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SEMANTIC FEATURES AND STYLISTIC USE OF LEXICAL ANTONYMS IN THE LANGUAGE OF ABDULLA QODIRIY'S NOVELS

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Abstract

This article examines the semantic features and stylistic use of lexical antonyms in the language of Abdulla Qodiriy's novels from a linguistic and literary perspective. Lexical antonyms are analyzed as important units that strengthen semantic contrast, reveal character psychology, intensify evaluative meaning, and shape artistic expression in narrative discourse. The study focuses on the antonymic pairs found in the novels, their contextual meanings, structural types, and expressive potential within authorial narration and character speech. Particular attention is paid to how antonyms function not only as lexical oppositions but also as stylistic devices that deepen conflict, clarify social and moral contrasts, and enhance the emotional power of the text. The article argues that in Qodiriy's novels antonymic relations play a significant role in representing historical reality, national worldview, and individual mentality through vivid and meaningful language. The research also demonstrates that lexical antonyms contribute to textual cohesion and artistic imagery by organizing opposition-based meanings at both sentence and discourse levels. As a result, the semantic and stylistic value of antonyms is shown to be an essential component of the writer's idiolect and of the broader expressive resources of Uzbek literary language.

Keywords: Lexical antonyms, semantic opposition, stylistic function, artistic language, contextual meaning, narrative discourse, character speech, semantic structure, expressive means, Uzbek literary language.

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Introduction

ABDULLA QODIRIY ROMANLARI TILIDA LEKSIK ANTONIMLARNING SEMANTIK XUSUSIYATLARI VA USLUBIY QO‘LLANILISHI

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Annotatsiya

Ushbu maqolada Abdulla Qodiriy romanlari tilidagi leksik antonimlarning semantik xususiyatlari va uslubiy qo‘llanilishi lingvistik hamda adabiy nuqtai nazardan tahlil qilinadi. Leksik antonimlar matnda ma’no ziddiyatini kuchaytiruvchi, qahramonlar ruhiyatini ochib beruvchi, baholash ma’nosini aniqlashtiruvchi hamda badiiy ifodani shakllantiruvchi muhim birliklar sifatida o‘rganiladi. Tadqiqotda romanlarda uchraydigan antonimik juftliklar, ularning kontekstual ma’nolari, struktur turlari hamda muallif nutqi va personajlar nutqidagi ifoda imkoniyatlari ko‘rib chiqiladi. Alohida e’tibor antonimlarning nafaqat leksik qarama-qarshilik vositasi, balki ziddiyatni chuqurlashtiruvchi, ijtimoiy va axloqiy tafovutlarni yaqqol ko‘rsatuvchi, matnning emotsional ta’sirchanligini kuchaytiruvchi uslubiy vosita sifatidagi vazifasiga qaratiladi. Maqolada Qodiriy romanlarida antonimik munosabatlar tarixiy voqelik, milliy dunyoqarash va individual tafakkurni yorqin hamda mazmunli til orqali ifodalashda muhim o‘rin tutishi asoslanadi. Shuningdek, leksik antonimlar gap va diskurs darajasida qarama-qarshilikka asoslangan ma’nolarni uyushtirish orqali matn yaxlitligi va badiiy obrazlilikni ta’minlashi ko‘rsatiladi. Natijada antonimlarning semantik va uslubiy qimmatini adib idiolektining muhim tarkibiy qismi hamda o‘zbek adabiy tilining ifoda imkoniyatlarini boyituvchi vosita sifatida baholanadi.

Kalit so‘zlar: leksik antonimlar, semantik qarama-qarshilik, uslubiy vazifa, badiiy til, kontekstual ma’no, badiiy nutq, personaj nutqi, semantik tuzilma, ifoda vositalari, o‘zbek adabiy tili.

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Introduction

The study of lexical antonymy occupies an important place in modern linguistics because opposition is one of the basic principles through which language organizes meaning. Antonymic relations are not limited to simple lexical contrast between two words. In artistic discourse, they become a powerful semantic and stylistic instrument that allows the writer to construct conflict, express evaluation, intensify imagery, and reveal the inner world of characters. For this reason, the analysis of antonyms in literary texts is especially significant, since fiction demonstrates not only the dictionary meaning of words, but also their contextual transformation, emotional coloring, and aesthetic value. When lexical antonyms are used by a highly skilled writer, they cease to be mere oppositional units and begin to function as carriers of national worldview, historical consciousness, and individual artistic style.

In Uzbek literary studies, Abdulla Qodiriy is recognized as one of the founders of the national novel tradition and one of the most influential masters of artistic language. His novels are notable for their semantic richness, expressive precision, and profound connection with the social, cultural, and moral realities of their time. The language of Qodiriy's prose combines colloquial vitality, literary elegance, historical authenticity, and psychological subtlety. Such a linguistic structure creates favorable conditions for the active use of antonymic means. In his novels, lexical oppositions are deeply embedded in narration, dialogue, description, and characterization. They help shape the contrast between old and new values, justice and injustice, loyalty and betrayal, hope and despair, power and weakness. Therefore, the study of lexical antonyms in Qodiriy's novels provides an opportunity to examine how semantic opposition contributes to the organization of literary meaning and to the realization of stylistic intention.

The relevance of this topic is determined by several factors. First, the semantic nature of antonymy remains a productive field of philological inquiry, especially when explored within a specific artistic system. Second, Qodiriy's novels continue to be central texts in Uzbek language and literature studies, yet the stylistic potential of lexical antonyms in his prose has not always been examined

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in sufficient detail. Third, contemporary philology increasingly emphasizes the relationship between lexical meaning and discourse function, which makes it necessary to analyze antonyms not in isolation, but in their textual environment. In this respect, the language of Qodiriy’s novels offers especially rich material, because lexical oppositions there often serve multiple purposes simultaneously: they clarify meaning, sharpen contrast, intensify emotional tension, and reveal implicit authorial evaluation.

The object of this research is the language of Abdulla Qodiriy’s novels, while the subject of the research is the semantic features and stylistic use of lexical antonyms occurring within that language. The purpose of the study is to determine the role of lexical antonyms in the semantic organization and artistic expression of the novels. To achieve this purpose, attention is directed to the identification of antonymic pairs, the analysis of their lexical and contextual meanings, the classification of their semantic types, and the interpretation of their stylistic functions in narrative and dialogic structures.

The theoretical significance of the topic lies in the fact that it contributes to the understanding of antonymy as a dynamic category of literary language rather than a purely dictionary-based lexical phenomenon. Its practical significance is connected with the teaching of Uzbek linguistics, stylistics, lexicology, and literary text analysis in philological higher education. Through the examination of lexical antonyms in Qodiriy’s novels, it becomes possible to better understand the expressive resources of Uzbek prose and the linguistic foundations of artistic mastery.

Methods

This study is based on a qualitative philological approach combined with elements of contextual-semantic and stylistic analysis. The main research material consists of lexical antonyms identified in Abdulla Qodiriy’s novels, primarily in narrative passages, dialogic exchanges, descriptive fragments, and psychologically marked episodes. Since the purpose of the research is to determine not only the lexical meaning of antonymic units but also their semantic behavior and stylistic function within artistic discourse, the analysis

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was conducted on the principle of text-centered interpretation. In this approach, each antonymic pair was examined within its immediate lexical environment as well as within the broader communicative and aesthetic structure of the passage in which it occurs.

The first stage of the research involved the selection and systematization of language units that demonstrate clear oppositional semantic relations. At this stage, antonyms were not limited to fixed dictionary pairs alone. Contextually activated oppositions were also considered, because in literary texts semantic contrast often emerges through authorial intention and narrative context rather than through stable lexical classification. Therefore, the corpus of examples included both conventional lexical antonyms and those oppositional units that acquire antonymic force in a particular textual situation. This allowed the study to reveal the dynamic nature of antonymy in artistic language and to avoid reducing the material to mechanically oppositional word pairs.

The second stage relied on semantic analysis. Each selected antonymic pair was examined according to its denotative meaning, evaluative coloring, contextual transformation, and degree of oppositional intensity. Particular attention was paid to whether the opposition expressed absolute contrast, gradual contrast, emotional contrast, or morally and socially marked contrast. This procedure made it possible to distinguish between purely nominative antonymy and stylistically intensified antonymy. In many cases, lexical opposition in Qodiriy's prose extends beyond the word level and becomes part of a broader semantic field related to conflict, value judgment, historical change, or character psychology. For that reason, semantic interpretation was carried out not only at the lexical level but also at the level of phrase, sentence, and discourse.

The third stage consisted of stylistic analysis. Here the selected antonyms were studied in relation to their artistic function in the text. The analysis focused on how antonyms serve to create contrast between characters, strengthen dramatic tension, highlight moral evaluation, intensify emotional expressiveness, and shape the ideological perspective of the narrative. Special consideration was given to the distinction between authorial narration and character speech. In authorial discourse, antonyms often contribute to descriptive precision, irony,

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and implicit commentary. In character speech, they frequently reveal temperament, worldview, emotional state, and social position. Through this differentiation, the study aimed to demonstrate that lexical antonyms in Qodiriy’s novels are functionally diverse and stylistically purposeful.

In addition, elements of comparative interpretation were used to observe how similar antonymic structures perform different functions in different contexts. This helped clarify the relationship between lexical form and discourse function. The research also employed descriptive and classificatory methods in order to group antonyms according to semantic type, structural form, and stylistic role. Such grouping made it possible to identify recurring patterns in the writer’s usage and to trace the connection between antonymic choice and artistic design. The overall methodological framework of the study is grounded in lexicology, stylistics, semantics, and literary text analysis. By combining these approaches, the research seeks to provide a more comprehensive understanding of lexical antonymy as an expressive category in Uzbek prose. This method ensures that antonyms are examined not as isolated lexical facts, but as active elements of artistic meaning-making in the language of Abdulla Qodiriy’s novels.

Results

The analysis of lexical material from Abdulla Qodiriy’s novels shows that antonymic units perform a broad range of semantic and stylistic functions and occupy an important place in the organization of artistic discourse. The identified examples demonstrate that lexical antonyms in the writer’s prose are not used accidentally or only for formal contrast. On the contrary, they serve as meaningful elements that structure the ideological, emotional, and descriptive layers of the text. The results of the analysis indicate that antonyms in Qodiriy’s novels are closely connected with characterization, conflict formation, evaluative expression, and the representation of social and moral opposition.

One of the most notable findings is that lexical antonyms are actively used to construct semantic contrast between characters, situations, and values. Oppositional pairs frequently help distinguish positive and negative moral qualities, such as honesty and deceit, courage and weakness, loyalty and

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betrayal, nobility and vulgarity. These contrasts are not merely lexical; they reflect the ethical and social tensions embedded in the narrative. In many passages, the use of antonyms contributes to a sharper perception of conflict, enabling the reader to understand the underlying value system of the text. As a result, antonymy becomes one of the means by which the author encodes social criticism and moral evaluation.

The semantic analysis also reveals that antonymic units in the novels can be classified into several functional types. Some are based on direct and stable lexical opposition, where the contrast remains clear regardless of context. Others acquire expanded meaning in discourse, where the opposition becomes emotionally intensified or symbolically charged. In such cases, antonyms exceed their dictionary definitions and become carriers of contextual nuance. For example, contrastive lexical units often participate in the expression of historical transition, personal hesitation, emotional struggle, or social contradiction. This demonstrates that the semantic value of antonymy in Qodiriy’s prose is both lexical and discursive.

Another important result concerns the distinction between authorial narration and character speech. In narrative passages, antonyms are often used to create compositional balance, descriptive clarity, and implicit evaluation. They help the narrator organize scenes of tension, highlight differences in behavior and social status, and intensify the expressive force of descriptions. In character speech, however, antonyms function more dynamically. They reveal emotional instability, personal judgment, irony, dissatisfaction, or determination. This difference suggests that Qodiriy adapts antonymic structures according to communicative purpose. In the narrator’s voice, antonymy often performs a structural and aesthetic role, while in dialogue it tends to reflect psychological and interpersonal dynamics.

The results further show that antonymy contributes to textual cohesion. Oppositional lexical units often appear not in isolation, but as part of broader semantic chains that organize discourse around conflict or comparison. Through repeated use of contrastive meanings, the text acquires internal consistency and thematic unity. Antonymic relations may connect adjacent sentences,

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descriptive sequences, and dialogic turns, thereby strengthening the coherence of narrative progression. This indicates that antonymy in the novels operates at multiple levels, including the lexical, syntactic, and discourse levels.

Finally, the analysis confirms that lexical antonyms are an essential part of Qodiriy’s idiolect. Their frequent and purposeful use reflects the writer’s tendency to express reality through contrast, to sharpen perception through oppositional meaning, and to deepen artistic impact by combining semantic precision with stylistic expressiveness. Thus, the results of the research demonstrate that lexical antonyms in Abdulla Qodiriy’s novels are not peripheral lexical devices but central elements of literary meaning and artistic structure.

Discussion

The findings of this study confirm that lexical antonyms in the language of Abdulla Qodiriy’s novels should be interpreted as multifunctional units whose role extends far beyond simple lexical opposition. Their artistic significance becomes especially visible when they are analyzed in relation to narrative strategy, value orientation, and the expressive organization of prose. In Qodiriy’s artistic system, antonymy is not limited to the formal relationship between opposite meanings. It becomes a mode of literary thinking through which the writer structures human experience, social contradiction, and moral tension. This demonstrates that the semantic and stylistic force of antonyms in literary discourse cannot be fully understood outside their textual and cultural context.

One of the major implications of the results is that antonymy in Qodiriy’s prose is closely related to the representation of conflict. Conflict in the novel is not created only through plot development or direct confrontation between characters. It is also formed linguistically, through lexical choices that contrast emotional states, ethical positions, social identities, and historical tendencies. Such a use of antonyms shows that language itself participates in the construction of dramatic meaning. The writer’s ability to express ideological and psychological complexity through oppositional lexical patterns reflects a high

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degree of linguistic craftsmanship. This also supports the broader philological view that lexical semantics and literary style are inseparable in the analysis of artistic texts.

The discussion of the results also makes it clear that lexical antonyms in Qodiriy's novels operate simultaneously on several levels. At the micro level, they shape individual phrases and sentences by intensifying expressiveness, sharpening meaning, and increasing emotional clarity. At the macro level, they contribute to the formation of thematic contrasts that permeate the broader structure of the novels. The repeated opposition between honor and humiliation, sincerity and hypocrisy, hope and despair, loyalty and treachery reflects not only the speech of separate characters but also the moral architecture of the narrative world. In this sense, antonymy becomes one of the linguistic mechanisms through which the author organizes the ideological texture of the novel.

Another important point concerns the contextual flexibility of antonyms. The study shows that many lexical units do not function as expressive antonyms in isolation, but acquire stylistic weight in particular narrative situations. This proves that contextual semantics is especially important in the interpretation of literary language. A word pair that seems neutral at the dictionary level may become emotionally charged in a concrete artistic environment. In Qodiriy's novels, this contextual activation often depends on character perspective, dramatic intensity, or the evaluative position of the narrator. Therefore, the analysis of antonyms in literary texts should not rely only on lexicographic classification. It must also consider discourse, tone, and aesthetic intention.

The distinction between authorial speech and character speech deserves special emphasis. The results indicate that Qodiriy uses antonyms with remarkable functional sensitivity. In the author's narration, antonyms often create compositional symmetry, descriptive sharpness, and implicit irony. In the speech of characters, they become signs of emotional reaction, social attitude, and individual worldview. This duality is important for stylistic interpretation because it reveals how the same lexical phenomenon may perform different roles depending on the speaker and communicative setting. Such flexibility enriches

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the stylistic system of the novels and confirms the writer’s mastery in adapting language to artistic purpose.

From a broader philological perspective, the study contributes to the understanding of Uzbek literary language as a system rich in semantic contrast and expressive opposition. The language of Qodiriy’s novels shows that antonymy is deeply connected with the national worldview and with the cultural logic of representing reality through balance, struggle, and comparison. This makes antonymic analysis relevant not only for lexicology and stylistics, but also for literary interpretation, discourse analysis, and the teaching of artistic language in philological education. The discussion therefore supports the idea that lexical antonyms are a productive analytical key for exploring the interplay of semantics, poetics, and ideology in classical Uzbek prose.

Conclusion

The present study has demonstrated that lexical antonyms occupy an essential place in the semantic and stylistic system of Abdulla Qodiriy’s novels. Their role in the artistic structure of the text is not restricted to the direct expression of lexical opposition. On the contrary, antonyms function as active components of literary meaning, shaping the internal dynamics of narration, clarifying evaluative orientation, revealing the psychological condition of characters, and intensifying the overall expressive power of the prose. Through their semantic flexibility and contextual depth, antonymic units become one of the important means by which Qodiriy transforms ordinary lexical material into an instrument of artistic mastery.

The analysis has shown that lexical antonyms in the novels reflect more than language structure alone. They are closely connected with the representation of life contradictions, moral dilemmas, and social tensions. Qodiriy’s artistic world is built on a system of contrasts in which individual fate, historical reality, ethical judgment, and emotional experience are frequently presented through oppositional meanings. Such a pattern confirms that antonymy in literary discourse is not merely a lexical phenomenon but a meaningful stylistic strategy. It allows the writer to make the depicted reality more vivid, more dramatic, and

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more intellectually and emotionally accessible to the reader. As a result, lexical antonyms help create a multilayered text in which form and meaning interact with exceptional precision.

Another important conclusion is that the semantic value of antonyms in Qodiriy’s prose is realized most fully in context. Although some oppositions are based on stable dictionary meanings, many acquire greater expressiveness only within a concrete narrative or dialogic environment. This contextual activation broadens the semantic range of lexical units and increases their stylistic effectiveness. In many cases, antonyms become carriers of implicit evaluation, symbolic contrast, or emotional tension. This demonstrates that the study of antonymy in fiction requires a discourse-oriented approach in which word meaning is examined together with communicative purpose, aesthetic design, and textual organization. The novels of Abdulla Qodiriy provide especially rich material for such an approach because their language is marked by both semantic density and stylistic subtlety.

The research also confirms that antonyms play an important role in differentiating authorial narration from character speech. In the narrator’s language, they often serve to produce balance, clarity, contrast, and implicit judgment. In the speech of characters, they become more psychologically charged and reflect personal attitudes, emotional instability, social identity, or ideological position. This functional variation reveals the writer’s refined command of lexical resources. Qodiriy does not use opposition mechanically. He adapts it according to narrative situation, artistic intention, and character logic. Such selective and purposeful use of antonyms is one of the signs of his individual style and one of the reasons his prose remains linguistically and aesthetically significant.

From the viewpoint of philological education, the results of this study have both theoretical and practical importance. They contribute to the understanding of antonymy as a dynamic category of literary language and offer useful material for courses in lexicology, stylistics, text linguistics, and literary analysis. The findings may also support future comparative research on semantic opposition in Uzbek prose and on the expressive functions of lexical categories in artistic

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discourse. Overall, the study leads to the conclusion that the semantic features and stylistic use of lexical antonyms in the language of Abdulla Qodiriy's novels constitute a meaningful and productive field of analysis. They reflect not only the richness of the writer's idiolect but also the broader expressive possibilities of Uzbek literary language in its classical and modern development.

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