

Yozgi ta'til maroqli va mazmunli o'tsin !



When classifying fear according to the criterion of duration, fear can be divided into a short-term state (called "fear") and a stable character trait (called "fear" or "cowardice"). In terms of intensity, fear can vary from fear to panic and terror. In addition, fear can appear immediately during a threat or appear as a result of an event. Many criteria for the classification of fear emphasize the diversity of this concept. The meaning of phraseological units is the result of revision of the surrounding reality (Kunin, 1996) .

Concepts of spirit, heart, fear, longing, grief, and other configurations of concepts often associated with moral and emotional states are central to the study of the field of concepts. Fear is undoubtedly one of the most basic concepts of the surrounding reality . Some linguists distinguish several types of fear, for example, linguist A. Vejbitskaya considers "fear" to be one of the four basic human emotions along with "anger", "sadness" and "satisfaction". considers one. Thus, the cultural component of the relationship caused by the feeling of fear cannot be ignored. Fear is an important component of the culture of any society. Therefore, it seems interesting to observe how this complex phenomenon is conceptualized in the minds of ordinary people. Fear is included in the list of fundamental emotions, and this concept (P. Ekman, V. Friesen, K. Izard, A. Wierzbicka, AN Leontiev, S. Rubinshtein, etc.),

emotion they have basic features such as universality, recognition, opportunity .

Fright (to be afraid) - the process of transitioning from fearlessness to fear occurs as a result of a direct encounter with danger or a sudden unfavorable change in the environment: to get the wind up – to be afraid, to be timid, to turn / cut / go adrift – to be afraid; to make leeway, Adrenalin's brown! - Scary!; to drop a brown - to be very scared; to show the white feather - retreat from fear.

Anxiety is an emotional state that occurs in uncertain dangerous situations and manifests itself in anticipation of an unfavorable development of events. "Anxiety" (alarm) scheme is implemented in the following units: splash / shot - anxiety; to be in deep waters – worry, worry; to see breakers ahead - to know the danger in advance; sweat - worry a lot, sweating neaters - worry; sweat grenade - an easily excited person who takes jokes seriously; wall of death - nervous state of a person.

Summary. From the given examples, we know that the emotional sphere occupies a central place in linguistic culture. In this regard, there is a need to study the asymmetry of the expression of fear concepts. As a result of the above, the relevance of the research is that fear has a high social value and is distinguished by its ability to influence human activity. For this reason, the study of concepts is one of the important directions of the development of modern linguistics.

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HARMONY OF THEME AND IDEA IN THE STORY

Annotation: this article delves into the intricate interplay between theme and idea in historical storytelling, examining their evolution into plot and composition. It explores how authors, drawing from both English and Uzbek literary traditions, merge thematic elements with underlying philosophical or ethical ideas to deepen narrative coherence and thematic resonance. The article concludes by highlighting the ongoing debate on the definition and application of "theme" in literary discourse, advocating for a nuanced understanding that embraces both the chosen material and the socio-ethical questions posed within the narrative framework.

Key words: *artistic, imitation of existence, spiritual, depict, existentialism, spiritual-ethical.*

Annotatsiya: ushbu maqola tarixiy hikoya qilishda mavzu va g'oyaning murakkab o'zaro ta'sirini, ularning suujet va kompozitsiyaga aylanishini o'rganadi. U ingliz va o'zbek adabiy an'alariga tayangan mualliflarning hikoya uyg'unligi va tematik rezonansni chuqurlashtirish uchun tematik elementlarni asosiy falsafiy yoki axloqiy g'oyalar bilan qanday birlashtirganini o'rganadi. Maqola adabiy nutqda "mavzu" ning ta'rifi va qo'llanilishi bo'yicha davom etayotgan bahs-munozaralarni yoritib, tanlangan materialni hikoya doirasida qo'yilgan ijtimoiy-axloqiy savollarni o'z ichiga olgan nozik tushunishni targ'ib qilish bilan yakunlanadi.

Kalit so'zlar: *badiiy, borlikka taqlid, ruhiy, tasviriy, ekzistensializm, ruhiy-axloqiy.*

Аннотация: эта статья углубляется в сложное взаимодействие между темой и идеей в историческом повествовании, исследуя их эволюцию в сюжет и композицию. В нем исследуется, как авторы, опирающиеся как на английские, так и на узбекские литературные традиции, объединяют тематические элементы с основными философскими или этическими идеями, чтобы углубить связность повествования и тематический резонанс. В заключение статья освещает продолжающиеся дебаты по поводу определения и применения «темы» в литературном дискурсе, выступая за детальное понимание, охватывающее как выбранный материал, так и социально-этические вопросы, поставленные в рамках повествования.

Ключевые слова: *художественный, имитация существования, духовный, изображающий, экзистенциализм, духовно-этический.*

One of the main criteria of the artistic form (history) is the theme and the idea similar to this theme, the evolution of the idea into the plot, and its fulfillment in the composition. After all, there are many literary themes that overlap in English and Uzbek storytelling. When we seriously deal with the roots of any genre, there is a period, the scale of that period. The problem and scale, the potential action of the creator, the layers of universality begin to surface. For example, the theme of natural creation occupies a special place in a story that is connected with human artistic perception. As a product of individual emotional and thinking, the writer re-perceives the changes in the world, socio-political evolutions with his soul. As a result, a new nature of reality emerges. One of the mature philosophers of the Renaissance, Francesco Patrici, dwells on this in "Poetics" and goes so far as to reject Aristotle's views. In his opinion, nature has fundamentally changed Aristotle's views, which arose from the imitation of existence, and says that "not imitation", "expressing", how to write, is equivalent to describing it in a formal manner. At first glance, each scientist has his own opinions, which over time will be updated by another literary critic or philosopher. Both sides seem to have some soul.

Italian literary scholar Torquato Tasso's treatise entitled "Reflections on the Heroic Poem" (1594) places special emphasis on the following issues: "the creator faces three main tasks: 1) selection of material; 2) choosing a form that can accommodate this material; 3) polishing the material, decorating it. Based on this, Tasso focuses on the material, fabula (form) and style issues of the heroic poem in his book. In fact, Torquato Tasso's comments have not lost their importance even today. Because when a writer writes a novella, a story or a short story, he cannot ignore these three principles. After all, the topic is the path leading to the writer's main problem or issue. The idea is the process of covering this topic. The shape is the formation area of the goal. Regardless of which era the author of the story is a child of, he embodies the most important aspects of the existing three in the first place. Only then will it be possible to determine the artistic style of the writer.

The principle of transition from tradition to non-tradition is prominent in Uzbek and English storytelling.

Any artistic idea is a product of a certain period. In modern Uzbek and English storytelling, mostly loneliness, sufferings that befell humanity after the war, betrayal, and family quarrels appear. Our opinion is a clear proof of the search of the flag bearers of existentialism to express the depressing manner of the human spiritual world. In order to clarify which way, the storytelling of the new era will go, to research in a comparative way, to clarify the aspects that arouse controversy, large-scale concise expressions led to the cunning expansion of the boundaries of artistic thinking. As a result of the influence of Western literary and spiritual thinking, artists discovered new expressions. He tested a lot of experiments both in choosing a topic for the story and in achieving ideological and artistic originality.

After the death of the English dramatist Ben Jonson (1573-1637), the work "Notes and Observations" is published. In this work, we witness that B. Johnson gave great advice and recommendations to writers. The first sentence and his views on the fable are a clear proof of our opinion. It is written: in the process of writing an artistic work, there is interdependence between levels, the work is made up of parts, it is in the form of a whole system, and if the thing depicted is too big, it is difficult to imagine it as a whole, the thing depicted is too small. if there is, the viewer's gaze cannot stop at it, as a result, it cannot give pleasure. It seems that he urges that any vital material should be processed, that it should not be a situation beyond the writer's understanding.

The choice of topic in the story. Things in existence do not move for a second without the permission of the Creator. Any material in a work of art is difficult to emerge without the participation of the writer. Because the main impulse that drives it is the limit of the writer's imagination about the world and man. "Topic" (or "theme") has been used in two senses until now. Some people understand the material of life chosen to describe the work by the theme. Others believe that the main social problem raised in the work is the theme. From the point of view of the first type, the struggle of the peoples of Central Asia against the Arab invaders is the subject of the play "Mukanna" by Hamid Olimjon. According to the second point of view, the problem of the fate of the peoples of Central

Asia after the Arab conquest constitutes the subject of this work. In fact, it is natural that such a theoretical-scientific aspect of the topic arouses imagination, as well as the individual views of every literary critic. For example, in a short period of time in the story, when describing a household and social problem of life, the place of the subject also creates the reality that is embedded in this subject.

In the dictionary of literary studies: "Topic (org. Set, arranged) - a component of artistic content, material of life selected and described for artistic perception of social, philosophical, spiritual-ethical, etc. problems set in the work, theme. In literature, the term topic (theme) is used in two meanings: 1) the material of life depicted in the work; 2) a set of social, spiritual-ethical, philosophical and other problems posed for artistic perception in the work. Naturally, the fusion of

two concepts with one term causes certain confusion. Therefore, it is better to have two different names in terms of topic and problem. If, based on the nature of artistic creation, the components of artistic content are distinguished from the point of view of the creative process and its manifestation in the artistic work, it seems that this is more correct. A work of art is created as a product of the relationship of the creator with existence. Therefore, it turns out that different views on the subject (theme) are the product of the creative power of the writer. Because creative power emerges with how to absorb and express vital material. Is it easy to write a story? Are there new fragments of it, the form and content, the pattern? These questions remain one of the issues on the agenda of every era. That is why the creator always processes the material of life (subject). Only then will it reach its goal.

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INTELLECTUAL DEVELOPMENT OF JUNIOR SCHOOLCHILDREN IN MATHEMATICS LESSONS IN THE CONTEXT OF THE IMPLEMENTATION OF A COMPETENCY-BASED APPROACH

Annotatsiya: ushbu maqolada matematika darslarida kichik yoshdagi maktab o'quvchilarining intellektual rivojlanishi va matematika o'qitishning turli innovatsion texnologiyalari, o'quvchilarning bilim sifatini oshirish, ularning intellektual va nutqiy qobiliyatlarini rivojlantirish maqsadida ulardan foydalanishning maqsadga muvofiqligi ko'rib chiqiladi.

Kalit so'zlar: intellektual rivojlanish, innovatsion usullar, maqsad, integral dars, kompetensiya, o'zaro baholash, ko'nikmalar.

Аннотация: в статье рассматриваются различные инновационные технологии обучения математике и интеллектуального развития младших школьников на уроках математики, целесообразность их использования в целях повышения качества знаний учащихся, развития их интеллектуальных и речевых способностей.

Ключевые слова: интеллектуальное развитие, инновационные методы, цель, интегрированное занятие, компетентность, взаимная оценка, умения.

Annotation: the article examines various innovative technologies for teaching mathematics and the intellectual development of younger schoolchildren in mathematics lessons, the feasibility of their use in order to improve the quality of students' knowledge, develop their intellectual and speech abilities.

Key words: intellectual development, innovative methods, goal, integrated lesson, competence, mutual assessment, skills.

Education focused only on acquiring knowledge is becoming a thing of the past. Modern society requires the education system to develop initiative, innovation, mobility, flexibility, dynamism and constructiveness in students. A future professional must have a desire for self-education throughout his life and be able to make independent decisions. Ability to work in a team and master new technologies. Raising such a professionally active personality requires the teacher to use completely new techniques, methods and forms of work. The teacher must first of all use