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PEDAGOGICAL CHARACTERISTICS OF THE USE OF RESISTANT MOTIVATIONS IN LITERARY-AESTHETIC AND PEDAGOGICAL VIEWS OF CHOLPON

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Philosophy in Pedagogical Sciences (PhD)**

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Abstract: This article is devoted to the analysis of lyrical poems, which played a significant role in the work of Cholpon, and describes the pedagogical features of the poems with the motives of resistance.

Key words: literary-aesthetic, pedagogical views, freedom struggle, Eastern countries, lyrical hero.

INTRODUCTION

It is known from history that the national liberation movements that emerged in the early twentieth century were combined with the struggle against the Bolshevik dictatorship due to the historical situation. It was impossible not to inspire Cholpon's literary-aesthetic and pedagogical views, to give wings to his work. That is why in the poet's poetry the lyrical hero's experiences with the freedom of the Motherland know no bounds.

The poet firmly believes that the national liberation struggle will surely triumph over the oppressors: "Do not try to block the rising sun in vain. Be a fool and fight in the presence of Azrael, and do not give up until you die. '

In those years, the Soviets in Turkestan, the British colonial rule in most of the countries of the East. In his poem "Red International", Cholpon seems to use the symbolic images of nature to call the world's poor and proletarians to unite, to promote the Soviet slogan of class struggle, the struggle of the poor against the rich and the oppressed.

He says that the air in the East is polluted, that "black clouds like coal" have accumulated in the Eastern sky, that the white air (whites) that have broken the air in the East are "tormented", and that the lightning in the sky is "a golden furnace" describes as light.

A row of scratches on the blue face

Coal-like clouds are alien hands.

He is oppressed in the slavery of the hands

The hands of the East ... many dry, dry lands.

The hands of the East work like captives

For a nation that does not come a handful ...¹

METHODS AND MATERIALS

The "people who do not come a handful" in the poem "Red Baynalmilal" are, in fact, British politicians who live on a small island, occupying many Eastern countries and demanding their wealth, enslaving the people there.

In this poem, the poet describes the plight of the peoples of the East, especially the poor, as a result of the plunder of the British colonialists, and tries to expose the evil intentions and colonial policies of the Bolsheviks who occupied Turkestan.

The Eastern man does not find bread in yogurt,

If you find bread, there is dry bread, there is no tea.

A handful of food will not find a name.

There is no room for riches.

In the East, here is a family.

Six, seven people died of starvation.

Look, inside the young garden

Many flowers wither without opening ...²

These verses show that Cholpon had high hopes for the national liberation movement against colonial oppression. One of the active participants of this

¹ Cholpon. Works. 4 volumes. 1- vol.-T.: Akademnashr, 2016.-61-p.

² Cholpon. Works. 4 volumes. J.I.-Tashkent: Akademnashr, 2016.-45-p.

movement, Zaki Validi, recalled that on November 25, 1923, the Istanbul newspaper "Vakt" published the words of Anvar Pasha: "We must fight for Turkestan. If you are afraid of dying for the right cause, you will force yourself to live like a dog. If we do not do this, the curse of future generations will be heavy. Even if we think of a way to escape and die, we will provide the way to freedom and happiness for the generations to come. ”³

Cholpon waited for these moments as eagerly as he had waited for the morning. He is referring to the struggle that will soon begin, saying that "the days of melting like the snow of the beginning of summer, the days of weeping like the snow of the night" will come to the "masters who make chains" and "masters who think others are inferior." Cholpon's verses in the "hamletona" spirit: "Great, hard-fought great struggle, to be or not to be, not to be reconciled" is in harmony with the motto.

The death of Anvar Pasha, the leader of the Turkestan National Liberation Movement, in a battle with the Russians in the village of Chekken, seven to eight kilometers from Baljuvan, on Friday, August 4, 1923, and the departure of Zaki Validi, chairman of the Turkestan Muslim Union, dashed Cholpon's last hopes. The triumph of hopes and the sufferings of deception brought deep sadness to Cholpon's poetry. In the poem "The Sorrow of Spring" the poet's experiences in this regard are deeply reflected. These melancholy, sad soul sufferings are in harmony with the tones of nature in the poem. Throughout the poem, we see that even the spring, which displays its beauty once a year, cannot lift the mood of a poet who is experiencing the "pain of deception".

The nightingale does not sing in the spring,
Why doesn't my drum have a tongue?
She is a beautiful girl who does not look sincere,
Why I have no hope ...⁴

³ Zakiy Validi Tugon. Memories./Translation by Sh.Turdiyev // Star of the East. 1993. № Pages 5.-10.

⁴ Cholpon. Works. 4 volumes. 1- vol.-T.: Akademyashr, 2016.-109-p

In the heart of the poet, who sang "The song of every spring in their tongues," the love of the beautiful lives, and in their eyes a cry of every sorrow. In the end, the lyrical protagonist draws with his own hand the image and biography of his heart:

Am I the only one who cried in the spring?

Am I the only one deceived in every hope?⁵

The poet knew that the sword, which was gleaming over the heads of the intellectuals of the nation, would sooner or later fall on his head. Realizing that the "common happiness of mankind" is in the struggle against the invaders, Cholpon sees himself in the image of the Naryn River:

Sooner or later you will go mad,

Owners of your will - let the text! ..⁶

Cholpon's poems, novels and stories, dramatic and journalistic works, which felt the tragic end of his destiny from the bottom of his heart, were imbued with the national spirit, the ideas of national liberation - the feeling of homeland. In his works, the heartbeat of those who truly love their homeland, nature - lush valleys, fields and gardens, rivers and mountains, sensitive to the beauties of the heavenly land, know the perfection of true humanity, infinite hatred for the enemies of the Motherland, belongs to Cholpon himself.

In the 1920s and 1930s, the dictatorship of the proletariat was applied to social sciences such as pedagogy, history, and literature, and the involvement of pedagogy and fiction in humanity, freedom, and goodness was denied.

The propagandists of the ideology, who considered the national idea of patriotism as a crime against the Soviets, came out with articles against the leaders of national independence, Fitrat, A. Kadyri, Cholpon, Oybekka and their works educating the younger generation in the national spirit.

⁵ That source. Page 109

⁶ Cholpon. Works. 4 volumes. 1- vol.-T.: Akadernashr, 2016.-297-p

In those heated debates that decided the fate of the creator, Vadud Mahmud and the talented poet Oybek defended Master Cholpon, convincingly demonstrating the beauty and elegance of his poems.

In the December 10, 1923 issue of the Turkiston newspaper, Vadud Mahmud praised Cholpon's poems in an article entitled "Cholpon's" springs ":" Cholpon is a new Uzbek poet. That is why the spirit, mood and feelings of the Uzbek people today are boiling in the "Springs". Uzbek language and Uzbek melody are sung in "Buloqlar". The spiritual waves of the Uzbeks are a bridge, they fly to the skies, and they rise. ”⁷

Wadud Mahmud laughs at the colonial agents who have unjustifiably criticized the poet, saying: "Buloqlar" laughs at the "famous" ignoramuses who want to insult Uzbek literature. ”⁸

Wadud Mahmud as a broad-minded and profound scholar of national literature cites and analyzes:

Who are the angels weeping in my heart,
Mothers of the East, young people?
Who are these souls bowing before me?
The people of the land of slaves?

How many poems and melodies are composed in this short passage alone, as well as the pain of the country, the fact that slaves are souls who understand, how open (clear), influential (concise) and concise are the angels who cry in their hearts that they are mothers and young women of the East?⁹

However, as a great artist, Cholpon was a great artist of words, who made an incomparable contribution to the development of Uzbek literature by mentoring young poets. “We can say without hesitation,” Ozod Sharafiddinov writes, “that in the 1920s, Cholpon's poems opened a new page in the development of Uzbek poetry. Young poets such as Oybek, Gafur Gulam, Hamid Olimjon, Uygun,

⁷ Cholpon and criticism.-T .: Writers' Union of Uzbekistan "Literary Fund" edition, 2004.- 16 pages.

⁸ That source. Page 16

⁹ That source. Page 16

Mirtemir, who were just entering the world of literature at that time, knew Cholpon as a teacher and held him by the hand. Cholpon's poetry has become a real medicine for them in mastering the secrets of poetry, rising from the ladder of mastery.¹⁰

Throughout his career, Cholpon proved that in addition to the dream, there are great and elegant treasures of our language in the Turkic free weights, which can beautifully express the most delicate, elegant feelings, rich spiritual experiences, meaning.

RESULTS AND DISCUSSION

Cholpon taught the younger generation to love the Motherland sincerely, to see the beauties of the Motherland with their own eyes. According to Cholpon, the homeland is "more beautiful than the moon, more beautiful than the day." The poet hides the image of the Motherland in complex, colorful meanings, rich emotions, melodic thoughts, hides the identity of the beauty he is looking for. "On a dark night, I look up at the sky and ask you for the brightest star," says the poet. Who is he looking for? If we think better, we understand that the poet is looking for a Homeland that was destroyed by the Soviet colonialists. This poem was written in 1919 in Tashkent. The establishment of an autonomous state - Turkestan Autonomy in a country that did not see the light of the three khanates in Turkestan, the tsarism - the Romanovs, and the white Nicholas - was the realization of the oppressed people's dream. But, unfortunately, the Soviets suffocated this new independent state for less than a month. With the Red Army, the Armenian Dashnaks spent a week burning houses in Kokand, shooting, running, and killing civilians.¹¹

Cholpon was looking for this lost Motherland, questioning the Sun and the Moon, the stars. Cholpon had to hide this Motherland and his love for it, to write it

¹⁰ Cholpon and criticism.-T .: Literary Fund of the Writers' Union of Uzbekistan, 2004.-34 pages.

¹¹ Jorayev N., Karimov Sh. History of Uzbekistan. Book 2.-T .: Sharq, 2011.- p.94.

in mysterious meanings. This style also required a great deal of talent. The star said, "Ashamed, I bowed my head and I kissed her
I see (the homeland) in my dreams - so beautiful, more beautiful than us. Even
from the moon
It's beautiful. "

In this poem, Cholpon, in the spirit of a national, traditional fairy tale, asks his lost lover from the Sun, the Wind. I saw it once in front of me when the sun didn't set. She is truly more beautiful than the Moon, more beautiful than the Sun! he says. In the last verse of the poem, the poet does not say who is the owner of this mysterious love, but expresses in a few words that it is very difficult and tragic to love him: "I am poor and I love him. " I'm on fire, I'm on fire, I'm on fire, I'm on fire."

In 1919, when this poem was written, the former colonial lands had not yet been completely destroyed, and the Union of Soviet Socialist Republics - the state of the USSR - had not been officially formed. Nevertheless, the government of the Soviet Turkestan People's Commissariat, with its capital in Tashkent, with its military and secret service forces, completely destroyed the autonomy of the independent nation-state, Turkestan. In other words, the terror of the Reds began long before 1937, in 1918.

On December 25, 1917, the 1st Extraordinary Congress of Muslim Workers, Soldiers and Peasants' Deputies of All Turkestan was opened, which declared the Turkestan Autonomy legitimate. Abdurauf Fitrat, Behbudi, Cholpon, Ayni, Hamza and others wrote poems and congratulations congratulating the autonomy of Turkestan. Abdurauf Fitrat writes in his congratulatory message:

"If there is a force that boils the blood of Turkestan Turks and raises their faith, there is only one word: Turkestan autonomy," he said. We have been oppressed for fifty years. We have been insulted, our hands have been tied, our tongues have been cut off, our mouths have been covered, our lands have been oppressed, our property has been plundered, our honor has been eroded, our rights

have been violated, and our humanity has been trampled underfoot. We persevered and persevered. When we return from the court (tsarist government office) crying, lying in lighted prisons, falling under the footsteps of a predatory gendarme, burning our country, hanging our fellow believers left, we didn't see anything. At that moment, a bright moon shone in a distant part of that dark world to lift our gloomy spirits. Our untouched eyes could see: Turkestan autonomy! ”¹²

Cholpon's poem "Free Turkish Holiday", dedicated to this historical event and created as a new national anthem, is dated November-December 1917. The recitation of the anthem is as follows:

Turkestan is our glory, Turan is our title,
Homeland is our soul, let our blood die!¹³

But, unfortunately, despite the fact that this independent state was formed as an ally of Russia as autonomy, it was ended by the Russian government through armed aggression.

The clerics of the Bolshevik-deceived and fanatical Ulemai Islam society were dissatisfied with the fact that the Turkestan Autonomy had added Armenians, Russians, and Jews to its government in addition to Muslim clerics. Therefore, they were limited to narrow interests and helped the Soviets in the overthrow of the Turkestan Autonomy.

In the poem "To the Broken Land" included in the 7th grade textbook "Literature", Cholpon expresses the grief of the country, showing the most difficult period in the history of our country, the time of loss of state independence depicts the disappearance, the replacement of their owners by savages, in elegant, poetic landscapes, in inspired states of nature.

Throughout the poem, this sad state deepens, and the causes of this grief gradually unfold:

Blue, beautiful meadows,

¹² Abdurauf Fitrat. Selected works. 3 vol.-T.: Manaviyat, 2003.-198-p.

¹³ Cholpon. Works. I skin. 4 volumes.-Tashkent: Akademnashr, 2016, 22 pages.

They have no herds, no yearlings,
Which aisle has cowherds?
Instead of a horse's bridle, a sheep's bridle
"Oh, cry." Why is this?¹⁴

The meaning of this scene is that invaders came to these beautiful springs and meadows, the herds here, the yearlings were taken away by bandits, and the meadows were trampled and trampled.

Throughout the poem, the poet uses a rhetorical questioning method to draw attention to the hidden meaning in it:

Wearing amulets, guardians,
The fields are covered with tulip leaves,
He played and ran in the mountains
Where are the beautiful girls, the young brides?
The answer is neither from the heavens nor from the earth.
Even from a ruined country ...¹⁵

The meaning of these verses is that where did the girls and brides, who were cheerful, cheerful, playful and traveling, go when the country was originally owned by the Chinese? The reader feels that they have been lost, shot, or imprisoned by invading enemies. It is clearly said that the hand was ruined. In these poems, the grief, loss of the homeland, the pain of loss, dreams and aspirations expressed by the poet Cholpon serve to develop a sense of patriotism in the younger generation, to teach them to appreciate independence.

The sense of homeland develops on the basis of nationalism. Because stateless people are slaves. Loving the homeland, loving the people, empathizing with the sufferings of the people, calls for a struggle to free it from slavery. Cholpon's poem "Red Baynalmilal" is not a class struggle between the poor and the rich, the bourgeoisie of a nation, but the idea of explaining the enmity between

¹⁴ Cholpon. Works. 4 volumes. J.I.-Tashkent: Akademnashr, 2016.-88-p.

¹⁵ That source. Page 53.

the oppressed peoples of the oppressed East and the invaders, raising the national consciousness of the people, calling for national liberation struggle.

Is there no way to get rid of the people of the East,

Will no one look at him with pity?

Honesty in the West, no conscience,

Wouldn't a force take this oppression?¹⁶

The poet says that such power exists now, though not before. At that time, the International Red Crescent Society was established at the initiative of internationalist, progressive forces, and its members were extending a helping hand to the poor and people affected by natural disasters. "It's been a year since the red moon was born among the red blood on the blue face. On the one hand, anger and darkness were driven away. Let the Red Moon save the East again ... "This progressive, humanistic idea is the apparent meaning of the poem.

At that time, Cholpon's collection "Uzbek young poets" included "In the moments of love", "Beautiful", "Dream", "Zarafshan", "Calendar love", "Nature", "Sleep", "On the great way", "To the bright star", Portana ", " In the Morning of Controversy ", " Light of the East ", " Autumn ", " Want to Comfort ", " People ", " Fiery Water ", " Come Since ", " Freedom of Conscience ", " Struggle ", " Country Way ", " Sharq qizi", " Men va basqalar", " Navruz kunida", " Barg", " Qizarish", " Ziyon kamar", " Sendan yiroqda", " Ketganingda", and in newspapers and magazines "Kongil" ("Kongil, sen") Why did you make friends with the shackles? "), " Now ", " Cleopatra's Sleep ", " Revolt ", " Kishan " and other patriotic poems were published.

From progressive youth in 1922-1925 at the University of Berlin Ahmad Shukri in his short article "Cholpon is Cholpon" helps to understand the essence of Cholpon's work at that time:

"As soon as the Cholpon horse enters my ears, the spirit of Shakespeare is visible to my eyes," the article reads. - No matter how much I looked for the

¹⁶ Cholpon. Works. 4 volumes. J.I.-Tashkent: Akademnashr, 2016.-46 pages.

difference between Shakespeare's lyricism and Cholpon's poetry, I could not find her. I have read *Awakening* many times. I read Shakespeare. Then I came to the conclusion that Shakespeare is Cholpon or Cholpon is Shakespeare. Cholpon's poems are full of Shakespearean enthusiasm. Cholpon is a poet. Cholpon is Cholpon."¹⁷

Although this short article by Ahmad Shukri does not provide in-depth analysis of examples from Cholpon's works, it clearly shows the enthusiasm and emotion of creative students and future scientists.

Ahmad Shukri's Cholpon's sincere sincerity and kindness in many poems, in particular, "Am I a poet?" It is obvious in the poem:

My mind flies away,
I'll let go of the reins too ...
My mind is falling from above,
Poetry flies away like dust ...¹⁸

In the articles of the newspaper "Turkiston" May 4, 1923 Zarif Bashir "Uzbek poet Cholpon's poems", Vadud Mahmud December 10, "Cholpon's springs" Cholpon's work and his spiritual, moral, aesthetic and educational views are analyzed in depth. , The artistic and aesthetic value of Cholpon's poems, the purity of his language, the clarity, the variety, the meaning of many meanings in a few words are well explained.

In particular, Zarif Bashir's first poem, which can be called a "true poet" of Cholpon, was a poem written in 1920 in the magazine "Tong" (No. 2) "Behbudi". The poems he has been writing since that day are smooth and elegant."¹⁹

In fact, until 1920, Cholpon had written a number of beautiful, elegant poems. In the following period, the poet's poems "People", "I did not run away", "Freedom of conscience", "Zarafshan" in the Sangzor mountains, Tashkurgan, Yor-yaylov mountain villages, some of our national intellectuals were on the side of the

¹⁷ Cholpon and literature.-T .: Association of Uzbekistan "Literary Fund", 2004, p.

¹⁸ Cholpon. Works. 4 volumes. 1- vol.-T .: Akademnashr, 2016.-252-p

¹⁹ Cholpon and literature.-T .: Association of Uzbekistan "Literary Fund", 2004, 17 pages.

Soviets, some against the Soviet colonizers, fighting for national independence. published.

During this period, the conflict between views on the fate of the Motherland became sharp. Ahmad Zaki Validi, a Bashkir intellectual and military leader and chairman of the Turkestan Unity Society, wrote in his Memoirs that the Soviet colonialists made Cholpon and Nazir Turakul, who were close friends, enemies. According to Zaki Validi, N. Torakul did not take part in the battles of the future genius poet carefully, in order to prevent his death in the genocidal battles. Nevertheless, the poet, who laid down his life for national independence, believed that if the whole nation revolted, the invading Red Empire armies could be thrown out. He vividly expresses this belief in the poem "People" written in Bukhara in 1921:

The people are the sea, the people are the waves, the people are the power,
The people are rebellion, the people are fire, the people are revenge.
If the people revolt, I have no power, let them stop,
I have no strength, let the people destroy their will ...²⁰

Unfortunately, the Soviets also recruited soldiers from the local population, deceived them with military titles, and persuaded them to hand over power to the Turkestans. In such a dangerous and difficult situation, Fitrat and Cholpon did not hesitate in the slightest and expressed their hatred for the invaders with fiery poems on the part of the national liberation fighters. Cholpon wrote in his poem "Kurash" in 1921, when the national liberation forces were crushing the colonial Red Army one after another in Fergana, Bukhara, Zarafshan, Samarkand and Guzar:

A caller, a caller sound
It is the voice of the heroes asking for their lives.
Pushing, overturning agitation

²⁰ Cholpon. Works. 4 volumes. 1- vol.-T .: Akademnashr, 2016.-82-p.

It's the beginning of a great fight soon.²¹

The poet condemns the people who did not join this struggle, who still hoped for the return of the Emir of Bukhara, who still did not understand that the Soviets would rule over the peoples of Turkestan, did not know where to go, did not awaken national consciousness:

Not knowing where to go like a fool,

He is an enemy who strikes himself here and there.

Unable to stand in a wide heart, unable to fit,

It is the faith of the overflowing poor²²

CONCLUSION

The main role in Cholpon's work in these years is to awaken the national consciousness of the people, to educate them in the spirit of patriotism and patriotism. The idea of freedom of the homeland, freedom of the people is the highest aesthetic ideal of the poet. The aesthetic and educational value of Cholpon's work is incomparable in conveying the great importance of independence to the younger generation, in shaping the national consciousness and patriotism of the youth.

The historical and pedagogical significance of Cholpon's poetry is that if everyone not only cares about their own worries, but also thinks about the development of their homeland, understands the need to serve their people, the life of such people becomes more meaningful, the way to fly on the wings of dreams this is the embodiment of the idea of boundless love for the Motherland and the people.

In short, in the 1920s, the slogan of class struggle on the ideological front was the slogan of the poor, the oppressed, who sought freedom against the oppressors in certain historical situations. But the Bolsheviks used the slogan of class struggle for their own satanic purposes, using it as a theoretical basis for the

²¹ Cholpon. Works. 4 volumes. 1- vol.-T .: Akademnashr, 2016.-73-p.

²² Cholpon. Works. 4 volumes. Volume 1 -Tashkent: Akademnashr, 2016.-73 pages.

repression of national independence in Turkestan, Kazakhstan, and Bashkortostan as a bourgeois nationalist, counter-revolutionary force, against the proletarian revolution. In order to stifle the voice of the national independence fighters, first of all, it was necessary to suppress their activists. That is why the attacking opposition turned its attention to such advanced intellectuals as Behbudi, Cholpon, Fitrat, Qodiri, Usman Nasir, Munavvar Qori, and Tavallo, who were recognized as bourgeois nationalists. Naturally, local nationalists were thrown into the forefront of this struggle.

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