



TRADITIONS AND CUSTOMS OF UZBEKISTAN. CULTURAL
EVENTS

*Jizzakh branch of the National University of Uzbekistan
named after Mirzo Ulugbek*

*The Faculty of Psychology, the department of Foreign languages
Philology and teaching languages*

Teshaboyeva Nafisa Zubaydulla qizi

nafisateshaboyeva@gmail.com

Igor Chekulay Vladimirovich

*Professor of the Department of English Philology and Intercultural
Communication, Belgorod State National Research University, Belgorod, Russian
Federation*

Student of group 204-24: Shuxratova E'zoza Jaxongir qizi

Annotation: *This article discusses the rich traditions and customs of Uzbekistan and their role in shaping the country's cultural and public life. It explains how national holidays, folk festivals, traditional arts, and cultural events help preserve the identity of the Uzbek people. The article highlights the importance of customs such as Navruz, weddings, family ceremonies, and ancient crafts like embroidery, pottery, and woodcarving. It also describes how modern cultural reforms—such as the renovation of cultural centers, support for national music and dance ensembles, and organization of international festivals—contribute to cultural development. Overall, the article shows how Uzbekistan is successfully combining its ancient traditions with modern cultural growth, strengthening national heritage, and promoting the country's historical and artistic values on a global stage.*

Key words: *Traditions; Customs; Heritage ; Navruz; Wedding; Family; Festival; Music ; Dance; Food; Plov; Clothes; Crafts ; Art; Museum; Theatre; Holiday; Celebration; History; Food; National clothes; Traditional food; Shashmaqom;*



Introduction

Uzbekistan is a country with a rich history, deep traditions, and colorful cultural events. For many centuries, the Uzbek people have preserved their unique customs, way of life, and national values. Traditions such as hospitality, respect for elders, family unity, and national celebrations play an important role in everyday life. Cultural events like Navruz, folk festivals, traditional weddings, music and dance performances, and handicraft fairs show the beauty of Uzbek culture. Today, Uzbekistan continues to honor its ancient heritage while also developing modern cultural life. These traditions and events help strengthen national identity and connect the past with the present.

Navruz

The Navruz holiday in Uzbekistan is one of the most beloved, colorful and fun-filled celebrations in the country. It is celebrated on March 21, the spring equinox when daylight and darkness are of equal length. Its history can be traced back more than three thousand years to Khorasan Province in northeastern Iran, from where it eventually spread to West and Central Asia. Navruz (also spelled Nowruz) has its roots in the ancient cult of sun worship and Zoroastrianism, which were once widespread in all of Persia and Central Asia. Navruz first received official status under the Achaemenid Dynasty in the 4th-5th centuries BC, at which time it evolved from an agricultural ritual into a Zoroastrian holiday. Navruz has long been regarded as the traditional New Year for Turkic and Iranian peoples as well as for some Europeans, and the name “Navruz” itself translates from Farsi as New Day. Today it is associated with the rebirth of nature, new life, joy and kindness. Navruz is one of the most anticipated public holidays of the year. Celebrations can last for 2-3 days, although most public events are held on March 21st. Lively folk festivals spill over into lavishly decorated village streets, while at city fairs every variety of souvenir can be purchased. In rural areas, traditional sports competitions attract enthusiastic audiences. Especially popular are equestrian tournaments, horseback wrestling and the national game *kupkari*, in which two teams on horseback battle over a goat carcass.



Nikokh-Tui

Nikokh-Tui, the wedding ceremony, is the most solemn and grand Uzbek wedding tradition. Traditionally Uzbek people celebrate weddings very richly and cheerfully with peculiar splendor and abundance of guests. Immediate and remote relatives, neighbors, friends and co-workers are invited to this wedding ceremony. The festivities begin since the early morning with a festal wedding pilaf prepared in the houses of the groom and bride. Today the morning pilaf is more frequently prepared in cafes or choykhanas: it is more comfortable and less troublesome for the hosts. After the morning pilaf the groom with friends and relatives, musicians and dancers come to the house of the bride. The bride in the wedding clothes, today usually in the European white dress, is waiting in the special room, where only mullahs (priests) can come in. They ask her marital consent and then read the prayer – “nikokh”, which effects a marriage. The second part of the wedding ceremony is the farewell with parents and the home. Friends of the groom ship the bride’s dowry and the bride say goodbye to her parents and leaves the house accompanied with her friends and relatives, who sing farewell songs. In the husband's house, women welcome the bride by singing traditional wedding songs, a cherished part of an Uzbek wedding. In front of the door there is the white track, payandoz, by which the bride enters the house. She stops before the door and makes “ostona salom”, the bow to the new house. Women strew her with flowers, sweets, money wishing her beautiful and rich life. After the evening part of the wedding the groom goes with the bride to their new room. The bride is met by yanga, her relative or close friend. She changes bride’s clothes. After this the groom comes in the room and “pays a ransom” for the bride to yanga and then the newlyweds are left alone for each other. Early in the morning after the wedding party the holiday is continued with the ceremony of Kelin salom (speech of welcome of the bride). Young wife should welcome every guest, bowing from the waist to everyone, and guests should give her gifts and greetings. This ritual marks the conclusion of the celebration and is an integral part of the centuries-old traditions that define an Uzbek wedding.

Shashmaqom



Shashmaqom is one of the most important and ancient musical traditions of Uzbekistan and Tajikistan. The word “*Shashmaqom*” means “*six maqoms*”, referring to six large musical cycles that make up this classical art. It developed mainly in the historic cities of Bukhara and Samarkand, which were major cultural centers on the Silk Road. Shashmaqom includes instrumental music, vocal songs, and poetic texts. The music is usually performed with traditional instruments such as tanbur, dutar, sato, ghijjak, nay, and doira. The lyrics are based on classical Eastern poetry, including works of poets like Hafiz, Navoi, and Jami. The themes often express love, spirituality, and human emotion. This musical tradition is performed by a group of singers and instrumentalists, and it requires great skill, deep knowledge, and long training. For centuries, Shashmaqom was passed down orally from master to student. It represents the harmony of music, poetry, and philosophy. In 2003, Shashmaqom was included in the UNESCO Intangible Cultural Heritage list, recognizing its global cultural value. Today, Shashmaqom remains a symbol of the rich spiritual heritage of the Uzbek people. It is performed at concerts, cultural festivals, and special events, helping to preserve and promote Uzbekistan’s classical musical art.

National clothes

Uzbek national clothes reflect the rich history, culture, and lifestyle of the Uzbek people. These traditional garments are known for their bright colors, unique patterns, and comfortable designs suitable for the climate of the region. For many centuries, Uzbeks have worn clothes made from natural fabrics like silk, cotton, and wool, which were often decorated with beautiful embroidery. One of the most famous traditional fabrics is **atlas** and **adras**, known for their colorful ikat patterns. Women’s national clothing usually includes long dresses called “**koylak**” and wide trousers known as “**lozim**.” They are often worn with a beautifully embroidered jacket called “**chakmon**” or “**kurtcha**.” Traditional headwear for women includes scarves and the elegant “**doppi**,” which is decorated with floral or geometric designs. Men’s traditional clothing typically includes a long robe called “**chapan**,” worn over simple shirts and trousers. The chapan is tied with a belt and is often made



from striped or patterned fabric. Uzbek men also wear a square-shaped embroidered cap called “**doppi**,” which varies in design from region to region. For example, the Chust doppis usually have white almond-shaped patterns, while Bukhara doppis contain gold threads. National clothes are still worn during festivals, weddings, cultural events, and holidays such as **Navruz**. They show the beauty of Uzbek craftsmanship and the artistic skills of local weavers and embroiderers. Today, traditional clothing continues to inspire modern fashion designers in Uzbekistan, helping to preserve national identity while blending tradition with contemporary style.

Crafts

The history of Uzbek crafts stretches back to ancient times, when people living in the territory of present-day Uzbekistan first began shaping natural materials into everyday tools and objects. Recent research (2025) has revealed that arrowheads discovered in the Obi-Rakhmat Grotto in the Tashkent region are approximately 80,000 years old making them the oldest arrow fragments found anywhere on the Eurasian continent. By the beginning of the first millennium AD, Uzbekistan had become a key hub along the [Silk Road](#). For nearly 1,500 years, cities such as [Tashkent](#), [Samarkand](#), [Bukhara](#), and [Khiva](#) served as major centers of production and trade for Uzbek handicrafts. At the time, silk from [Margilan](#), ceramics from [Rishtan](#), [Samarkand paper](#), and carpets from Bukhara were prized from [China](#) to Europe. Today, centuries later, the craft traditions of Uzbekistan are carefully preserved. [Master artisans](#) continue to follow age-old techniques, passing their knowledge down to apprentices. Thanks to their dedication, we can still see the types of dishes once used, the clothes and jewelry once worn—and even purchase authentic replicas made in exactly the same way. Handmade Uzbek embroidery, known as *suzani*, is more than decoration - it is a national symbol, a form of [art](#), a collector’s item, and a prestigious gift. Embroidered garments are worn by high-ranking officials and their spouses at formal events; Uzbek *chapan* robes with contemporary embroidery are part of the British Museum’s permanent collection. In 2018, the President of Uzbekistan presented a *suzani* blanket valued at over \$4,000



to U.S. First Lady Melania Trump. Uzbek embroidery is traditionally grouped into three major regional styles: Bukhara, Samarkand, and Fergana. The Bukhara style closely resembles the embroidery of Nurata, Shakhrisabz, and Kitab, while the Samarkand style is similar to that of Tashkent, Jizzakh, and Baysun. Each style is distinguished by its ornamental motifs, stitch density, and color palette. Historically, *suzani* was imbued with symbolic meaning, and its creation was often accompanied by rituals and ceremonial practices. Today, Uzbek embroidery can be seen in major museums and artisan workshops alike. In Uzbekistan, it is displayed at the Museum of Art, the [Museum of Applied Arts](#), and in private studios such as “Suzani by Kasymbaeva”, led by master embroiderer [Madina Kasymbaeva](#). Internationally, the Minneapolis Institute of Art houses embroidered bags from [Shakhrisabz](#), [Nurata](#), and Bukhara - pieces once believed to carry protective functions. Nurata and Bukhara embroidery is also part of the Australian Powerhouse Museum’s collection, while in Hawaii, the Doris Duke Museum of Islamic Art preserves 15 unique examples of Uzbek *suzani*. The art of *zarduzi*, or [gold embroidery](#), developed in Bukhara and reached its peak during the era of the Bukhara Emirate. By the late 19th century, embroidery workshops had been established at the emir's court, where male artisans decorated velvet and silk garments, accessories, and interior textiles using gold and silver threads. Some historic pieces - such as embroidery created for the Emir of Bukhara - were made with silk threads wrapped in genuine gold and silver. Today, such works are rare, but a few have survived. *Chapan* coats embroidered for the ruler, along with exquisite gold-embroidered skullcaps, are preserved in museum collections across Uzbekistan. In 2024–2025, these items were featured in the exhibition *Heritage in Stitches: A Journey Through the Embroidery and Sewing Traditions of Uzbekistan*, held in Paris, Baku, and Astana. Today, the tradition of gold embroidery continues through the work of contemporary masters, including Nodir Rasulov, a prominent [Uzbek artisan](#) featured in the prestigious Homo Faber Guide to global craftsmanship. Rasulov produces distinctive pieces that blend time-honored techniques with modern design. His work, along with that of other artisans from Uzbekistan and abroad, can be seen at the [International Festival of Gold](#)



[Embroidery and Jewelry](#) - held every two years in spring in Bukhara since 2022. [Ceramics](#) are one of the most treasured forms of applied art in Uzbekistan. With a history spanning more than 5,000 years, they display remarkable diversity in style, ornamentation, and function - whether domestic or decorative - and preserve a tangible link to the region's ancient craftsmanship. Some of the earliest ceramic objects found on the territory of modern Uzbekistan date to the 3rd millennium BC and are now housed in the [History Museum of Tashkent](#). The art of ceramics flourished in the 14th and 15th centuries during the Timurid era. Amir Timur brought master artisans, including potters, from across his empire to Samarkand, catalyzing a major revival in ceramic production. During this period, ceramics were increasingly used in architecture. Many of these centuries-old works - their colors and textures still intact - can be admired on the historic buildings of Samarkand and Bukhara, as well as in museum collections worldwide. The sky-blue ceramics of Rishtan, in the Fergana Valley, are perhaps the most internationally recognized. Other notable centers include Gurumsaray (also in the Fergana region), Gijduvan (near Bukhara), Shakhrisabz (Kashkadarya), and Khiva (Khorezm region). Each school is characterized by distinct glazes, color palettes, and painting techniques. These regional traditions live on through the work of contemporary ceramicists such as Akbar Rakhimov (Tashkent), [Alisher Nazrullaev](#), [Alisher Nazirov](#), and [Rustam Usmanov](#) (Rishtan), and [Vakhobjon Buvayev](#) (Gurumsaray). In 2023, Uzbekistan's richly varied ceramic art was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

Art

Art in Uzbekistan has a long and rich history that reflects the culture, traditions, and values of the Uzbek people. For thousands of years, the territory of Uzbekistan has been a center of creativity along the Great Silk Road, where different civilizations, ideas, and artistic styles met and influenced one another. As a result, Uzbek art developed unique forms in painting, architecture, pottery, embroidery, and music. One of the most famous forms of Uzbek art is **architectural art**, seen in the beautiful monuments of Samarkand, Bukhara, Khiva, and Shahrissabz. These cities



are filled with blue-domed mosques, madrasahs, and mausoleums decorated with colorful mosaics, glazed tiles, and calligraphy. The Registan, Kalon Mosque, and Ichan-Qala are masterpieces that show the high level of craftsmanship in medieval Uzbekistan. Traditional **decorative and applied arts** are also an important part of the country's cultural heritage. Uzbek masters create beautiful ceramics in places like Rishton, unique silk fabrics such as **atlas** and **adras** in Margilan, and world-famous carpets in Bukhara and Khiva. Embroidery, especially **Suzani**, is widely known for its detailed patterns and bright colors symbolizing happiness, harmony, and protection. Modern Uzbek art continues to develop as well. Painters and sculptors create works that combine national traditions with contemporary ideas. Art galleries and museums in Tashkent, Samarkand, and other regions exhibit ancient artifacts together with modern artworks, showing the evolution of the nation's creativity. Cultural festivals, exhibitions, and international art events help promote Uzbek art around the world. Today, art in Uzbekistan remains a powerful symbol of national identity, creativity, and the connection between past and present.

Uzbek cuisine

Uzbek cuisine is one of the most colorful in Central Asia. Here dishes are prepared for real gourmets and connoisseurs of oriental hospitality. The culinary traditions of the settled and nomadic peoples of the region, gathered for centuries, are today assembled into a single and understandable recipe puzzle for all of us from delicious dishes of Uzbek cuisine. Uzbek breakfast is nonushta. From time immemorial, Uzbeks have served fresh flatbread and kaimak for dastarkhan in the early morning. Hot cake from the tandoor with fresh cream, hot tea with honey or refined sugar, fruits or dried fruits are the basis of the morning meal in any Uzbek family. Uzbek breakfast is recognized as a gastronomic brand along with Italian, French or Turkish. Uzbek breakfast is distinguished not only by its taste, but also by its balance and useful properties. The traditional breakfast menu also includes national sweets, such as parvarda, halva, pashmak, khashtak, nishalda, brushwood, sherbet, urama, navat sugar, tulumba, baklava. From drinks for breakfast, green or black tea, as well as shircha, are traditionally preferred. In summer and autumn, the



main elements of breakfast are delicious fruits, which are consumed with hot cakes. The duet of grapes and cakes is especially popular. Thus, the Uzbek breakfast reflects the mentality and culture of the people, is part of the Uzbek dastarkhan. Soups and broths occupy an important place in Uzbek cuisine. National soups are quite rich and thick. The main ingredients in soups are bapran or beef meat, vegetables - onions, potatoes, tomatoes, etc., and of course traditional spices - zira (barberry), red or black pepper, coriander, bay leaf, etc. Popular soups among Uzbeks are shurpa, mastava, mashkhurda and others. Everyone is familiar with the indescribable aroma of delicious grilled meat spreading along the street. Meat is very popular in Uzbekistan and a lot of it is prepared here. And everyone knows that the most delicious meat is shish kebabs, meat on skewers, well marinated and cooked on an open fire. Uzbek kebabs are a unique chance to find out what exquisite and juicy meat means. Having tasted a melting piece of fragrant kebab at least once, it is already impossible to stop. In Uzbekistan, a huge number of various types of kebab are cooked. The classic Uzbek kebab is the most tender meat, properly marinated with spices and spices, skewered with small slices of dumba (lamb fat). This kebab is prepared, as a rule, from lamb. But there are also other types of kebab: Jigar kabob (beef liver kebab), Tovuk kebab (chicken), Beshpanja (formed on five skewers at once), Charvi kabob (meat covered with melted fat). But the most common shish kebab and favorite of the locals is Kiyma shish kebab. This is ground lamb skewers. The meat melts in your mouth and leaves a pleasant aftertaste. Elastic meat in a piquantly fried crust flashes on the tongue, has an unsurpassed taste of baked dumba and an amazing bouquet of spices. Palov is a traditional dish of Uzbekistan. This delicious dish is prepared from very simple ingredients: rice, meat, spices, carrots and onions. Palov is served as a daily and festive dish - especially for such events as a wedding, return from a pilgrimage, the birth of a child, an anniversary, a funeral, and also as a help to those in need. Uzbek palov is a dish of real gourmets and connoisseurs of oriental cuisine. There are more than 100 palov recipes in the world, and Uzbekistan boasts its own signature versions. In each region of Uzbekistan, palov is prepared according to unique recipes. For example, in Tashkent they prepare



the festive “Bayram osh” palov, in Andijan they like to add cabbage rolls from grape leaves to palov - “Kovatok palov”, in Khiva they prepare the most deistic version of the Khorezmian palov “Chalov”. The culture and tradition of cooking palov was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage in 2016. It is impossible to resist such a delicacy as Uzbek samsa. Samsa can be safely called the pride of the Uzbek people. Delicious, fragrant, hot, cooked with love - samsa occupies a special place on the Uzbek dastarkhan. There are several dozen varieties of samsa, differing from each other not only in the recipe and filling, but also in the characteristic cooking technology. Usually it is prepared with finely chopped meat or minced meat, but there are also such original options in which pumpkin, spinach, potatoes, chicken meat are used as fillings. Samsa, like cakes, is baked in a special clay oven - tandoor. Such an oven gives flour products an inimitable taste and aroma, and also allows you to save all the useful properties. There are several types of tandoor, the most common are vertical and horizontal. The choice of shapes, sizes, types of dough for samsa is amazing. At such a moment, you realize how creative and skilled the Uzbek people are in gastronomic art. Here you can choose from hemispherical samsa, two-pair samsa, puff and fried samsa, baked samsa. In each region of the country, samsa is baked in its own way with secret ingredients and special skill that requires great skill. For example, such samsa are famous as Jizzakh samsa - large, with meat filling; Bukhara samsa - baked and triangular; Alatskaya samsa - with the thinnest dough and juicy filling; Karshi samsa - finger-shaped and graceful in appearance; Khorezm samsa - fried, with minced meat, Kuk-samsa - with greens and spinach. Each region of Uzbekistan is a unique corner, a unique land with marvelous and purest nature. The Uzbek fertile land, thanks to the efforts and careful care of the Uzbek farmers, gives unimaginable root crops, from which you can cook the most delicious and healthy salads. The variety of vegetables in Uzbekistan is amazing. But, perhaps, the most beloved and well-known salad for everyone is a traditional salad of tomatoes and onions, to which a pod of bell and hot peppers is also added. In Uzbekistan, such a salad is called Achchik-chuchuk. Achchik-chuchuk salad is best served as a cold dish and served



with hot pilaf or barbecue. In the cold season, people in Uzbekistan like to cook salads from the Margilan radish. One of the most popular salads is radish salad with pomegranate seeds or Anor va turp salad. For salad, radish is cut into thin strips and pomegranate seeds are added. As a result, the salad is obtained with a pleasant astringency and with a slight sourness of the pomegranate. This salad is a real storehouse of useful vitamins and minerals. In early spring, people in Uzbekistan like to cook a salad of radishes and eggs - Radishes va tukhum saladi. As a rule, radishes of the Bolgarskaya variety, pink-red in color, are used for salad, as well as the Maiskaya variety - also great for salad. As a result, the salad is obtained from small pieces of radishes and eggs, sprinkled with herbs and seasoned with sour cream. Another vitamin salad is cabbage and bell pepper salad - Karam va kalampir salad. A mixture of chopped cabbage and bell pepper, drizzled with oil, becomes an excellent option as an addition to the main dish. Of course, these are not all salads that are worth trying in Uzbekistan. Seemingly simple, salads have their own unique taste and aroma. And the thing is that vegetables in Uzbekistan are environmentally friendly products. Thanks to the climate, the composition of the soil and water, the fruits are so rich and tasty. And in Uzbekistan there is an ancient culture of consumption of spices. By adding spices and herbs, aromatic substances increase appetite and make dishes so appetizing.

REFERENCES

1. Government of the Republic of Uzbekistan. New Uzbekistan Development Strategy 2022–2026. Tashkent, 2022.
2. Ministry of Culture of the Republic of Uzbekistan. Annual Report on Cultural Development and Heritage Preservation. Tashkent, 2023.
3. UNESCO World Heritage Centre. “World Heritage Sites in Uzbekistan.” Accessed 2024.
4. State Committee for Tourism Development of Uzbekistan. Tourism Statistics and Cultural Heritage Projects. Tashkent, 2023.
5. National Olympic Committee of Uzbekistan. Sports Achievements and Youth Development Programs. Tashkent, 2023.



6. Karimov, R. "Modernization of Uzbek Cinematography: Challenges and Opportunities." *Journal of Central Asian Studies*, 2022.
7. Yuldasheva, M. "Museum Reform and Digital Heritage in Uzbekistan." *Cultural Studies Review*, 2023.
8. Akhmedov, A. "Archaeological Research in Uzbekistan: Recent Discoveries." *Silk Road Archaeology Journal*, 2023.
9. Teshaboyeva, N., & Durdiyev, O. (2024). Cultural Influences on Listening Comprehension. *ACUMEN: International journal of multidisciplinary research*, 1(4), 252-254.
10. Teshaboyeva, N., & Durdiyev, O. (2024). Cultural Influences on Listening Comprehension. *ACUMEN: International journal of multidisciplinary research*, 1(4), 252-254.
11. Teshaboyeva, N., & O'ngarova, O. (2024). The role of vocabulary knowledge in listening comprehension. *ACUMEN: International journal of multidisciplinary research*, 1(4), 255-257.
12. Nafisa, T. (2023). THE EDUCATION SYSTEM OF THE USA: PRESCHOOL EDUCATION, SECONDARY AND HIGHER EDUCATION, SCHOOL FORMS. The Role of Exact Sciences in the Era of Modern Development, 1(6), 53-57.
13. Teshaboyeva, N., & Erkaboyeva, S. (2025). SPEECH ACTS AND THEIR FUNCTIONS IN COMMUNICATION. *ACUMEN: International journal of multidisciplinary research*, 2(5), 272-279.
14. Nafisa, T. (2023). THE EDUCATION SYSTEM OF THE USA: PRESCHOOL EDUCATION, SECONDARY AND HIGHER EDUCATION, SCHOOL FORMS. The Role of Exact Sciences in the Era of Modern Development, 1(6), 53-57.
15. Teshaboyeva, N., & Pardayeva, R. (2025). THE ROLE OF FLUENCY AND ACCURACY IN SPEAKING. *ACUMEN: International journal of multidisciplinary research*, 2(5), 280-286.



16. Teshaboyeva, N., & Amirova, X. (2024). THE ROLE OF VOCABULARY KNOWLEDGE IN LISTENING COMPREHENSION. *Молодые ученые*, 2(32), 14-17.
17. Teshaboyeva, N., & Xakimbekova, M. (2024). Teaching listening for specific purpose. *ACUMEN: International journal of multidisciplinary research*, 1(4), 148-153.
1. Nafisa, T. (2023). NOUNS AND THEIR GRAMMATICAL CATEGORIES. *Новости образования: исследование в XXI веке*, 2(16), 292-297.
2. Nafisa, T., & Marina, S. (2023). TEACHING AND LEARNING OF ENGLISH VOCABULARY IN TESL AND TEFL CLASSROOMS. *International Journal of Contemporary Scientific and Technical Research*, 465-469.
3. Nafisa, T. (2023). THE USA ECONOMY, INDUSTRY, MANUFACTURING AND NATURAL RESOURCES OF GREAT BRITAIN. *INTERNATIONAL JOURNAL OF RECENTLY SCIENTIFIC RESEARCHER'S THEORY*, 1(9), 94-97.
4. Nafisa, T. (2023). Secondary ways of word formation. In *Conference on Universal Science Research* (Vol. 1, No. 12, pp. 109-112).
5. Teshaboyeva, N. (2023). Compound sentences in the English language. *Yangi O'zbekiston taraqqiyotida tadqiqotlarni o'rni va rivojlanish omillari*, 2(2), 68-70.
6. Teshaboyeva, N. Z. (2023). Modifications of Consonants in Connected speech. In *Conference on Universal Science Research* (Vol. 1, No. 11, pp. 7-9).
7. Teshaboyeva, N. Z., & Niyatova, M. N. (2021). General meanings of the category of tenses. *International Journal of Development and Public Policy*, 1(6), 70-72.
8. Zubaydulla, T. N. (2023). THE CLASSIFICATION OF SYNONYMS AND THEIR SPECIFIC FEATURES.". *XXI ASRDA INNOVATION TEXNOLOGIYALAR, FAN VA TA'LIM TARAQQIYOTIDAGI DOLZARB MUAMMOLAR*" nomli respublika ilmiy-amaliy konferensiyasi, 1(12), 126-131.



25. 9. Teshaboyeva, N., & Yakubova, N. (2023). CHANGES OF MEANING OF WORDS. Центральноазиатский журнал образования и инноваций, 2(12), 126-129.
26. 10. Teshaboyeva, N., & Erkaboyeva, S. (2024). TEACHING LISTENING WITH TECHNOLOGY. Молодые ученые, 2(35), 46-49.