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## GAMIFICATION AS A TOOL TO IMPROVE SECOND LANGUAGE ACQUISITION

Werbach and Hunter (2012) define gamification as the application of game mechanics and game design principles in situations other than those of actual games. It is supported by decades of study on human psychology, the growth of the video game industry, and social media. Fundamentally, gamification may be applied to any activity, assignment, procedure, or theoretical setting.

The primary goals are on boosting a person's participation – who is sometimes referred to or described as a “user” – and motivating him or her by combining game features and tactics, such as leaderboards and instant feedback. Users feel empowered and more engaged as a result, which encourages them to follow processes and complete tasks. Also, while defining and utilizing gamification as a strategy, having a fundamental grasp of game mechanics is crucial. But even before considering the motivating benefits that this notion offers, it is essential to go over the four definitional parts again: games, elements, design, and non-game situations. According to the dictionary, “the term “game” is typically understood to imply the following situational components: a goal, which has to be achieved; limiting rules, which determine how to reach the goal; a feedback system, which provides information about progress towards the goal; and the fact that participation is voluntary”. The word “element” aids in separating the idea of “gamification” from “serious games”, which refers to complete games played for non-entertainment purposes. On the other side, gamification describes the deliberate usage of certain game components in situations other than gaming.

Instead of using game-based technologies or techniques from the larger game ecology, the term “design” refers to the usage of game design. Gamification may be used in a wide variety of contexts, as was previously mentioned. The range of applicability is simply indicated by the phrase “non-game-scenarios” to account for this and avoid restricting the definition to particular contexts. These elements, which must each be comprehended separately, are explained in a foreign language. On the other hand, the notion of gamification assumes a new viewpoint when the aspects that are considered to be crucial play, a crucial role in its creation and implementation. The notion will incorporate ideas like game components, game design, and non-game background, for instance. Gamification is multi-

faceted and has a variety of applications.

Game components are the typical design patterns used in game development. These components, commonly referred to as elements, may be found in the majority of games nowadays and include things like leaderboards, quests, levels, avatars, progress bars and charts, performance graphs, and awards. All of these components serve various functions and may be used to essentially any workplace, commercial setting, or educational setting. In the table below, each constituent is given a brief definition:

Points	Numeric accumulation based on certain activities.
Badges	Visual representation of achievements for the use shown online
Leaderboards	How the players are ranked based on success
Progress bars/ Progression	Shows the status of a player
Performance graph	Shows player performance
Quests	Some of the tasks players have to fulfill in a game
Levels	A section or part of the game
Avatars	Visual representation of a player or alter ego
Social elements	Relationships with other user through the game
Rewards/reward system	System to motivate players that accomplish a quest

The teaching and learning of L2 are naturally improved by each game element employed in gamification. These components are present in the majority of games nowadays, yet they all adhere to a set strategy. Every game incorporates the three fundamental components of growth, rewards, and meta-centred activities (Dickey, 2005). This is in line with what Smith-Robbins (2011) stated, who claimed that all game activities are meta-centred and contain such activities because they are geared toward a particular goal that ultimately focuses on winning by overcoming challenges and other constraints in order to achieve or complete a quest. Each game also uses a reward system or method for the player to obtain prizes, based on the situation. There are three main groups, which are leaders, rewards or honors, and accomplishments.



Users are ranked according on how well they perform in games to become leaders. The same idea is ap-

plied in sports, and it frequently includes a leaderboard, which may be a powerful motivation.

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## KIYIM NOMLARINING INGLIZ TILSHUNOSLIGIDA O'RGANILISHI

Kiyim ijtimoiy xatti-harakatlar regulatori, kiyim-kechak, ichki makon dizayni, oziq-ovqat, musiqiy kompozitsiyalar va, ba'zan, jamiyatdagi xulq-atvor yo'nalishini tanlash uchun o'ziga xos qoidalar va ko'rsatmalar to'plamidir. Uning iste'molchiga ta'siri mexanizmini tushuntirish uchun ushbu hodisani bilimlarning turli sohalarda o'rganadigan kiyim nazariyotchilarining ishlariga murojaat qilaylik. Sotsiologlar ushbu hodisani o'rganishda bir nechta yondashuvlardan foydalanadilar: ba'zilar kiyimni aloqa va innovatsiyalarning interpenetratsiyasi deb hisoblashsa, boshqalar esa ijtimoiy tabaqlanish manbasi sifatida kiyimga e'tibor berishadi; bir qator tadqiqotchilar kiyimni jamoaviy xulq-atvor sifatida ko'rib chiqqanlar [1].

Fransuz tilshunosi Lui Alzusser o'zining "Sur le fenomen actuel de la Mode" maqolasida kiyimning mafkuraviy mohiyati va uning jamiyat hayotidagi ko'p funktsionalligi haqida gapiradi: masalan "kiyim mafkuraning bir qismidir. Biz nafaqat tanamizni noqulay ob-havodan himoya qilish uchun, balki ma'lum bir kasbga mos kiyimda paydo bo'lish va shu bilan mehnat taq-

simotida munosib o'rin egallash uchun ham kiyinamiz", deb aytgan [2:58].

Shunday qilib, biz kim ekanligimizni: g'isht teruvchi, mashinist, o'qituvchi va boshqalarni aniqlashimiz uchun va boshqalardan ajralib turish uchun kiyinamiz. Shu bilan birga, biz o'zini "to'g'ri" tutish, muayyan ijtimoiy (yoki axloqiy yoki estetik) me'yorlarga rioya qilish uchun kiyinamiz.

Kiyim va libos tushunchalari mazmun-mohiyati jihatidan bir-biri bilan mushtarak ko'rinsa-da, ushbu tushunchalar o'rtasida birmuncha farqlar ham mavjud. Kiyim deganda, avvalo, inson tanasining turli qismlarini berkitish uchun nazr bo'lgan, uni tashqi muhitning turli ta'sirlaridan himoyalaydigan buyumlar tushuniladi. Kiyimning qator turlari mavjud. Bular: ichki kiyim, ustki kiyim, turli uzunlikdagi paypoqlar, poyabzal, bosh kiyimlari. Mana shu predmetlar turli vazifalarni bajaruvchi aksessuarlar, bezaklar, soch turmagi, pardoz bilan birga libosni tashkil etadi. Aynan libos insonning ijtimoiy kelib chiqishi, uning o'ziga xos xususiyatlari, yoshi, jinsi, xarakteri va estetik didini namoyon etadi.

Ingliz tilshunosi Donaldson ingliz tilida kiyim nomlari, asosan, diaxroniya nuqtayi nazaridan o'rganilishini aytib o'tadi [3: 195]. Dundarning fikricha, Angliya tarixidagi bosqichlarning tavsifi, Fransiyaning uning rivojlanishiga ta'siri va, shunga mos ravishda, kundalik voqealarning, shu jumladan, ayrim kiyim turlari va elementlarining inglizlar hayotidagi ahamiyati o'rganilishi ingliz mualliflarining asarlarida ko'rinadi [4: 382]. Etnografik va madaniy asarlar, asosan, kastum tarixiga bag'ishlangan bo'lib, nominatsiyalarni tahlil qilishda tadqiqotchilar talqin yoki etimologik ma'lumotlar bilan cheklanadilar. Ingliz tilshunosligida zargarlik buyumlarining nomlari faqat sobit bo'lib, ularning to'g'ri lingvistik tavsifi olimlarning e'tiboridan chetda qolmoqda. Hozirgi bosqichda esa kiyim-kechak bezaklarini tahlil qilish sanoat texnologiyalari va badiiy ijod manfaatlariga muvofiq amalga oshiriladi [5: 300]:

*bysse* (bisson, qimmat mato) – a very fine, high quality textile known to the ancients and applied to fabrics made from cotton, linen or silk. Originally referred to a kind of flax (qadimgi odamlarga ma'lum bo'lgan va

paxta, zig'ir tolasi yoki ipakdan tayyorlangan matolarga qo'llaniladigan juda nozik, yuqori sifatli mato. Dastlab, zig'irning bir turiga ishora qilingan);

*bayadere* (yo'l-yo'l mato) – a striped fabric in silk and wool, the stripes being alternately matt and shiny (ipak va jundan tayyorlangan yo'l-yo'l chiziqli mato, yo'l-yo'l chiziqlar navbat bilan jilosiz va jiloli bo'ladi);

*faille* (ipak mato) – a light, soft ribbed fabric woven in silk (ipakdan to'qilgan yengil, yumshoq qovurg'ali mato);

*lace* (krujeva-dantel) – made entirely of thread (butunlay ipdan qilingan);

*muclin* (fransuzcha *mousseline* – muslin) – a fabric of cotton, wool or silk which is soft and generally very fine (yumshoq va, odatda, juda nozik paxta, jun yoki ipak mato).

Xulosa qilib aytadigan bo'lsak, tilshunoslikda har bir termin, leksikaning alohida o'rni bo'lgani kabi kiyim nomlarining ham alohida o'rni bor. Kiyim nomlarini o'rganishda turli olim va olimlarning "kiyim" haqidagi farazlari muhim o'rin tutadi.

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## TYPES OF EVALUATIVE ADJECTIVES IN ENGLISH AND UZBEK

The evaluation is a universal category: there is no language in which there would be no idea of "good / bad". When evaluated it should be noted that evaluation is a subjective expression of the significance of objects and phenomena of the world for our lives and activities, that is, the evaluation is a mental act, which results in the relationship of the subject to the object being evaluated in order to determine its value for life and meaning of the subject. Evaluation is characterized by a special structure that includes a number of mandatory and optional elements. The following components of evaluation can be distinguished: subject, object, basis and character of evaluation. The object of evaluation is a person (or socium) that shows the value of a particular subject, by expressing an assessment.

The subject of evaluation is an object or phenomenon whose value (or anti-value) is determined. This

basis of evaluation is numerous classifications of ratings. The character of the evaluation is a recognition of the value (positive, negative or zero) of the object of evaluation. Depending on which characteristics are actualized in the evaluation act, the basis for the evaluation is taken to differentiate into external and internal. The inner expresses the emotional sphere of a person, his feelings, positive and negative emotions associated with the mental sphere of sympathy and antipathy. External oriented at the cognitive sphere of man, they reflect the knowledge of the subject, formed by the ratio of the mental and social nature of the surrounding person of reality. There are usually two types of evaluation - absolute and relative. In the first, terms such as "good / bad" are used, and the second one is "better / worse". In absolute assessment, as a rule, one object