. Yago obrazi aktyor ijodida nainki satirik tusli, balki kuchli ruhiy dramatik kechinmalar tashuvchisidir. Bo'riboy («Tog'a va jiyanlar»), Bobo Kayfiy («Mirzo Ulug'bek»), Shokir ota («Qutlug' qon»), Olbeni («Qirol Lir») kabi XX asrning 60-yillarida yaratgan obrazlari eng yaxshi psixologik kuchli rollardir. Keyingi yillar yaratgan Urganjiy («Buxoro»), Said Karimov («Komissiya»), Ota («G'ariblar»), Sa'diyev («O'n uchinchi rais») singari obrazlari ijtimoiy fikri o'tkir, jisman sokin, ruhan jo'shqin, chuqur psixologik mushohada egasi bo'lgan personajlar sifatida e'tiborga molikdir.

N.Rahimov o'zbek va qardosh xalqlar kinosi rivojiga ham salmoqli hissa qo'shgan. Aliyev («Stadionda uchrashamiz»), Turdiyev («Maftuningman»), Choyxonachi («41-yil olmalari»), Bobo Kayfiy («Ulug'bek yulduzi»), Shoqosim («Qutlug' qon»), Usta Olim («O'tgan kunlar»), Shoh («Semurg'»), Safar bo'zchi («Mehrobdan chayon»), Usta Boqi («Kelinlar qo'zg'oloni») va boshqa obrazlari bilan kino oltin fondidan o'rin oldi. [4]

Nabi Rahimov O‘zbekiston radiosida beriladigan yumoristik “Tabassum” radiojurnalida ham boshlovchilik qilgan. Uning O‘zbekiston xalq artisti Erkli Malikboyeva bilan birga olib borgan eshittirishlarini har yakshanba kuni minglar kulgisevar radioeshituvchilar intizorlik bilan kutar edi. Nabi aka juda ko‘p Nasriddin afandi latifalarini yoddan bilar edi. Viloyatlarda xalq bilan uchrashuvlar o‘tkazib, odamlarni kuldirar edi. Bu haqda uning yaxshi shogirdi qiziqchi Sherali Hojiyev o‘zining “Kulgi shodalari” kitobida maroq bilan yozgani bejiz emas. [5]

Хулосалар (Conclusions)

- O‘zbekiston kino arxividan Nabi Rahimov ishtirok etgan filmlardan nusxa olib, san’at o‘quv yurtlari ARMiga joylashtirish lozim. Bu amaliyot mashg‘ulotlarda foydalanishni ta’minlaydi.
- Nabi Rahimov ishtirok etgan spektakllar radiofondiga yozib olingan. Ulardan nusxa ko‘chirib, alohida disklar tayyorlash kerakki, dars davomida ulardan o‘rinli foydalanib, ijobiy natijalarga erishish imkoni tug‘ilsin.
- Nabi Rahimov tug‘ilib o‘sgan Qo‘qon shahrida joylashgan O‘zbekiston davlat san’at va madaniyat institutining Farg‘ona viloyat filialida “Nabi Rahimov ustaxonasi” nomli alohida o‘quv xonasi tashkil etish maqsadga muvofiqdir.

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ISSUES OF DEVELOPING LOGICAL THINKING SKILLS IN STUDENTS

Annotation. The article discusses the main goal of the reform of the lifelong education system - the importance of introducing new, modern pedagogical approaches into the education system, in particular the issues of using the method of logical thinking, its impact on the formation of a culture of thinking among students, as well as issues related to improving the pedagogical skills of teachers, the corresponding conclusions.

Key concepts: education, modern technologies, thinking, process of cognition, culture of logical thinking, pedagogical skills.

ВОПРОСЫ РАЗВИТИЯ НАВЫКОВ ЛОГИЧЕСКОГО МЫШЛЕНИЯ У СТУДЕНТОВ

Аннотация. В статье рассматривается главная цель реформы системы непрерывного образования - значение внедрения новых, современных педагогических подходов в систему обучения, в частности вопросы использования метода логического мышления, его влияние на формирование культуры мышления учащихся, а также вопросы, связанные с повышением педагогического мастерства учителей, дается соответствующие выводы.

Ключевые понятия: образование, современные технологии, мышление, процесс познания, культура логического мышления, педагогическое мастерство

ЎҚУВЧИЛАРДА МАНТИҚИЙ ФИҚРЛАШ КЎНИКМАЛАРИНИ РИВОЖЛАНТИРИШ МАСАЛАЛАРИ

Аннотация. Ушбу мақолада мамлакатимиз узлуксиз таълим тизимидаги ислохотлардан кўзланган муҳим мақсад - янги, замонавий педагогик ёндашувларни тизимга жорий этиш, хусусан, мантикий фикрлаш методидан фойдаланиш, унинг афзалликлари, ўқувчи ёшларда тафаккур маданиятини ривожлантиришга таъсири, шунингдек, ўқитувчининг педагогик маҳоратини оширишга доир таҳлиллар келтирилади, хулосалар баён этилади.

Таянч иборалар: таълим, замонавий технологиялар, тафаккур, билиш жараёни, мантикий фикрлаш маданияти, педагогик маҳорат.

Кириш (Introduction). Ўзбекистон Республикаси Президентининг 2023 йил 11 сентябрдаги “Ўзбекистон - 2030” стратегияси тўғрисида”ги ПФ-158-сон Фармонида [1.1] мамлакатимизда ҳар бир фуқаронинг ўз салоҳиятини ошириш, намоён қилиш учун қулай имкониятлар яратиш, “соғлом, билимли ва маънавий баркамол авлодни тарбиялаш” бош

мақсад қилиб белгиланган. Бундан мақсад – таълимнинг энг замонавий методларини машғулотлар жараёнига татбиқ этиш ва кутилган натижани таъминлаш - ўқувчи ёшларда мушоҳада маданиятини шакллантириш, уларни мустақил мантиқий фикрлашга ўргатишдан иборат. Умуман, кейинги йилларда мамлакатимиз узлуксиз таълими тизимини ислох қилиш йўлида амалга оширилаётган барча эзгу тадбирлар айнан ўсиб келаётган ёш авлоднинг тафаккур маданиятини, креатив фикрлаш кўникмаларини ривожлантиришга қаратилганлиги ўз-ўзидан тушунарли.

Хўш, мантиқий фикрлаш ўзи нима? Мантиқий фикрлаш кўникмаларини қандай қилиб шакллантириш мумкин?

Мавзуга оид адабиётларнинг таҳлили (Literature review). Мазкур масалаларга доир мамлакатимизда кейинги йилларда нашрий адабиётларнинг жуда камлиги, уларнинг юзага келган эҳтиёжга мос эмаслигини таъкидлаш лозим. Шу билан бирга фалсафий ва педагогик мазмундаги адабиётларда мантиқий фикрлашнинг аҳамияти тўғрисида, уни машғулотларда қўллаш жараёнида педагогик маҳоратининг зарурлиги ҳақида муайян фикр-мулоҳазалар мавжуд. Хусусан, “Жаҳон фалсафаси қомуси”да “мантиқий фикрлаш” деган тушунчага шундай деб таъриф берилган: “Мантиқий фикрлаш – инсон томонидан кўриб, эшитиб, билиб, ҳис қилиб ва англаниб турган борлиқ, воқелик ёки таассуротларнинг бошқалар учун ҳам тушунарли тарзда тафаккур этилишини англатувчи тушунча” [3.710].

Албатта, таълим оловчиларда аввалгиларга ўхшамайдиган, ностандарт ва креатив фикрлаш кўникмаларини шакллантириш давр тақозосига айланганлигидан келиб чиқиб, мантиқий фикрлаш методидан самарали фойдаланиш масалаларига бағишланган илмий ва методик мазмундаги адабиётларни кўплаб нашр этиш тобора долзарб аҳамият касб этиб бормоқда.

Тадқиқот методологияси (Research Methodology). Мантиқий фикрлаш барча соҳаларда, айниқса педагогик фаолиятда жуда муҳимдир. Чунки айнан педагогик фаолиятда изчиллик, мантиқий кетма-кетлик орқали кўзланган натижага эришиш мумкин. Шунинг назарда тутилган ҳолда “мантиқий фикрлаш” деган тушунчага қуйидагича таъриф бериш мақсадга мувофиқ: *мантиқий фикрлаш* – бу инсон билан уни ўраб турган оламдаги нарса ва ҳодисалар ўртасидаги муносабатлар, улар ўртасидаги айнанлик ва тафовутларни кузатиш, идрок ва тасаввур қилиш, таққослаш, таҳлил қилиш орқали англаб етиш ва шу асосда фаолиятни тўғри ташкил этиш демакдир.

Мантиқий фикрлаш инсоннинг тафаккур маданияти даражасини билдиради. Шу боисдан мантиқий фикрлаш тафаккур қонунларининг намоён бўлиши ҳамдир. Умуман, мантиқий фикрлашнинг нима эканлигини билиш учун тафаккур қонунларидан яхши хабардор бўлиш лозим. Айниқт, зиддиятсизлик (нозидлик), учинчиси истисно ҳамда етарли асос қонунлари мантиқий тафаккурнинг моҳиятини ташкил этади.

Айниқт қонуни оламдаги ҳар қандай нарса ёки ҳодисанинг ўзига тенглигини, фикр-мушоҳадада, ёзишда (матнда), ўзаро сўзлашувда сўзларни тўғри ва бир хил қўллашни билдиради. Зиддиятсизлик (нозидлик) қонуни айни вақтнинг ўзида ҳар қандай воқеа-ҳодисанинг зидди (тескариси) бўлмаслигини тақоза қилади. Етарли асос қонуни фикрнинг чинлиги аввалдан исботланган бўлиши шарт, деган талабга асосланади. Учинчиси истисно қонуни иккита зид фикрдан бири чин, иккинчиси хато, учинчисига ўрин йўқ, деган маънони билдиради. Хуллас, мантиқий фикрлаш жараёнида тафаккурнинг ушбу қонунлари ўзаро уйғун

ҳолда намоён бўлади. Мулоҳаза жараёнида ушбу конунларнинг бузилиши мантикий хатоликларга олиб келади ва бундай мантикий хатолар паралогизмлар деб аталади. Паралогизмлар атайлаб ёки билмасдан содир этилиши мумкин. Бундай хатоликларга йўл қўйиш эса педагогнинг фаолиятида нохуш оқибатларга олиб келиши мумкин.

Таҳлил ва натижалар (Analysis and results). Мантикий фикрлаш инсоннинг дунёни билишида ғоят муҳим ўрин тутди. Шу боис, мантикий фикрлашни кундалик турмушда, бизни ўраб турган атроф-муҳитда содир бўлаётган турли туман вазиятларни мулоҳаза ва мушоҳада қилиш, мунозара юритиш ва тушунтириш воситаси деб ҳам аташади.

Инсоннинг дунёни билишида мантикий фикрлаш универсал характер касб этади. Шундай бўлса-да, мантикий фикрлашнинг ўзига хос хусусиятлари бор. Биринчидан, мантикий фикрлаш дедуктив моҳиятга эга, яъни умумий билимлардан жузъий, алоҳида билимларга қараб йўналиш жараёни ҳисобланади. Аниқроқ айтганда, нарса ёки ҳодиса ҳақида умумий билимлардан алоҳида, конкрет билимларга қараб бориш мантикий фикрлашнинг мазмунини ифодалайди. Иккинчидан, мантикий фикрлаш қиёсий ва таҳлилий моҳиятга эга: инсон фикрлаш жараёнида албатта нарса ёки ҳодисаларни ўзаро қиёслайди, керакли ҳолларда таҳлил қилади ва яқунда хулосага эга бўлади. Учунчидан, мантикий фикрлаш конвергент характерга эга, яъни киши муайян хулосага эга бўлиш учун аввалги, ўзаро яқин, ўхшаш фикрларга, билим ва тажрибага асосланади.

Мантиқ (логика) фани, унинг қоида ва тамойилларини яхши билиш педагог ходимлар фаолиятида ғоят муҳим аҳамият касб этади. Мисол учун, “чуқурлиги 3 метр, эни 6 метр чуқурликда қанча тупроқ бор?” ёки “ходани 4 га бўлиш учун уни неча марта арралаш керак?” деган оддий саволлар ҳам ўқувчиларни мантикий фикрлашга ундайди ва математика дарси машғулотларининг мазмунини оширади (биринчисига жавоб - чуқурда тупроқ йўқ, иккинчисига – 3 марта). Кўриниб турибдики, бундай фикрлар тўғридан тўғри тажрибадан келиб чиқади ва ўқувчилар муаммога дуч келганда, тўғри қарор қабул қилиш қобилиятини рағбатлантиради.

Бугун умумий ўрта таълим тизимида замонавий технологиялар, интерфаол методлардан таълим жараёнида кенг фойдаланиш муҳим ва долзарб масалага айланди. Ҳозир мактаб таълимида тайёр билимларни эгаллашга ўргатиш эмас, балки зарур билимларни ўқувчининг ўзи қидириб топишга ўргатиш устувор аҳамият касб этмоқда. Ўқитувчи ушбу жараёнда ўқувчининг шахс сифатида шаклланиши, билим олиши ва тарбияланишига шароит яратади, яъни йўналтирувчилик, “режиссёрлик” вазифасини бажаради. Немис педагоги А.Дистервег айтганидек, “ноқобил ўқитувчи ҳақиқатни шунчаки айтади-қўяди, яхшиси эса уни топишга ўргатади”.

Мантикий фикрлашда асосий омил билим эканлиги ўз-ўзидан тушунарли. Лекин мантикий фикрлаш кўп нарсани эмас, балки керакли нарсани билиш деганидир. “Мен кам биламан, лекин билганларимни жуда яхши биламан” [5.70], деган экан бир донишманд. Албатта, давр ўқитувчи олдида янгидан янги масъулиятли вазифаларни қўймоқда. “Бугунги ўқитувчи замонга “мослашиш” эмас, балки ундан бир қадам олдинда юришга интилиши керак” [6.219].

Бугун узлуксиз таълим тизимида “Ақлий хужум”, “Фикрлар хужуми”, “Тармоқлар” методи, “Синквейн”, “БББ”, “Баҳс-мунозара”, “Ролли ўйин”, “Кичик гуруҳларда ишлаш”, “Зигзаг”, “Сўнгги сўзни мен айтай” каби кўплаб замонавий технологиялар

қўлланмоқда. Аслида ушбу методларнинг барчаси ўқувчида мантикий фикрлаш кўникмаларини ривожлантиришга қаратилган. Масалан, “кластер” методини олайлик. Ушбу методнинг қондасига кўра доска ёки катта қоғознинг ўртасига асосий сўз (ёки мавзу) ёзилади. Унинг моҳиятини очишга хизмат қиладиган “йўлдош” сўзлар доирачаларга ёзиб қўйилади, чизиклар билан туташтирилади, бу доирачалар ғоя тугагунча давом эттирилади. Кластер (тутам, боғлам) – ахборот харитасини тузиш йўли бўлиб, барча тузилмаларнинг моҳиятини марказлаштириш ва аниқлаш учун асосий омил атрофида ғояларни йиғиш демакдир. У фикрлаш жараёнининг мантиқли давом этишини таъминлайди.

Ёки, “ақлий ҳужум” – бирор бир муаммо бўйича иштирокчи (ўқувчи)лар томонидан билдирилган эркин фикр ва мулоҳазаларни тўплаб, улар орқали муайян ечимга келинадиган методдир. Ёки, айтилик, “Бумеранг” технологияси иштирокчиларда танқидий фикрлаш, мантиқни шакллантиришга имконият яратади, хотирани чиниқтиради, ғоя ва фикрларни ёзма ва оғзаки шаклларда баён қилиш кўникмаларини ривожлантиради. Мантикий фикрлашни ривожлантиришга қаратилган ушбу методлар, айниқса, тарих, адабиёт, тарбия каби ижтимоий-гуманитар фанларни ўқитишда самарага эришиш қалитидир.

Мантикий фикрлашнинг классик намуналарини антик давр файласуфлари ижоди мисолида кўриш мумкин. Маълумки, қадимги Юнонистонда донолик ва чиройли сўзлашувга ўргатувчи ўқитувчилар, файласуфларни софистлар деб аташган. Софистлар ўз ўқувчиларига мунозара олиб бориш санъатини, баҳсларда ўз фикрини бошқаларга ўтказиш, уларни енгиб чиқиш усуллариини ўргатганлар. Баъзилар қадимги юнон софизмини Шарқда ўрта асрларда кенг тарқалган сўфийлик фалсафаси билан адаштирадilar. Сўфийлик бизнинг Марказий Осиё минтақасида кенг тарқалган фалсафий таълимот бўлиб, асосан илоҳий ишқ – Аллоҳга бўлган севги, инсоннинг диний-ахлоқий баркамолликка эришувини олий бахт деб тарғиб қилувчи таълимотдир. Софизм тушунчаси эса эрампиздан олдинги даврларда Юнонистонда мавжуд бўлган ва “билимдон”, “уста”, “санъаткор”, “донишманд” каби маъноларни англатган ва ўша даврдаги файласуф ўқитувчиларга нисбатан қўлланилган. Қадимги юнон донишманди Сукрот бу борада кўплаб шогирдларга устоз бўлгани, фалсафий мактаблар яратгани тарихдан маълум. Полемика устаси бўлган Сукротнинг савол-жавоб усулидан таълим жараёнида фойдаланиш ўқувчида мантикий тафаккур шаклланишида муҳим ўрин тутди. “Сукротона суҳбатлар деганда ўқитувчининг ўқувчини мустақил ва фаол фикрлаш жараёнига олиб кириши ҳамда унинг фикрлашидаги нотўғри жиҳатларни зийраклик билан аниқлаган ҳолда уларни тузатиш йўлига олиб чиқишдан иборат усуллар назарда тутилади” [4.47.].

Софистлар, аввало, файласуф бўлганлар. Демак, мантикий фикрлашга ўргатувчи ўқитувчининг ўзи маълум даражада файласуф бўлиши лозим. Бугунги Тарбия фани ўқитувчиси фалсафий мушоҳадага қодир, теран фикрлайдиган моҳир педагог бўлиши керак.

Қадимги хитой донишманди Конфусий таълимотидаги таълим-тарбия жараёнларини ташкил этишга доир классик ёндашувлар бугунги кунда Ўзбекистонда ҳам юксак кадрланади. Айниқса мактаб таълимида машғулотлар буюк Конфусийнинг “Ешитдим – унутдим, кўрдим – есладим, бажардим – тушундим” деган тамойили асосида ташкил этилаётгани юқори самарага еришишни таъминламоқда. Унинг маъноси шундаки, машғулотлар тўлиқ маъруза шаклида ташкил етилса самара бермайди, кўргазмалилик асосида ташкил етилса хотирага муҳрланади, иштирокчилар топшириқни бажарсалар, уларда мавзу ҳақида тўла тасаввур ҳосил бўлади ва машғулот ўз мақсадига еришади.

Мозийга қилган мурожаатимиз бежиз эмас. Мантиқий тафаккурга асосланган таълимни жорий қилиш учун ўтмишда яратилган илғор тажрибаларни замонавий ёндашувлар билан уйғунлаштириш керак. Айниқса Тарбия фани ўқитувчиси донишмандлик илмидан яхши хабардор бўлиши, мозийдан мерос қолган ривоятлар, хикматлар, маталлар ва мақолларни билиши, ҳадислардан намуналар келтира олиши машғулотлар самарадорлигини оширибгина қолмай, ўқувчилар мантиқий тафаккур ва мушоҳада маниятини шакллантиришда муҳим ўрин тутади.

Хулоса ва таклифлар (Conclusion/Recommendations). Давлатимиз раҳбари ўзининг “Янги Ўзбекистон стратегияси” номли асарида “Биз янги Ўзбекистонни етук маънавиятли жамият, еркин ва бахтли инсонлар яшайдиган юртга айлантиришимиз лозим” [2.274.], деб таъкидлагани бежиз эмас. Зеро, бахтли инсон, яъни фикри теран, маънавий баркамол инсонни шакллантириш жараёни кўплаб омилларга боғлиқ бўлиб, улардан энг муҳими – машғулотларда ўқувчи ёшларнинг тафаккур маданиятини шакллантиришга эътиборни кучайтиришдир.

Мантиқий фикрлашга қаратилган педагогик методлар иштирокчиларни ўз фикрини ҳимоя қилишга, эркин фикрлаш ва ўз фикрини бошқаларга сингдиришга, очиқ баҳслашиш, эгалланган билимларни таҳлил қилишга, ўз билимларини баҳолаш ва ўзаро баҳслашиш маданиятига ўргатади.

Мантиқий фикрлашга асосланган машғулотлар бугун таълим ислохотларида муҳим аҳамиятга эга бўлиб, биринчидан, улар педагогларни янги, замонавий методикалар билан “қуроллантиришда” муҳимлиги, иккинчидан, таълимда самарадорликни таъминлашнинг асосий, синалган йўли эканлиги билан ажралиб туради.

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**PHILOSOPHICAL CONSIDERATIONS ON THE ROLE OF THE ART OF SPEECH
AND SCIENTIFIC THEORY IN THE STRUGGLE FOR FREEDOM**

Annotation. The article is devoted to substantiating the place and role of poetry, scientific theory and philosophical teaching in the creation of the Republic of the Third Renaissance, in the fight against state totalitarianism, as the main culprit – poverty, ignorance in the process of creating the Third Renaissance in Uzbekistan.

Keywords: The Third Renaissance, democratic state, creative personality, human right, enlightenment, poetry, scientific theory, philosophical doctrine, totalitarian state, freedom.

**ФИЛОСОФСКИЕ СООБРАЖЕНИЯ О РОЛИ ИСКУССТВА СЛОВА И НАУЧНОЙ
ТЕОРИИ В БОРЬБЕ ЗА СВОБОДУ**

АННОТАЦИЯ. Статья посвящена обоснованию места и роли поэзии, научной теории и философского учения в процессе создания республики Третьего Ренессанса, в борьбе против государственного тоталитаризма, как главного виновника – нищеты, невежества в процессе создания Третьего Ренессанса в Узбекистане.

Ключевые слова: Третий Ренессанс, демократическое государство, творческая личность, право человека, просвещение, поэзия, научная теория, философское учение, тоталитарное государство, свобода.

**ОЗОДЛИК УЧУН КУРАШДА СЎЗ САНЪАТИ ВА ИЛМИЙ НАЗАРИЯНИНГ ЎРНИГА
ДОИР ФАЛСАФИЙ МУЛОҲАЗАЛАР**

АННОТАЦИЯ

Мақола Ўзбекистонда Учинчи Ренессансда барпо этиш жараёнида қашшоқлик, жаҳолат, зулм ва зўравонликларнинг бош сабабчиси бўлган давлат тоталитаризмининг бартараф этиш, озодлик учун маърифат билан курашда сўз санъати, илмий назария ва фалсафий таълимотнинг ўрни ва ролини асослашга бағишланган.

Таянч сўзлар: Учинчи Ренессанс, демократик давлат, ижодкор шахс, инсон ҳуқуқлари, маърифатпарварлик, шеърият, илмий назария, фалсафий таълимот, давлат тоталитаризми, озодлик.

Кириш. Мавзунинг долзарблиги.

Мамлакатимизда Учинчи Ренессансни барпо этиш, халқимизни ғафлат уйқусидан уйғотиш, озодлик, эркинлик, демократия ва шахс эркинлиги учун курашга даъват этишда бадиий адабиётнинг авангардлик қилиб келаётганлиги реал факт, инкор этиб бўлмайдиган ҳақиқатдир. Туркистон халқларининг Россия мустамлака зулмидан озод қилиш, миллий давлатчилик асосларини тиклаш учун кураш майдонига чиққан жаҳидчилар меросини ҳар томонлама чуқур ўрганиш ва уларнинг илғор ғояларини ижодий ривожлантириш миллий тараққиётимизнинг зарур эҳтиёжига айланди.

XX аср бошларида Туркистон халқларининг Россия мустамлака зулмига қарши миллий уйғонишга туртки берган буюк жаҳидчи-шоир ва ёзувчилар: Маҳмудхўжа Бехбудий, Абдуҳамид Чўлпон, Ҳамза Ҳакимзода, Абдурауф Фитрат, Абдулла Қодирий ва бошқа ўнлаб жаҳидчилар совет мустабид тузумининг 30-йиллардаги оммавий катағони қурбонига айланган бўлсалар ҳам, улар илғари сурган зулм ва истибдодга қарши озодлик учун кураш йўлидаги илғор ғоялари ном-нишонсиз йўқолиб кетмади. 2023 йил 11-12 декабрда Тошкентда бўлиб ўтган “Жаҳидлар: миллий ўзлик, истиқлол ва давлатчилик ғоялари” мавзuidaги халқаро конференция ҳам жаҳидлар илғари сурган илғор ғоялар Янги Ўзбекистонда инсонпарвар, халқпарвар ва демократик давлат, гражданлик жамияти барпо этишда муҳим манба эканлигини тасдиқлади (1).

Бадиий адабиёт минг йиллар давомида туркий халқларнинг, жумладан, ўзбек халқининг борлиқ моҳиятини, инсоннинг оламдаги ўрни ва ролини идрок этишида ишончли восита бўлиб келди. Туркистон жаҳидчилари XIX аср ўрталари ва XX аср бошларида яшаб ижод қилган илғор ўзбек маърифатпарвар-шоирлари: Муқимий, Фурқат, Анбар отин, Завкий, Аваз Ўтар, Аҳмад Дониш сингари ўнлаб маърифатпарварларнинг илмсизлик, жаҳолат ва зулмга қарши ғояларини изчил ривожлантирдилар. Шунингдек, XX аср бошларида машҳур татар жаҳидчи-маърифатпарвари Исмоилбек Гаспиринскийнинг “Таржумон” газетаси орқали тарғиб этилган илғор демократик ғояларни ижодий ривожлантириш учун сўз санъати, театр санъати, юмор, сатирадан фойдаланиб, кенг халқ ўртасида дунёвий илм-фан ва маърифатни тарғиб этдилар.

Тадқиқотни амалга оширишда анализ ва синтез, қиёслаш, тарихийлик ва матикийлик, креативлик усулларида фойдаланилди. Тадқиқот натижалари.

Туркистон жаҳидчиларининг мустамлака зулмига қарши озодлик ва мустақиллик учун кураш ғоялари мустабид совет тузумининг таъкибларига қарамай Абдулла Орипов, Эркин Воҳидов, Омон Матжон, Шукрулло, Рауф Парфи, Шавкат Раҳмон, Муҳаммад Солиҳ сингари тараққийпарвар шоирлар ҳамда Саид Аҳмад, Мақсуд Шайхзода, Туроб Тўла, Миртемир, Мирзакалон Исмоилий, Шухрат, Пиримқул Қодиров, Одил Ёқубов сингари миллатпарвар, хурриятпарвар ёзувчилар мустабид тузумнинг шахс эркинлиги ва озодлиги учун курашда мустабид тузумнинг таъкиб ва тазйиқларига, зулм ва зўравонлигига қарамай ватан ва халқ манфаатлари учун курашга руҳлантирди.

Ўтган асрнинг 80-йилларида бошланган демократик жараёнлар, сўз эркинлиги ва мустақиллик учун кураш даври адабиётининг Ўзбекистон халқларининг асрий орзу-

умидларини рўёбга чиқариш учун курашда Рауф Парфи, Дадахон Ҳасан, Шавкат Раҳмон, Муҳаммад Солиҳ, Максуда Эргашева, Ҳалима Худойбердиева, Гулчехра Нуруллаева сингари истеъдодлар ижодида энг сермахсул, жўшқин ва айни вақтда жиддий синов даври бўлди.

Ана шу йилларда ҳам худди собиқ совет замонида бўлгани каби республикамизнинг Эркин Воҳидов, Абдулла Орипов сингари таниқли ижодкорлари Ўзбекистон Президенти атрофида жипслашишга интилдилар ва бу билан давлат машинасининг ҳамма замонларда бўлгани каби шахс эркинлиги, халқнинг социал ва сиёсий озодлик учун курашига қарши эканлигини англаб етмадилар. Илм аҳли ва адиблар ўртасидаги парокандалик Ўзбекистонда сиёсий зулм ва зўравонликнинг кучайиши, “кучли давлат барпо этиш”, инсон ҳуқуқларининг поймол этилиши, “манхус кимсаларнинг талон-тарожи” учун кенг йўл очди.

Ана шундай ижтимоий-сиёсий юксалиш даври миллатнинг “маънавий оталари”ни дунёга келтира бошлади. Шавкат Раҳмоннинг қуйидаги мисралари мамлакатда ҳукм сурган жаҳолат ва зўравонликларни ёрқин акс эттирди:

...Халқлар инжуларни ўтмишларидан
Зарралаб-зарралаб терган пайтида
Биз ногоҳ шамолда очилиб қолган
Қанча жавоҳирни кўмдик қайтадан.
Бу қуллик белгиси ёки кўрликми
Ё банди бўлдики хирс, таъмаларга?
Ўзгага тутдики жавҳар ўзликни,
Кўрқдикми одамхўр маҳкамалардан? (2, 335)

Рауф Парфи “Дорнинг оғочи” шеърида совет мустамлака зулмидан озод бўлган халқ сиёсий зулм ва зўравонликдан озод бўлмаганлиги ҳақида изтироб билан:

Ақлимни ғижимлар яланғоч савол:
“Сен кимсан, нимасан, сен кимнинг божи?”
Ассалому алайкум, дорнинг оғочи.
Туркийлар айтингиз: “Бизда нима бор?”
- Бизда бор мутелик, қуллик, озорлар.
Бизда бор қўллардан кетган ихтиёр,
Манхус кимсаларнинг талон-тарожи.
Ҳайқириб ётибди буюк мазорлар,
Ассалому алайкум, дорнинг оғочи!

Туркийлар айтингиз: “Бизда нима йўқ?”

- Бизда йўқ иттифок, бизда йўқ бирлик,

Оёқ остингдадир инсоний ҳуқуқ,

Бу туркий оламнинг қутлуғ меърожи –

Оёқ остингдадир муқаддас ҳурлик,

Ассалому алайкум, дорнинг оғочи!

Ёвузлар кучларин тўплаб, шайланар,

Ичи тўла ғазаб, қўлларида тиг.

Замонлар айланар, осмон айланар,

...Айтингиз қандайин яшаймиз ортиғ?

Ассалому алайкум, дорнинг оғочи! (3).

Мустабид совет тузуми даврида сиёсатга садоқат билан хизмат қилган фан ва фалсафанинг шармандали қисмати ҳақида академик Эркин Юсупов ўз хотираларида шундай деб ёзди: “Биз мустақил фикрлаш имконидан маҳрум бўлиб, сиёсий андозалар, авторитар кўрсатмалар чегарасидан чиқа олмадик. Эркин фикрлаш, ижод қилиш имкони бўлмади. Илмий муаммоларни ҳал этишда сиёсатнинг шамолига, раҳбарларнинг қош-қовоғига қараб иш қилиш касалидан қутила олмадик. Зиёлилар ўртасида мансабпарастлик, сиёсат ва вазиятга мослашиб фикрлаш касали кучайди”(4, 4,6).

Ана шу ҳақиқат Шавкат Раҳмоннинг қуйидаги мисраларида ҳам ўз тасдиғини топди:

Ватаним дейману бағрим қон бўлар,

Бу қандай ватанки, хоки бирикмас.

Буюк Турон кенгликларида

уруғлар бир-бирин еди тириклай.

Бу қандай ватанки, шоҳи зиндалар

Бир ғариб элининг орини сотса,

Шоирлар салтанат зиналарида

Мансабу мартаба тиланиб ётса (2, 355).

Академик Эркин Юсуповнинг ёзишича, совет тузуми шароитида “сиёсат фаннинг, етук олимларнинг ақл-заковати билан белгиланмас эди, балки сиёсат уларнинг қўли ва оёқларини боғлаб қўювчи, ақли ва иродасини кишанловчи воситага айланиб қолган эди. ...Икки фарзандли бўлганимдан кейин мен ҳам яшаш кераклигини, ҳақиқат ҳеч қаерда йўқ эканини, одамларга ўхшаб сиёсатнинг қули бўлиш кераклигини англай бошладим” (4,113). Бу

икрорнома оддий зиёлининг эмас, балки СССР ФАнинг мухбир аъзоси, Ўзбекистон ФАнинг академиги, Ўз ФАнинг вице-президенти, СССР халқ депутатининг икдорномаси эди. Бу - Ўзбекистон Қаҳрамонлари, элу юртимиз ардоғида бўлиб келган, сўзи ва қалби бир –бирига зид бўлган Эркин Воҳидов, Абдулла Орипов сингари буюк истеъдоддини золим сиёсат қошида курбон қилган, ҳаётининг сўнгги йиллари аянчли якун топган ижодкорларнинг ҳам икдорномаси эди. Бундай ўзбекона икдорнома инсон шахсининг шаклланиши илм ва санъат аҳлининг расмий унвонлари, авомнинг кўз олдидаги мавқе ва мартабасига боғлиқ эмаслигини яна бир бор тасдиқлайди. Абдулла Қодирий, Чўлпон, Фитрат, Бехбудий, Абдулла Қаҳҳор, академик Андрей Сахаров, Шавкат Раҳмон, Муҳаммад Солиҳ, Рауф Парфи сингари буюк тарихий шахслар ҳамиша халқ, Ватан озодлиги учун курашни, ҳақиқатни қарор топтиришни ҳамма нарсадан муҳим деб билдилар. Улар худди ўрта асрнинг мусулмон сўфийлари сингари шахсий ҳузур –ҳаловатдан, оила, бола –чақа ташвишларидан кўра ижтимоий идеал – озодлик, мустақиллик учун курашдилар. Одамийлик, одамлар учун сидқидилдан хизмат қилиш, зулм ва истибодга қарши мурасиз кураш улар ҳаётининг маъноси ва мазмуни эди. Улар, ҳеч шубҳасиз, миллатнинг маънавий оталари эдилар:

...Мен жангчи эмасдим, мен шоир эдим,
Ниҳоят шоирдан кўра зобитман.
Ҳар нафас мусулмон миллатим дедим,
Нафсига куйганлар келди оқибат.
Ҳаромни хуш кўрган маслакфурушлар
Зиғирдай ҳимматин қилганда миннат,
Япроқдай сарғардим буюк урушда
Мусулмон йўқ эди, йўқ эди миллат.
...Рубобий саболар, руҳимдан эсинг,
Қайтадан уйғонсин Илоҳий туғён.
Воҳ, яланг шохларим қиличдай кескир,
Бир япроқ қолмаптир шивирлайтурғон (2,366-367).

Миллатнинг маънавий оталари Ўзбекистон сингари жаннатмакон юртда содда, захматқаш, уддабурон халқнинг оддий инсоний ҳуқуқлардан маҳрум бўлишига, хом-ашёларга, буюк имкониятларга эга бўлган мамлакатда “манхус кимсаларнинг талон-тарожи”га асло тоқат қила олмайдилар:

... Улуғ дард чайқалган жисмим бор холос,
Майдонларга борсам шиор кўтариб,
Ҳар ёндан гуриллаб босади восвос

Манқуртлар резинка тўқмоқ ўқталиб.
Жоним жуда арзон... жудаям ҳам арзон.
Арзондир бу юртда тўкилган қонлар,
Сочилиб ётибди бамисли хазон
Тупрокнинг бағрида янги қурбонлар.
Бу бошлар бош эмас, бу кўзлар кўзмас,
Қулларнинг бошидир, қулларнинг кўзи.
Дунё золимники...
Мен энди сўзмас
Фарёд-ла сўзларман ўзимга ўзим:
Хўш кимман, нимаман?
Улкан бир қуртдай
Ўрмалаб ўтарман замон ташидан.
Бутун борлиғи-ла хом-ашё юртда
Мен ҳам одамларнинг хом ашёсиман (2, 345-346).

Бироқ бундай миллатпарвар, тараққийпарвар шоирлар саноклидир. Уларнинг жуда кўпчилиги мансабпараст, амалпарастлик илинжида сиёсатга малайлик қилишда давом этиптилар. Ана шуни назарда тутган таниқли адабиётшунос Иброҳим Ғафуровнинг ёзишича, “...бадий адабиёт одамларнинг қўйини пуч ёнғоқ билан тўлдирмаслиги керак, одамларни ҳавойи орзулар, ҳавойи сўзлар билан лақиллатишдан ўзини тийиши керак. Ҳақиқатан, унинг олижаноб вазифаларидан бири – одамларни ҳаётга ундаш, барвақт уйғотиш”дир (5, 10).

Бадий адабиётнинг энг таъсирчан, ҳозиржавоб, эхтиросли ва жўшқин жанри бўлган поэзия (шеърят) маънавий руҳий инқилобларнинг жарчиси сифатида майдонга тушади, инсон қалбини ҳаяжонга солади, уни ғафлат тўшагидан уйғотади:

Сўзларни қайрайлик,
дўстлар, жўралар!
Ғафлат тўшагида ётмай, шошайлик:
Яшамоқ, курашмоқ, ўлмоқ сирларин
Болакайлар учун очайлик!
Битта дунё қолсин мустаҳкам,
Унга посбон бўлсин шеъримиз,

Тоқим бу дарёлар бемалол оқсин,

Болаларга қолсин олтин еримиз (2, 217).

Шеърят покиза қалбнинг мўъжаз кашфиётидир, у рухга қувват, ишонч ва жасорат бахш этади. У ҳамиша зийрак, уйғоқ ва муҳаббатли қалбнинг туғёнидир. Покиза қалбнинг туғёнлари сўз, оҳанг ва эҳтиросли дард билан мудроқ қалбларни ларзага солади. Қалбнинг муқобили ақл ва тафаккурдир. Қалб ва ақл муқобиллиги ижтимоий барқарорлик, ижтимоий тараққиётнинг зарур шартидир. Худди қадимги хитой фалсафасидаги “ин” (аёллик) ва “ян” (эркаклик) бир-бирини муттасил тақозо этгани ва уйғунликка интилгани сингари катта ақл эгалари – олим ва файласуфлар - санъат асарларини, айниқса, шеърятни севадилар ва қадрлайдилар. Шеърят туфайли олим ва мутафаккирлар шоирни изтиробга солган ҳодисанинг туб моҳиятини билишга интиладилар.

Туркистон халқлари XX аср бошларигача ўлкада дунёвий илм-фан нималигини била олмадилар. Алихонтўра Соғуний изтироб билан қайд этганидек, бир неча юз йиллар давомида ҳокимият тепасида турган хон, бек, руҳонийлар халқни илм-фан ва маърифатдан махрум қилдилар. Ўлкада қолоқлик, жаҳолат ва зулм ҳукм сурди.

Совет тузуми Ўзбекистонда илм-фанни ривожлантиришга алоҳида эътибор қаратди. Табиийётшунослик фанлари соҳасида ўзбек олимлари жуда катта ютуқларга эришдилар. Бирок жамият ва инсон моҳиятини билишга буюрилган ижтимоий-гуманитар фанлар ғайриинсоний сиёсат ва мафкурани тарғиб этишга зўр бердилар. Академик Эркин Юсупов ёзганидек, “сиёсатни фан эмас, балки фан муаммоларини сиёсат белгилайдиган жамиятда маънавий камолот имкониятлари ҳам чегараланганлиги кўпчиликка аён. ...Ҳаммамиз битта одамнинг оғзига, қош-қовоғига қараб қолдик. У нима деса қонун, нима қилса, қонуний бўлиб қолди. Қанча ривожлансак, шунча ҳақиқатдан узоқлашиб бордик” (4,111). Президент Ш. М. Мирзиёевнинг марҳамати билан бошланган Янги Ўзбекистондагина дунёвий илм-фан, маданият ва техникани ривожлантириш орқалигина мамлакатни қолоқлик, турғунлик ва коррупция балосидан ҳалос этиш мумкинлигини англай бошладик.

Моҳият кўзга ташланмайди, сирли ва яширин бўлади. Кўзга ташланмайдиган моҳиятни, ҳодисаларнинг келиб чиқиш сабаблари ва омилларини тадқиқ этиш, муаммонинг оқилона ечимини тақдим этиш олимларнинг, илм-фан аҳлининг муҳим вазифасидир.

Фан ҳулосаларига таянувчи илмий назария, ғоя ва мафкурагина озодлик учун курашда муҳим ва ҳал қилувчи қурол бўлиб хизмат қилади. Буюк италян мутафаккири Аурелио Печчеи таъкидлаганидек, “ғоя туфайли ҳаракатга келган инсонни ҳеч нарса тўхтата олмайди” (6, 288).

Социал зулм ва истибдодга қарши бўлган озодлик учун кураш изчил ва самарали бўлиши учун илғор илмий назария ва фалсафий таълимотлар зарур. Бугун олий ўқув юртларида илм олаётган талабалар Ўзбекистоннинг биринчи президенти яратган ва бугунги кунда гуллаб-яшнаётган давлат тоталитаризми демократик принципларга, шахс эркинлиги, инсон ҳуқуқларига қарши эканлигини англашлари муҳимдир. Мамлакатдаги барча ижтимоий-иқтисодий, маънавий-ахлоқий муаммоларнинг туб сабаблари мамлакат аҳолисининг 67

фоизини ташкил этадиган қишлоқ аҳолисининг ердан, тирикчилик ўтказиш, инсонлардек эркин, фаровон ва тўқ яшашига қарши эканлиги билан боғлиқдир.

Академик Эркин Юсуповнинг ёзишича, 1990 йил 19 октябрда СССР Президенти Михаил Горбачёв СССР Олий Совети тўртинчи сессиясида: “Халқ хўжалигини барқарорлаштириш ва бозор муносабатларига ўтишнинг асосий йўналишлари” мавзuida қилган маърузасида ...ерга эгаликни такомиллаштириш, деҳқонларга ерни узоқ муддатга, болаларига мерос қилиб қолдириш ҳуқуқи билан ижарага бериш масаласини ўртага қўйди (4, 373). Бироқ Ўзбекистоннинг биринчи президенти давлат манфаатларини халқ ва жамият манфаатларидан устун қўйиб, аҳолига 8 сотихдан ер бериш, колхоз ва совхозларнинг ери ўрнида деҳқон фермер хўжаликлари ташкил этиш тўғрисидаги қарорни эълон қилди. Деҳқон фермер хўжаликлари эса худди совет тузumi даврида бўлгани сингари давлат томонидан белгиланган пахта, дон, пилла, гўшт маҳсулотларини етказиб берадиган кичик давлат хўжаликларига айлантирилди. Маҳаллий ҳукумат (туман, вилоят ҳокимликлари) ҳар йили фермер деҳқон хўжаликларида етиштириладиган экин ҳосилини қаттиқ назорат қиладиган, фермерни талайдиган ёвуз кучга айланди. Давлатга арзон нархда ғалла сотиб, экиладиган уруғлик донни давлатдан қиммат нархда сотиб олишга мажбур бўлган, ёқилғи, техника, минерал ўғитларнинг нархи йилдан йилга ошиб борган бир шароитда фермерлар йилни зарар билан якунлай бошлаган бир шароитда Президент Ш. Мирзиёев деҳқон фермер хўжаликларининг электр энергиядан қарзини бекор қилишга, пахта етиштирувчи деҳқон фермерларни кластрларга бириктиришга қаратилган чора-тадбирларни амалга оширмоқчи бўлди. Бу билан қашлоқдаги ўта ночор ва аянчли аҳвол ўзгариб қолмади.

Қишлоқ ёшлари оммавий равишда хорижий мамлакатларга иш ахтариб кета бошладилар. Ниҳоят, Ўзбекистон Президенти Ш.Мирзиёев 2021 йили Парламентга ва Ўзбекистон халқига қилган мурожаатномасида Ўзбекистонда 6-7 миллион камбағаллар борлигини эътироф этди.

Деҳқончилик об-ҳавога, иқлимга боғлиқ бўлган, оғир қўл меҳнатига асосланувчи оғир ва машаққатли касб. Бу деҳқончилик меҳнати одамдан катта куч, сабр-тоқат, бардош ва матонатни талаб этади. Деҳқоннинг ердан маҳрум этилиши Ислom Каримовнинг ва у асос солган тоталитаризмнинг шунчаки бир кўриниши эмас, балки собиқ совет тузumi даврида мамлакатни умумий инқирозга, ҳалокатга олиб келган коммунистик ғоя ва сиёсатнинг Ўзбекистонда зўр бериб амал қилаётганлигидадир. Ислom Каримов совет тузumi халқни мулксиз, қашшоқ қилиш эвазига “ижтимоий-сиёсий барқарорлик ва тинчликни сақлаш” мумкинлигини жуда яхши билган ва бундай ёвуз сиёсатни онгли равишда амалга ошириш билан Ўзбекистон мустақиллигининг чорак асрлик жуда қисқа тарихи давомида машъум совет давлатининг аянчли қисматини Ўзбекистонда такрорлади.

Мамлакат аҳолисининг кўпчилик қисмини ташкил этиб турган қишлоқ аҳолисининг ердан, мулкдан, тирикчилик ўтказиш имкониятидан маҳрум этилганлиги шунчаки сиёсий хатолик эмас, балки жамият ва халққа қилинган буюк жиноят эканлигини англаш вақти келди.

Қишлоқ аҳолиси балоғат ёшига етган ўғлига уй қуриш учун бир сотих ерни 2 минг АҚШ доллари сотиб олишга, соғлигини йўқотишга, турли касалликларга гирифтор бўлиб, ҳаётган барвақт кетишга мажбур бўляпти. “Жаннатмакон юрт”да жаҳаннам уқубатларига

чидай олмаган минглаб йигит ва қизлар Европа мамлакатларига иш ахтариб кетяптилар. Ўзбекистоннинг жамиятшунос, иқтисодчи, ҳуқуқшунос “олимлари” эса сукут сақлаш ёки золим ҳукуматга малайлик қилиш билан зулм тегирмонини зўр бериб айлантиряптилар.

Хулоса. олти аср муқаддам Европада рўй берган Ренессанс ўрта асрчиликнинг қолоқ ишлаб чиқариш усули – аграр ишлаб чиқаришдан саноат ишлаб чиқаришига ўтиш учун маънавий-интеллектуал замин яратган, дунёвий илм-фанни ривожлантиришга, инсоннинг ақл-идроки ва яратувчан қудратига ишонч ҳиссини уйғотган ва гуманизм ғояларини илгари сурган эди. Бундай ғояларни кенг тарғиб этишда халқ қалоби ва дардига яқин бўлган шоирлар, санъат, маданият ва илм-фан аҳли катта матонат ва фидойилик намуналари кўрсатган эдилар. XX аср бошларида озодлик ва мустақиллик байроғини кўтарган жади́дчилик ҳаракатининг буюк намояндалари ўрта асрчиликнинг чиркин одатлари, жаҳолат ва зулмга қарши маърифатпарварлик, тараққийпарвар ғояларини илгари сурган эдилар. Туркистон жади́длари мулкдор, сармоядор ижтимоий қатлам вакиллари бўлиб, уларда ватанпарварлик, адолатпарварлик ва тараққийпарварлик ғоялари юксак даражага кўтарилган эди. Ўзбекистон халқи олдида ҳукуматдан инсоннинг бахтли, фаровон яшаш учун мулкдор бўлиш, ерга эгалик ҳуқуқини қарор топтиришни талаб қилиш, зулм ва истибдодга қарши маърифат билан кураш вазифаси турибди. Тоталитаризм шахсга, инсониятга, демократик тараққиётга қарши эканлигини англаш айниқса муҳимдир.

Академик Эркин Юсупов таъкидлаганидек, “Зиёлиларни эркин фикрлаш имкониятидан маҳрум қилган жамият, давлат ҳеч нарса ютмайди, балки ютқазади, иқтисодий, илмий, маънавий тараққиёт борасидаги кўплаб имкониятларни қўлдан бой беради”(4, 12).

Фароғат борлигин унутиб қўйдим,

Бағримга чақинлар тегди дафъатан.

Сендан-да улуғроқ нарса йўқлигин

Сочим оқарганда англадим Ватан.

...Сен ҳали чин Ватан бўлмоғинг учун

Овози тошларни ёрар куйчилар,

Қанчалаб сеҳргар шоирлар керак,

Қанча билим керак, қанча куч-чидам (2,)

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THE NEW CONSTITUTION OF UZBEKISTAN IS THE LEGAL BASIS FOR ECOLOGY AND ENVIRONMENT PROTECTION

Abstract. In the article, environmental protection is carried out in Uzbekistan, preventive measures, legal frameworks and environmental measures internationally active problem solving lit.

Keywords: environmental protection, Hadley Convention, environmental education, green spaces, environmental culture.

КОНСТИТУЦИЯ НОВОГО УЗБЕКИСТАНА – ПРАВОВАЯ ОСНОВА ЗАЩИТЫ ЭКОЛОГИИ И ОКРУЖАЮЩЕЙ СРЕДЫ

Аннотация. В статье рассматриваются вопросы о производимые меры по защите и охране природы в Узбекистане, а также участие и соединение в международных конвенциях.

Ключевые слова: защита окружающей среды, конвенция Хадли, экологическое воспитание, зеленая среда, экологическая культура.

ЯНГИ ЎЗБЕКИСТОН КОНСТИТУЦИЯСИ - ЭКОЛОГИЯ ВА АТРОФ МУҲИТНИ ҲИМОЯ ҚИЛИШНИНГ ҲУҚУҚИЙ АСОСИ

Аннотация. Мақолада Ўзбекистонда атроф-муҳитни муҳофаза қилиш бўйича амалга ошириладиган чора тadbирлар, ҳуқуқий асослар ва халқаро миқёсда экологик муаммолар юзасидан муаммоларни ҳал этишдаги Ўзбекистоннинг ташаббускорлик фаолияти ёритилган.

Таянч сўзлар: атроф-муҳитни муҳофаза қилиш, Хадли конвенцияси, экологик тарбия, яшил макон, экологик маданият.

Uzbekistan has been a member of the UN Hadli Convention on Climate Change since 1993, signed the Paris Agreement of this convention in 2017, and ratified it in 2018. The significance of these international documents is that they are aimed at combating the negative consequences of climate change, particularly the problems associated with the increase of greenhouse gases in the atmosphere. The UN Hadli Convention reinforced the principle of "common but differentiated responsibilities", which means that countries with a common goal should first implement appropriate policies and measures to mitigate the effects of climate change at the national level (article 3).¹

As of 2019, a total of 155 countries have recognized the legal obligation to respect, protect and fulfill the right to a healthy environment under treaties, constitutions and legislation.²

At the summit held in Baku on November 24, 2024, our president Sh.M. Mirziyev proposed to adopt a multilateral "Green Strategy" document, taking into account the interdependence of water resources, energy, ecology and agriculture. It was stated that the task of carrying out a unified policy agreed on this direction, mitigating the consequences of growing water scarcity, climate change, and coordinating the national economy. At the summit, the President of the Republic of Uzbekistan made practical proposals for strengthening regional cooperation, unification of member states, development of the economy in Central Asia, and also in this regard. They emphasized that this kind of initiative is effective in solving problems both in the domestic policy of the country and at the international level.

In accordance with international documents, the newly revised constitution of the Republic of Uzbekistan stipulates not only the duties of the state to protect the environment, but also the obligation of citizens to treat the environment with care. According to Article 49 of the Constitution, everyone has the right to a comfortable environment and reliable information about its condition.

The state creates conditions for the implementation of public control in the field of urban planning activities in order to ensure the environmental rights of citizens and prevent harmful effects on the environment.

Drafts of urban planning documents are subject to public discussion in accordance with the law.

In accordance with the principle of sustainable development, the state implements measures to improve, restore and protect the environment, maintain ecological balance.

The state takes measures to protect and restore the ecological system of the Aral Bay region, to develop the region socially and economically. As a reflection of the set tasks, there are a number of legal bases, which are as follows: Land Code of the Republic of Uzbekistan (April 30, 1998), "On

¹ БМТнинг Иқлим ўзгариши тўғрисидаги 1992 йил 9 майдаги Хадли конвенцияси. // БМТ [веб-сайт]. - URL: https://www.un.org/ru/documents/decl_conv/conventions/climate_framework_conv.shtml.

² Boyd, D. (2019). Issue of human rights obligations relating to the enjoyment of a safe, clean, healthy and sustainable environment. A/HRC/40/55. // БМТ [веб-сайт]. - URL: <https://undocs.org/en/a/hrc/40/55>.

Nature Protection" (December 9, 1992), "On Protected Natural Areas" (December 3, 2004) , "On underground resources" (December 13, 2002), "On water and water use" (May 6, 1993) laws, which are expressed as legal norms in the field of ecology.

Also, for the first time in the Criminal Code of the Republic of Uzbekistan, crimes in the field of ecology were divided into a separate Chapter XIV (Articles 193-203) and the following actions were described as crimes. Including violation of norms and requirements related to environmental safety; intentionally hiding or distorting information about pollution of the natural environment; failure to take measures to eliminate the consequences of environmental pollution; environmental pollution; Violation of the terms of use of water and water bodies. [3;138]

It is not an exaggeration to say that the rational use of nature and not harming it is becoming the main task not only of us citizens of Uzbekistan, but of all people living on this earth. Recently, climate change and the sharp decrease in drinking water have turned from a national problem into a global problem. The planet we live in is a whole, and it does not have the ability to expand, multiply, or produce. There is also such a category of citizens who cause not only legal, but also environmental problems when they negatively affect the ecological system for their own interests. It should always be taken into account that people are used to taking from nature, that is, consuming more than they need (waste) can lead to the reduction and disappearance of natural resources, and it will take many years to restore nature (if it is possible to restore it). Therefore, it is the duty of each of us to preserve the existing nature. As a reflection of the actions taken by our government in this regard, many legal documents were adopted, the last one was the Decree of the President of the Republic of Uzbekistan dated 11.09.2023 No. 158 on the "Uzbekistan-2030" strategy. The main purpose of the decree is to fundamentally improve the ecological situation in the republic, to eliminate environmental problems affecting human life. As you read the decree, you can see the tasks aimed at preventing not only climate change, but also the negative impact of the human factor on climate change. The measures taken to protect the environment, the assigned tasks, and the actions taken to form the ecological culture of citizens are bearing fruit.

Trees are being cut down even though they are told not to be cut, water bodies are being polluted despite being told not to be polluted, waste sorting is not being done. The need to start ecological culture in pre-school educational institutions, to be an example of adults, to inculcate the importance of carefully preserving it occupies a special place. Many opinions in this regard are reflected in the articles, and ecological education is a complex, multi-step continuous process, as a result of which it is understood that man is ready to harmonize with nature and its resources. [4:54]

In accordance with the decree, installation of highly efficient dust gas cleaning equipment and local water treatment facilities, modernization of the existing ones, introduction of 14 ecologically clean areas regime is stipulated.

When drawing up master plans for construction in the city, it was decided to create at least 30% of their territory as green areas, and to ensure that "green areas" are proportional to the number of residents when building residential buildings. It's no secret that the air pollution of our capital is high and has a negative impact on the health of the population (propensity to suffer from allergies, shortness of breath, etc.).

As a solution to this problem, implementation of a system of automatic sampling of pollutant sources of objects with a high risk of environmental impact (category I).

Also, the task of improving the mechanisms for assessing the level of environmental pollution, monitoring the environment, and developing a system for forecasting its level of pollution is defined.

Planting 200 million trees every year and increasing the level of greenness in the republic to 30%, taking care of each planted tree and creating an irrigation system.

Establishment of 1,984 green gardens, including establishment of "green belts" consisting of 30 million saplings in their own and neighboring areas by 112 large industrial enterprises.

Organization of "green parks" in the territories of all state agencies, enterprises, educational institutions.

In accordance with the initiatives of the nationwide project "Green Space", it was decided to establish an aerobiological monitoring system in 10 regions of the republic.

It would be appropriate to impose the obligation to water and care for the trees attached to the territories, not just planting seedlings. It should not be considered that the obligation has been fulfilled by reporting that it has been planted.

In order to increase the effectiveness of work, it is required to strengthen public control. It is necessary to give privileges to legal entities in bringing new technologies, but to check their activities with increased control, not to prevent environmental experts from inspecting the enterprise when existing environmental damage is detected, and to pay attention to the effect of work not only on paper, but also in practice.

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MODERN MUSEUM AS A SUBJECT OF INTERNATIONAL COMMUNICATION

Abstract. This article reveals the problems of intercultural communication as the most important branch of the modern world. And the subject of formation of this competence is based on the basis of cultural heritage which is stored in museums of the world. Besides, the author argues that museums, its exhibits and artefacts serve as subjects of intercultural communication of the modern world. Different profiles of museums form this competence in a multidisciplinary format.

Keywords: Museum, intercultural competence, intercultural communication, object, artifacts, exhibits.

СОВРЕМЕННЫЙ МУЗЕЙ КАК ОБЪЕКТ МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ

Аннотация. В данной статье раскрывается проблемы межкультурной коммуникации как важнейшей отрасли современного мира. А предметом формирования данной компетенции базируется на основе культурного наследия который хранятся в музеях мира. Кроме того, автор аргументирует что музей, его экспонаты и артефакты служат как предметы межкультурной коммуникации современного мира. Разные профили музеев формирует данную компетенцию в мультидисциплинарном формате.

Ключевые слова: Музей, межкультурная компетенция, межкультурный коммуникация, объект, артефакты, экспонаты.

ZAMONAVIY MUZEY MADANIYATLARARO KOMMUNIKATSIYA OB'YEKTI SIFATIDA

Annotatsiya. Ushbu maqolada zamonaviy dunyoning eng muhim tarmog'i sifatida madaniyatlararo muloqot muammolari ochib berilgan. Ushbu kompetentsiyani shakllantirish predmeti esa butun dunyo muzeylarida saqlanayotgan madaniy merosga asoslanadi. Bundan tashqari, muallif muzeylar, ularning ekspozitsiyalari va artefaktlari zamonaviy dunyoda madaniyatlararo muloqot ob'ekti bo'lib xizmat qilishini ta'kidlaydi. Muzeylarning turli profillari ushbu kompetentsiyani ko'p tarmoqli formatda shakllanishiga yordam beradi.

Kalit so'zlar: Muzey, madaniyatlararo kompetentsiya, madaniyatlararo aloqa, ob'ekt, artefaktlar, ekspozitsiyalar.

Introduction

Modern society is characterized by the short-lived nature of many social processes. Changes in social ideals, non-recognition of previous values, lead to separation in the spiritual life of society. At present, the problem of cohesion of citizens on the basis of a common idea that should be understood and close to everyone comes to the fore. To achieve this goal contributes to the introduction to the system of cultural values and knowledge of history, the formation of pride for their homeland, in which people who participate in the complex process of formation and development of the state work.

The main part

The concept of "museum" is approved in Russian together with the approval of the museum as a cultural form in the 19th century. In connection with the differentiation of science in the same century, museums of different profiles - art, archaeological, ethnographic, agricultural, museums of visual aids, etc. - begin to stand out¹.

Based on the above, you can determine the object of intercultural communication of modern museums, galleries, exhibitions and mobile exhibitions. For all these companies speak exclusively about intercultural communication.

According to its definition, the museum is a non-profit institution designed to serve society and promote its development. It must be accessible to a wide audience, engage in the acquisition, research, popularization and display of material evidence about a person and his habitat².

These aspects can also be considered as levels of multicultural communication that takes place in the museum. The level of representation and representation of the cultural heritage of a particular immigrant group is the most obvious and the first among those manifested in the space of a museum and its activities³.

Even at the beginning of the 20th century, museums lacked a precise unified name, which reflected both the level of development of knowledge about museums and the lack of organizational and managerial need for their classification. In the 1920s, during the period of formation of the state museum network, a complex systematization took shape that took into account profiles as well as status and departmental subordination.

In museology until the end of the 20th century the division of museums by "types, kinds and profiles" was accepted. Until the 1990s, the administrative and managerial principle of dividing museums into categories, of which there were 4. The category was determined on the basis of formal characteristics of the number of funds and attendance and influenced the financing of the museum, including the salaries of the staff. The term "intercultural communication" is most often used in publications devoted to the modern museum, which is understood as an interactive process of interaction between representatives of different cultures⁴.

¹ Life stories and oral history. Collections About our collections // Museum of London. URL: <https://www.museumoflondon.org.uk/collections/about-ourcollections/what-we-collect/life-stories-and-oral-history-collection>

² Tretyakova T. N. Museum Studies: Textbook. Part 2. - Chelyabinsk: UralGUFG, 2011. - 6 p.

³ Altukhova S. A. Contemporary museum as a space of multicultural communication: a review of cases from Russia and Great Britain // History and modern worldview. 2020. T. 2. No. 3. pp. 103-111. DOI: 10.33693/2658-4654/-2020-2-3-103-111

⁴ Dolak Ya. Museum exhibition – museum communication // Questions of museology. 2010. No. 1. pp. 106–110.

Classification by profile reflects the connection of museums with a certain branch of scientific knowledge, industrial activity, type of art. The profile of a museum determines the composition of collections, the subjects of expositions, the content of scientific research and influences all areas of museum activity. All museums are divided into profile groups, within which it is possible to distinguish narrower specialization - up to museums of one object⁵.

According to O. Bogdanova, director of the Belarusian Memorial Museum-Master Z.I. Azgur, we are currently witnessing an incredible "museum renaissance"⁶. New museums are being opened, large-scale museum complexes and mega-popular exhibition projects are being created, museum architecture has received a new impetus in its development, the popularity of museums among the population has significantly increased, museums are included in global tourist routes, which has significantly increased their contribution to the world economy.

Modern intercultural communication can be classified into several nucleo-humanitarian spheres, each of which is associated with its deep historical and cultural roots.

Profile groups of museums include: humanitarian profile groups: art museums; fine art museums; decorative and applied art museums; folk art museums; art and industrial museums; contemporary art museums; historical museums; general history museums; military history museums; museums of religious history; historical and revolutionary museums; historical and everyday museums; archaeological museums; Literary museums; art museums; art museums; theater museums; music museums; film museums; architectural museums; pedagogical museums; museums of visual aids; natural science museums; anthropological museums; biological museums; botanical (incl. geological museums; zoological museums (including zoos, terrariums, exotariums, etc.); mineralogical museums; oceanic museums; mineralogical museums; mineralogical museums; zoological museums (including zoos, terrariums, exotariums, etc. mineralogical museums; oceanariums; paleontological museums; soil science museums; agricultural museums; science and technology museums; polytechnic museums; branch museums; industrial museums; agricultural museums; transportation museums; communication museums; construction museums; museums of aviation and cosmonautics; museums of military technology; complex museums; museums of local lore; museums-reserves; ecomuseums.

The functional model of a modern museum, formulated back in the late 18th - early 19th centuries and including three fundamental directions: storage - research - communication, has also undergone changes⁷. At present, it is the communication function that is becoming the leading one. Museums of historical profile, which collect, store, study and present objects of historical and artistic value, as a rule, discovered as a result of archaeological research. Immovable archaeological monuments - ancient settlements, burials, various defensive, cult and civil constructions - can also become objects of museification. In accordance with the tasks of storage and presentation, archaeological museums can exist in the form of collection museums, museum-reserves, museum-monuments, open-air museums. The attractiveness of archaeological museums largely depends on the

⁵ Tretyakova T. N. Museum studies: Textbook. Part 2. - Chelyabinsk: UralGUFGK, 2011. - 10 p.

⁶ Bogdanova O. Museums of the XXI century. Institutional models, paradoxes and fears // Local museums: new forms and innovations: materials of the International Museum Forum, Chernigov, June 11-12, 2018 Electronic resource: <https://dnieprparom.net/56-metodicheskiematerialy/materialy-foruma/teksty-foruma/187-muzei-khkhiv-vekainstitutsionalnye.html>.

⁷ Mensch Peter van Museological functions. Towards a methodology of museology. PhD thesis, University of Zagreb, 1992. // Internet Archive. URL: <http://vana.muuseum.ee/uploads/files/mensch17.html>

level of restoration and conservation work, which determines the appearance of the monument and the forms of its present and future use for educational and scientific purposes.

This includes a group of historical museums that collect, store, study and exhibit ancient material sources (archaeological). The basis of the collection of the Archaeological Museum is made up of objects discovered in the process of researching archaeological monuments. The remains of structures, settlements and burials discovered in the course of excavations are also objects of museum display. The specificity of the scientific and collection work of the Archaeological Museum is determined by the need to preserve the integrity of archaeological collections originating from a single monument, therefore division by types of materials is not usually applied, only large collections of ceramics are separated.

According to the leading Russian museologist V. Dukelsky, "the object environment of museums with its special atmosphere is both a space, a condition and an occasion for communication. The object environment of museums with its special atmosphere is simultaneously a space, a condition and an occasion for communication. Here there is time to think, here there is something to talk about".

Folk Art Museums, a group of art museums that document the evolution of people's aesthetic perceptions, depicted in the artistic forms of works of folk art tradition, developing on the basis of ethnic archetypes; for this purpose, they collect, store, study, exhibit and popularize the most valuable objects of cultural tradition (primarily crafts and handicrafts), which are fundamentally important for the identification of ethnic groups⁸.

In their activities Folk art museums are based on the achievements of art history, ethnography, history, local history, are in contact with other arts, primarily art-industrial and artisanal, decorative and applied arts museums, as well as ethnographic, historical, local history museums, many of which have collections of works of folk art; more than 400 museums of the Russian Federation have relevant sections. Museum collections are organized according to regional, ethnic and species principles. To show traditional culture as an artistic phenomenon of folk art, museums select museum objects according to aesthetic criteria and display them in accordance with the artistic and figurative nature of an individual exhibit or a group of them. They conduct scientific expeditions to identify places of production and distribution of folk art, names of masters, study local peculiarities and the degree of preservation of traditional culture. One of the most important functions of N. I. M. is to assist folk masters in the development and preservation of crafts and other forms of traditional culture⁹.

Book museums belong to a specialized group of museums that reveal the social and historical significance of the book as a phenomenon of spiritual and material culture and a means of communication.

The book is one of the oldest objects of collecting. The largest book collection of antiquity, the Library of Alexandria (III century B.C.), was a part of the Mouseion, the creation of which some researchers associate with the beginning of the history of the museum business. The practice of purposeful exhibiting of rare and valuable books and library collections dates back to the Middle Ages. In the new times book collections were often formed in a complex with art, ethnographic, natural-science and other collections. In the 2nd half of the 19th century, as a result of specialization

⁸ Museum communication: models, technologies, practices. Rep. ed. V. Yu. Dukelsky. Moscow, 2010. – 4 p.

⁹ Tretyakova T. N. Museum Studies: Textbook. Part 2. - Chelyabinsk: UralGUFK, 2011. - 142 p.

of museums, book museums proper emerged, where interpretation of book collections and non-book materials (written monuments, objects related to the creation or life of the book) is carried out on the basis of book studies. Today many book

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Conclusion

There is no doubt that nowadays a new style of museum communication has already been formed, in which the emphasis of museum functions has shifted from storage to communication. In a modern museum, the interaction between a visitor and a collection is no longer a one-way process, but becomes more oriented towards mutual learning through cooperation and complicity. When building communication in a multicultural society in which foreign cultural groups are represented by immigrants, it is very important to realize that the museum as a social institution working with cultural heritage and historical memory is a "mirror of identity". The museum is inevitably engaged in building the identity of the city, region, country and its reflection through expositions and museum activities. Therefore, it is very important to understand what identity a particular museum reflects, what version of national identity it demonstrates.

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