

**O'ZBEKISTON RESPUBLIKASI
OLIV VA O'RTA MAXSUS TA'LIM VAZIRLIGI**

FARG'ONA DAVLAT UNIVERSITETI

**FarDU.
ILMIY
XABARLAR-**

1995 yildan nashr etiladi
Yilda 6 marta chiqadi

1-2022

**НАУЧНЫЙ
ВЕСТИК.
ФерГУ**

Издаётся с 1995 года
Выходит 6 раз в год

Muassis: Farg'ona davlat universiteti.

«FarDU. ILMIY XABARLAR – НАУЧНЫЙ ВЕСТНИК. ФерГУ» "Scientific journal of the Fergana State University" jurnali bir yilda olti marta elektron shaklda nashr etiladi.

Jurnal filologiya, kimyo hamda tarix fanlari bo'yicha O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro'yxatiga kiritilgan.

Jurnaldan maqola ko'chirib bosilganda, manba ko'rsatilishi shart.

O'zbekiston Respublikasi Prezidenti Administratsiyasi huzuridagi Axborot va ommaviy kommunikatsiyalar agentligi tomonidan 2020 yil 2 sentabrda 1109 raqami bilan ro'yxatga olingan.

Muqova dizayni va original maket FarDU tahririy-nashriyot bo'limida tayyorlandi.

Tahrir hay'ati

Bosh muharrir
Mas'ul muharrir

SHERMUHAMMADOV B.SH.
ZOKIROV I.I

| | | |
|--------------------------------|-----------------------------------|------------------------------|
| FARMONOV Sh. (O'zbekiston) | JEHAN SHAHZADAH NAYYAR (Yaponiya) | G'ULOMOV S.S. (O'zbekiston) |
| BEZGULOVA O.S. (Rossiya) | LEEDONG WOOK. (Janubiy Koreya) | BERDISHEV A.S. (Qozog'iston) |
| RASHIDOVA S. (O'zbekiston) | A'ZAMOV A. (O'zbekiston) | KARIMOV N.F. (O'zbekiston) |
| VALI SAVASH YYELEK (Turkiya) | KLAUS XAYNSGEN (Germaniya) | CHESTMIR SHTUKA (Slovakiya) |
| ZAYNOBIDDINOV S. (O'zbekiston) | BAXODIRXONOV K. (O'zbekiston) | TOJIBOYEV K. (O'zbekiston) |

Tahririyat kengashi

QORABOYEV M. (O'zbekiston)
OTAJONOV S. (O'zbekiston)
O'RINOV A.Q. (O'zbekiston)
RASULOV R. (O'zbekiston)
ONARQULOV K. (O'zbekiston)
YULDASHEV G. (O'zbekiston)
XOMIDOV G'. (O'zbekiston)
DADAYEV S. (O'zbekiston)
ASQAROV I. (O'zbekiston)
IBRAGIMOV A. (O'zbekiston)
ISAG'ALIYEV M. (O'zbekiston)
TURDALIYEV A. (O'zbekiston)
AXMADALIYEV Y. (O'zbekiston)
YULDASHOV A. (O'zbekiston)
XOLIQOV S. (O'zbekiston)
MO'MINOV S. (O'zbekiston)
MAMAJONOV A. (O'zbekiston)
ISKANDAROVA Sh. (O'zbekiston)
SHUKUROV R. (O'zbekiston)

YULDASHEVA D. (O'zbekiston)
JO'RAYEV X. (O'zbekiston)
KASIMOV A. (O'zbekiston)
SABIRDINOV A. (O'zbekiston)
XOSHIMOVA N. (O'zbekiston)
G'OFUROV A. (O'zbekiston)
ADHAMOV M. (O'zbekiston)
O'RINOV A.A. (O'zbekiston)
XONKELDIYEV Sh. (O'zbekiston)
EGAMBERDIYEVA T. (O'zbekiston)
ISOMIDDINOV M. (O'zbekiston)
USMONOV B. (O'zbekiston)
ASHIROV A. (O'zbekiston)
MAMATOV M. (O'zbekiston)
SIDDIQOV I. (O'zbekiston)
XAKIMOV N. (O'zbekiston)
BARATOV M. (O'zbekiston)
ORIPOV A. (O'zbekiston)

Muharrir: Sheraliyeva J.

Tahririyat manzili:

150100, Farg'ona shahri, Murabbiylar ko'chasi, 19-uy.
Tel.: (0373) 244-44-57. Mobil tel.: (+99891) 670-74-60
Sayt: www.fdu.uz. Jurnal sayti

Bosishga ruxsat etildi:
Qog'oz bichimi: - 60×84 1/8
Bosma tabog'i:
Ofset bosma: Ofset qog'oz.
Adadi: 10 nusxa
Buyurtma №

FarDU nusxa ko'paytirish bo'limida chop etildi.

Manzil: 150100, Farg'ona sh., Murabbiylar ko'chasi, 19-uy.

Farg'ona,
2022.

| | |
|---|-----|
| Sh.Hakimova O'zbekistonda elektroenergetika sanoatining huquqiy-meyoriy asoslari | 113 |
| J.Bo'tayev XIX asrning ikkinchi yarmi – XX asr boshlarida samarqand viloyati qishloq xo'jaligidagi o'zgarishlar | 118 |
| I.Bohodirov, B.Jurayev Turkistonda XIX asr o'rtalarida armiya va harbiy ta'lim | 123 |
| A.Yuldashev Davlat, boshqaruv va rahbarlik masalasiga oid tarixiy qarashlar va zamonaviy yondashuvlar..... | 129 |
| B.Ataxanov Mustaqillikning ilk yillarida o'zbekistonning Belarus respublikasi bilan savdo-iqtisodiy munosabatlarning o'ziga xos xususiyatlari | 136 |
| Sh.Husanova Qadimgi Farg'onaning samoviy tulporlari | 140 |
| N.Komilov Turkiston muxtoriyati bosh vaziri o'rinbosari – Islom Shoahmedov hayoti va faoliyatining yangi qirralari..... | 146 |
| G'.Raxmonov Farg'ona vodiysida suvdan foydalanishni yaxshilashda suvni tejovchi sug'orish texnologiyalarini joriy etishning qulayliklari..... | 151 |
| O.Abdunosirova Iskandar Mirzo – madaniyat va san'at homiysi sifatida | 155 |
| Z.Abdullayev Turkistonda mol-mulk musodarasini va rekvizitsiya | 158 |
| S.Isroilova, G.Karimova Tarix fanini o'qitishda zamonaviy pedagogik texnologiyalar va interfaol usullarni loyihalashtirish..... | 163 |

ADABIYOTSHUNOSLIK

| | |
|--|-----|
| Z.Tashtemirova, E.Gizdulin Lirik she'riyatning turga oid xususiyatlari | 167 |
| N.Sidikova Yurt tarixi va el taqdiri talqinlari | 173 |
| A.Eshdavlatova Rauf parfi ijodida erkin ruhning nostandart isyoni ifodasi | 177 |
| J. Xalliyev Ogahiy tarixiy va lirik asarlarida falsafiy-ma'rifiy istilohlar istifodasida mushtaraklik..... | 182 |
| E.Qurbonova Yassaviy "Pirim" deb ulug'lagan zot | 186 |

TILSHUNOSLIK

| | |
|--|-----|
| K.Yusupova Imperativ konstruksiyalarda so'z tartibi..... | 190 |
| Yu.Shuxratova, A.Mamajonov O'xshatish munosabatini ifodalovchi morfologik vositalar..... | 195 |
| A.Yuldashev So'z yasalanishining kognitiv aspekti | 198 |
| X.Dusmatov O'zbek milliy so'z o'yinlarining reklama matnlarida ifodalanishi..... | 204 |
| N.Umarova, D.Madazizova Tilshunoslikda "argo" tushunchasi talqinlari..... | 211 |
| G.Majidova Til darslarida madaniyatni qamrab olish | 215 |
| L.Yo'ldosheva Muzeylarda turli xil mashg'ulotlar orqali belgilangan jamoalar bilan munosabatlarni shakllantirish | 220 |
| N.Mamajonova Til darslarida lug'at boyligini oshirishni ilmiy tadqiq qilish | 224 |
| G.Isakova "Qanotli so'z" va "sitata" tushunchalarining o'zaro farqi..... | 229 |
| Z.Alimova Ayrim forsiy frazeologik birliklarning o'zbek tilida qo'llanilishi xususida | 233 |
| И.Попубай Zamonaviy lingvistik bilimlarda "axborot texnologiyalari diskursi" belgilash ta'rifi..... | 238 |

MUZEYLARDA TURLI XIL MASHG'ULOTLAR ORQALI BELGILANGAN JAMOALAR BILAN MUNOSABATLARNI SHAKLLANTIRISH**НАВЕДЕНИЕ МОСТОВ С ЦЕЛЕВЫМИ СООБЩЕСТВАМИ ПОСРЕДСТВОМ РАЗЛИЧНЫХ МЕРОПРИЯТИЙ В МУЗЕЯХ****BUILDING BRIDGES WITH THE TARGETED COMMUNITIES THROUGH DIFFERENT ACTIVITIES IN MUSEUMS**Yo'ldosheva Latofat Tolibovna¹¹Yo'ldosheva Latofat Tolibovna

–Toshkent Davlat Agrar Universiteti Ijtimoiy-gumanitar fanlar kafedrası assistenti

Annotatsiya

Ko'p turdagi muzey faoliyat turlarini va ularning muzeylarda joriy etish orqali madaniy merosni kuchaytirish borasidagi rolini aniqlash. Maxsus tadqiqot sohasida ma'lumot yig'ish uchun ikki xil metoddan foydalanilgan. Birinchi metod-muzey ma'sullari va marketologlari bilan suhbat, ikkinchisi- tashrif buyuruvchilar o'rtasida o'tkazilgan so'rovnoma. Bu tadqiqot ishidan ko'pgina taklif-mulohazalar olinishi mumkin; bu maqolada muzey mashg'ulotlarining keng turlari tadqiq qilingan, Muzey vakillari bu kuchaytiruv usullaridan odamlar orasida muzeylarning ijtimoiy mavqeyini yaxshilash borasida foydalanishi mumkin. Zamonaviy texnologiya asrida ko'p sonli tashrif buyuruvchilarni o'ziga jalb etishi uchun muzey mashg'ulot turlari yanada novator bo'lishi lozim. Ko'pchilik muzeylar zamonaviy dunyoning innovative g'oyalari hamda kutilmagan o'zgarishlariga moslashmoqda.

Анотация

Определить широкий спектр музейной деятельности и ее роль в реализации культурного наследия среди людей путем организации этой деятельности в музеях. Для сбора информации по конкретной области исследований используются два метода. Первый метод – интервью с музейными кураторами и маркетологами, второй – анкетирование посетителей. Основные предложения могут быть получены из исследования; В этой статье обсуждаются самые разнообразные музейные мероприятия, музейные кураторы могут использовать эти инструменты реализации для повышения социального статуса музеев среди населения. В эпоху цифровых технологий музейная деятельность должна быть более увлекательной и инновационной, чтобы привлечь большое количество посетителей. Большинство музеев в настоящее время приспособляются к неожиданным изменениям и новаторским идеям современного мира.

Abstract

To identify a wide range of museum activities and their roles with regard to implementation of cultural heritage among people through establishing these activities in museums. Two methods are used to gather information on specific research area. The first method is interview with museum curators and marketers, the second one is questionnaire survey with visitors. Main suggestions can be obtained from the research; a wide variety of museum activities are discussed in this article, museum curators can use these implementation tools to improve the social status of museums among people. Museum activities should be more engaging and innovative in digital era to attract a large number of visitors. The majority of museums are currently adopting to unexpected changes and innovative ideas of the modern world.

Kalit so'zlar: Sharxlash, ko'ptarmoqli sensorlashgan ustaxonalar, tashrif bu yuruvchilarning hissiy motivatsiyasi, yetakchi rahnamoligidagi sayr, qayta yaratish jarayoni, ta'limiy ahamiyatga ega sayohat, texnologik loyihalar.

Ключевые слова: Сторителлинг, мультисенсорные мастер-классы, эмоциональная вовлеченность посетителей, Экскурсии и сеансы сторителлинга, процесс воспроизведения, образовательные туры, цифровые проекты.

Key words: Storytelling, multi-sensorial workshops, emotional engagement of visitors, Guided tours and storytelling sessions, reproduction process, educational tours, digital projects.

INTRODUCTION

The methods chosen for the expansion of the context in which visitors act, participate and engage. They provide opportunities for personal decisions as a result of achieving visual literacy and various initiatives, expressions in the creative atmosphere. A wide array of methods are used in museum educational system. Meeting visitors' needs, more importantly, requires the selection of right method on every occasion. If the method is chosen wisely, the active interactive engagement of participants with museum objects and generally, whole museum space and its facilities will be achieved grabbing their attention, evoking personal questions and encouraging to find available answers as a result of deeper observation and exchange ideas with other participants.

TILSHUNOSLIK

It has been scientifically proved that museum education is not based on complete teacher-centred experience, which can also involve other contemporary educational methods that motivate visitors to express themselves in a “safe environment”. In a digital era, self-actualization is a key to museum education success.

LITERATURE REVIEW

More broadly, the oldest form of activities in museum educational setting is a guided tour which is a process of sharing and conveying information about selected museum exhibitions. In this process, the docent/guide needs special knowledge and experience of the subject to help visitors for gaining insight on the scientific and historical features of the chosen exhibits during a shorter trip. However, in this tour visitors gain information and analyze the features of museum objects passively in order not to interrupt the tour guide. So they are asked not to ask personal questions, and they just follow the thread of narrative stories of a tour guide. The most important aspect of the guided tour is specification of the content of tour according to the purpose and characteristics of visit. The success of guided tour depends on the number of exhibits chosen, which should be limited. As regard to selecting the available museum exhibits, the academic value of museum objects and curiosity and expectations of specific target audience should be taken consideration into the process of choice of museum exhibits. Besides it, the variety of exhibition content is based on the visits of the local people or international tourists. How far is it influential to the content? Local users have an opportunity to visit repeatedly and the majority of local inhabitants are aware of the museum content, the guided tour should be organized more intensively with more details to broaden the historical knowledge of local citizens, however, the excessive information about museum exhibits make a foreign visitor feel exhausted and low self-estimated. Strictly, this factor needs to be considered while constructing actual plans of guided tours around museum spaces. The communication skills of docent/ tour guide have a crucial role in attracting visitors' interests and getting their trust. The rhythmic tone of a tour guide and the intensity of tour program would keep the same volume of visitors' curiosity and motivation which totally depends on the overall skills of tour guide. In a guided tour, it is available to maximize the number of participants to 35 people according to the size of space and its acoustics features. More broadly, the duration of guided tour should not exceed one hour because which requires large amount of energy from visitors to move around museum space while observing and analyzing the existing artworks with discretionary use of their critical intellectual skills, time and money within more than one hour, which may cause unintended physical and mental tension and stress. It is a clear fact that excessive engagement in listening to presentations and observing museum objects reduce the productivity of guided tour significantly irrespective how old visitors are.

Educational tours

The main purpose of such kind of tours is to convey information and maintain emotional engagement of visitors during a tour around museum space that involves deeper discussions which aim to achieve more active engagement of visitors in the process of grasping knowledge about the cultural and historical value of a particular country. Alternatively, they are motivated to share views around subject matters of narratives in a museum. In these tours, visitors can ask any kind of question about visible and physical characteristics of artworks. The close observation of art objects can provide them to think in a deeper manner and next come questions can help them to understand the exhibited objects and flow of past events relating these objects. Visitors should be able to move freely around a museum and the comfort of participants needs to be provided, such as possibility of sitting near the objects which attract interests of visitors, because deeper discussion and exchange ideas may take a lot of time and energy. Moreover, the educational tour would be more effective if it is organized in a smaller group. In a short summary, the success of educational tour is interdependent with free discussion and movement which should not be limited.

1. Digital storytelling project

Museum staff and instructors at public educational establishments should create digital storytelling projects in a museum to enhance the enthusiasm about exhibitions and cultural value of them, they can design these projects with smart students who major in historical subjects, art and humanitarian fields at universities and have a desire to work in community service at a museum. Some case studies can be organized for students which create working environment within few months in a museum.

After graduation from short working time, simple interviews with students can be made by special professionals or creating new films about their personal experiences within framework of digital

storytelling project would be a nice idea for better future of museums. The main purpose for conducting such programs is involving younger generation in the process of making exhibitions. Cem.B.A, Karayilanog'lu. G.(2020)

2. Organizing artistic workshops

These activities can develop the creativity of children and teachers and emerge a virtuous flow between schools and museums, in addition, which can create constructive thinking in minds of children. By the means of multi-sensorial workshops, it can be achieved more active involvement of teachers and students than passive acquisition of knowledge and it improve the effectiveness of school education, linking arts and encourage non-formal learning active participants in teaching methods of schools. These activities can also involve families and build a rapport between parents and their children in the spirit of art.

These arts and crafts activities include personal creativity and expression through implementing aesthetic quality of museum objects, including a wide variety of projects, such as painting, engraving, sculpture, calligraphy and others. The main purpose of these activities is not only copying the objects, but also expanding creative skills and inspirational ideas leading to deeper understanding of exhibits. Such activities can be organized inside and outside museums, which depends on the age and desire of participants. Naturally, creative ideas take space materials and time.

Museum experts should devise the content of courses through discussing with professional artists and craftspeople, all required materials should be prepared initially to increase customer satisfaction during activity.

The duration of course has an essence of longer time, because course participants should catch a feeling of full engagement and emotional involvement in a task while creating a replica. Before creating objects, participants may spend a large amount of time on observing and noticing distinguishing features of masterpieces. Simultaneously, course facilitators teach them how to create temporary versions of art pieces, in conclusion of understanding the style, technique, colour of objects, they can accomplish more complex procession using their knowledge and skill obtained.. At the end of course, a large-scale display should be organized for visitors showcasing their reproduced copies of artworks which even can be sold in order to be preserved as a valuable object in truly a once- lifetime experience. Nikonanou.N, Bounia, A(2020).

3.Exploration

The exploration method aims to provide guidance for visitors without intervention of museum educators. Museum-goers are more likely to engage in exploring the museum space and its objects independently and actively, in a such manner, new discoveries which have been made can make a difference them to understand museum objects more intensively and in-depth meaning. Active engagement can not be replaced by another one which is a unique feature of museum education. During their independent discovery process visitors can use a wide array of educational sources, such as activity sheets, photos, digital and physical replicas of museum objects that are displayed and used by visitors.

Copied museum objects are allowed to touch by children while locating them in the right exhibition place during an educational game which ramps up their critical thinking skills significantly. However, an object is original, touching or passing cross the red line of precious museum artworks is strictly prohibited, otherwise a warning signal reminds them the requirement of not approaching the original exhibits. Participants may ask any questions from museum educators during their exploration phase. At weekends, it can be expected that families spend their quality time to indulge in various fun-filled and educational-oriented museum activities. Digital interactive technologies have made these trails become more available and acceptable in recent years.

Museum educators should carry on creating new designs of discovery games and activity sheets which must be renewed continuously because attractive designs and innovative ideas can create loyal museum-goers who decide to go to the museum repetitively in a month or a year only if they experience absolutely different sensitive and educational atmosphere in museum space; this is a main strong pillar to stand from competitors. Therefore, current museum-goers always seek for up-to-date trends, amenities and unpredictability during each trip

To create satisfactory experience has proved difficult! Having used the different interpretation media tools of the museum, visitors can become aware of the facts relating museum objects and shape their own scientific and emotional ideas, eventually they can try to connect the museum content to their own real lives to some extent; this is considered as museum success. To achieve this, museum educators and experts should pay attention to the changes in behavioral and cultural values of people.

TILSHUNOSLIK

If the target audience are pre-school or primary school children, the activities organized using various funny colorful photocopies can become more available and useful for them to broadly understand what they should take consideration into and learn. For instance, hand-on activities are unlikely to require active literate skills which have not developed in pre-school child's mind yet.

More importantly, we should distinguish patterns and learning process in museum setting from academic environment in a school or other educational establishments. Museum educational environment should offer more attractive cultural and scientific experiences which are prone to more active, interactive and innovative games, learners should not be tested at the end of exploration strictly, they should be free from any kind of extra burden while creatively travelling and becoming immersed in another world around museum space. Museum educators can get their feedbacks to identify the positive and negative features of organized activity, it can not be denied that museum participants' offerings can determine the following stages of improvement, so the evaluating process can not be missed.

Many well-known museums have discovery rooms with all digital facilities that can easily transport visitors to other spaces in online mode. These days, the majority of parents are choosing such exploration activities in a museum to broaden their children horizons, they therefore invest much money and time in jointly becoming immersed in satisfactory and joyful museum experiences.

METHODOLOGY

The questionnaire survey technique is combined of two parts: the first is related to gather data on museum environment, the second one consists of visitors' opinions about the whole museum facilities and new activities. It contains ten or fifteen features of museum atmosphere. This questionnaire reflects the satisfaction level of consumers with the communication skills of museum staff and created new facilities. The sample questions is: How matched are your expectations with completely enveloping conditions? Are you satisfied with current activities and exhibition methods of museum objects? How satisfied are you with the communication skills of customer-contact people. It is suitable to use a five-point Likert scale range from 1(very dissatisfied) to 5(very satisfied) to be collected responses. The data analysis will provide the main perspective about visitors' opinions. It contributes to the development of the museum operators' knowledge and experiences. It can promote them to find the ways to attract new clients.

CONCLUSION

The content of exhibition should be continuously transformed according to the tastes and demands of visitors who may be school children or families. The first staff must be identification of the target audience, which requires the cooperation and harmony of museum education interpretation, curators and international design company experts. This can be a key factor to achieve success in a museum activities. For instance, we can probably create a discovery area for children to digitally unearth historical objects and seek clues about the past of prehistoric human bodies, replica objects in a artificial model of castle or tower. Such a large-scale reproduction process can boost the immersion of participants through tricking their repertory sensors in a full meaning. To reveal the positive and negative consequences of discovery techniques we should get feedbacks on the quality of temporary exhibitions. Many scientists claim that museums are no longer static area, they should adopt to the latest changes of life at an incredible pace, while specifically using their resources to make a difference for developing people's minds and routines in social and cultural context.

References

- 1.Campolmi.I(2012)Sustainable development and sustainability in 21st century art museums. (Campolmi.I (2012) Устойчивое развитие и устойчивость в художественных музеях XXI века)
- 2.Сем.В.А, Karayilanog'lu. G.(2020) Digital interactive experiences in contemporary museums.The Turkish online Journal of design, Art and communication. (Джем.Б.А., Карайиланоглу. G. (2020) Цифровой интерактивный опыт в современных музеях. Турецкий онлайн-журнал дизайна, искусства и коммуникации)
- 3 Nikonanou.N,Вounia.A(2020) Creating learning experiences in museums: discussing-inquiring-participating. UCL Qatar. (Никонану.Н., Боунья.А. (2020) Создание учебного опыта в музеях: обсуждение-исследование-участие. ЛЧ Катар)

(Taqrizchi: N.Xoshimova – Filologiya fanlari bo'yicha falsafa doktori (PhD))