

## Description of the spirit of teenagers in uzbek children's prose

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### ABSTRACT

*The article is about the literary description of adults' spiritual world, the psychology of heroes, new innovative methods of personages' thinking and images, the place and ways of psychologism in children's literature.*

**Key words:** *description, explanation, spirit, psychologism, the author, realistic, autobiographical, hero, image, detective, historical, esthetic, epoch, analogism, imaginative literature, fiction story, world of crime, adults, justice.*

### 1. Introduction

The artistic word is a delicate spell that has a strong impact on the spiritual world of man, can capture the heart of the reader, the aesthetic pleasure. Since the phenomenon of fiction is the art of making people feel this feeling by describing, depicting, showing themselves, it should not be forgotten that this aspect has a separate impact on the world of adults, children and adolescents. Adolescence, in particular, is a phase of human life's formation as a person. The influence of fiction on their ability to express themselves clearly, to think independently, and to understand the process is remarkable.

Because adolescence is a threshold for both physical and spiritual maturity, the main task of books intended for students of this age is to teach them an example through the behavior of heroes. Therefore, the issue of adolescent psychology (psychopoetics, style of expression of language, language, pathos of the work, etc.) in the works of children's writers deserves serious attention. It should be noted that the literature of each period is, first of all, a representative of that historical period, social life.

### II. Literature review

This aspect is also clearly reflected in the artistic interpretation of the psyche of children and adolescents. The psychology of the protagonists in the literature of the 80s and 90s of the twentieth century, their attitude to life and reality is very different from the 60s and 70s. This can be clearly seen in the stories of H. Nazir, N. Fozilov, T. Malik, H. Tukhtaboev. For example, until the 1980s, conflict literature was predominant in the literature of the period, especially in children's literature. Small problems were solved quickly, and the protagonists of the work certainly achieved their goals.

L.N. Tolstoy wrote about the turbulent life of teenagers in his book "Childhood. Adolescence. Youth" in his autobiographical trilogy he says: "It's hard to believe that when I was a teenager I loved to think about it, because it was not appropriate for my age and position. However, in my opinion, the lack of similarity between a person's position and his or her traditional activities is the most accurate sign of the truth. ... Thoughts flowed into my brain in such a clear and wonderful way that I imagined such great and useful truths as if I were the first to discover them, and even tried to apply them in my life."

### III. Analysis

The heroes of Hakim Nazir, who made a great contribution to the development of realistic prose of Uzbek children, also experience similar mental experiences. Especially in the story "Yonar Daryo (Volcano)" family relationships are revealed through the fate of children and adolescents. The

story consists of several independent chapters. It is narrated in the language of the protagonist Damir. The work begins with the image of spring. In the spring days, the protagonist dreams of lying in his house, by the pool in the yard. The falcon takes him up to the sky between his paws and throws him down into the water. He falls into the water, slapping himself in order to balance himself.

Immediately his grandmother came and took him out of the water and spread his dream on the light and goodness. At this point, her grandmother interrupted and said, "In your dream, you were in a hurry, even though you did not listen to the moon as you did."

The main node in the work begins here. Why does Damir's grandmother call him hurried and deaf? What is the problem in the family environment? Subsequent events will shed light on these puzzles.

Sultan is the stepfather to Uncle Damir. But this is not like the stepmother in folk tales. That is, in a series of fairy tales of the stepmother type, stepdaughters are considered innocent victims.

He is humiliated, insulted, and subjected to hard labor; again slandered and banished from the house. In "Yonar Daryo(Vulcano)", on the contrary, the Sultan is as kind to his uncle Damir and his sister as he is to his father. The protagonist of the story describes him as follows:

"After my father died, our house became empty and boring. My grandmother, especially my mother, didn't laugh at us for long. Needless to say, they didn't like Popuk's masculinity either. I understood that, Popuk didn't. He would make a lot of noise and hear my mother talking. It was as if our house was full since Uncle Sultan came. Most of all, I was interested in his stories about himself. To put it bluntly:

"Why are you so dark, Uncle Sultan?"

"Because, chickens, I've spent my whole life in the desert," he said.

"What, since you were born?" I asked to connect.

"Yes," he said. "My mother gave birth to me in the fields." I grew up in the field. Then I studied in the city. When I finished school, I went to the desert again. I built roads, bridges. I brought water to the deserts. As one poet put it, "I crossed the water with my boots and drank water with my water."

In the story "Yonar Daryo(Volcano)" the reality of the period, an important social event is reflected as a topical issue of its time. In addition, it realistically reflects the upbringing of the family and children, the brave labor heroes who sacrificed their lives in the great constructions of the nation, the lives of teenagers who do not stand aside and their unique world. Although more than half a century has passed since the work was written, its image of the world of children and adolescents, the attitude of fathers and sons in the family, mothers and adults in general, and the image of selfless labor have not lost their value. Today's young people who read the story can learn from it as much as they need.

Writer Nosir Fozilov entered the history of our literature in the second half of the 1950s, and more than seventy of his books have been published. The protagonists of the author's works are also teenagers. The author's stories "Stream", "With a bird's wing", "Horror" make a special impression on readers with their artistic and compositional expression, interpretation of the psyche of the heroes. In particular, the story of "Cancer" is notable for its ability to depict the delicate feelings of the world of adolescents.

The story is mainly about Kamola and Tora, their relationship in childhood and adolescence. Herding is one of the ancient and ancient professions of the Uzbek, Kazakh, Turkmen, Tajik and Kyrgyz peoples. During the years of the Patriotic War, it was interpreted as a symbol of survival and kindness. In this sense, his peculiar hardships, the attitude of teenagers to this profession are described as follows: Even now, Kamola and Tora are drowning in the dust behind the herd. Despite the hot, dim day, they wore thick sweatshirts, cotton pants, leather boots, and earphones with earrings tied around their heads. Besides knowing the color of their clothes, it was difficult to tell which of them Kamola was and which Tora was among the dust. Suvot is a place where herdsman and cattle can rest a bit. ... There are fifteen sparse bushes by the stream, as thin as an old woman's teeth, and the shade is cool ... and the wind blows from below. "

This image, the scenery may seem unnatural to contemporary teenagers. However, the older generation has witnessed that this was common during the years of hardship and war. The play clearly shows that teenagers accept this life without any resentment, and, like their parents, take on the burdens of life. The writer was able to express artistically through a realistic landscape a feeling that does not succumb to the hardships of life - the puberty of adolescents and the awakening of a sense of love.

Tora and Kamola follow their father Giyas every day to help feed the herd, swallow the dust behind the herd, and drive the cattle far away from the village. In the scorching sun, they boil some tea on the sand in the field and eat stale bread or sourdough. As the sun rises again, the herd is slowly driven into the village.

The author first depicts the relationship between Tora and Kamola in a depiction of pure childhood playfulness. They sometimes rubbed themselves with joy, as if their hearts were full of wounds, and Giyas spread the dust of his father. They don't lie to each other because they've known each other since childhood and have been distracted by work. The violence in Kamola, the boyish dress, the restlessness, the fact that they always play together make the big and small people of the village forget that she is a girl, no one thinks that she is a grown girl ...

... A horseman appears from the side of the city. It was "rais bobo". With the necessary work, Giyas leads his father to the village. When Giyas assigns Tora to drive the herd slowly to the village, and the day is over, Tora remembers Kamala. "What happened to him?" Or is he hiding somewhere to scare the Torah? Does he sleep so long? Tora tried to intimidate Kamola by tying her up. At the tip of his foot he slowly began to walk up the ditch. He stopped at every step, looked carefully among the thicker grass, carefully opened the bottoms of the willows by the water without rustling, and walked forward again.

Kamola suddenly came out from under a bush of cocaine and shouted, "Wow!" can send though! Tora prepared himself for this, moved forward with vigilance, paused for a moment, and listened. It was as if a rattling sound came from the water. Tora listened in that direction. The water rumbled again. "Yes, now you've been caught ... Kamolvoy!" Thought Tora. He licked and hid under the willow. It scares him from here. He carefully parted the willow branches, lost consciousness for a while, and stood still until his mouth opened ...

Tora's thoughts were out of place: "Could it be Kamal?" Even though he couldn't look at Kamola, the words in his heart were disturbing his mind, and no matter how hard he tried to gather his thoughts, he still couldn't find the answer. Although they were both born in the same village, studied in the same school, even in the same class as friends, if today, for a moment, a moment of coincidence deprives them of their precious gold! Don't be upset? From such a good friend, a confidant? Of course it will be sad!

We acknowledge the magic of nature: in spring the tree blooms white overnight, the bud - turns into a flower, but this process is difficult to observe with the naked eye; the juice and color of ripe fruit in the summer cannot be compared to nature; the masters of the brush rush to copy the golden color of autumn from nature itself; the patterns on the windows in the winter, the various landscapes created by the sparks of the snow are so unique ... It is absolutely difficult to plan and program the emotions of a single person. The writer's ability to articulate a process, not an event, is also a sign of great skill and meticulousness. In particular, the psychology of the writer plays an important role in creating this landscape inherent in the image of the protagonists.

There is no doubt that such works, which deeply reflect the spiritual experiences of a person in adolescence, have a special significance, especially in the reading of adolescents.

#### IV. Discussion

In the Uzbek children's literature of the 80s of the last century, it can be said that the creation of a hero, a radical change in the interpretation of images. In other words, the stories "Mungli ko'zlar (Sad Eyes)" (H. Tukhtaboev), "Alvido bolalaik (Goodbye Childhood)" (T. Malik) are dedicated to the image

of the psyche of teenagers who have entered the street of crime. Because both works were written in 1988-89.

Although there is a renewed influence of thinking in the social system, the plot depicts the traditions of world literature, the characteristics of the detective genre, which is almost unheard of in Uzbek children's literature. It is also noteworthy that the writers pay more attention to the expression of the hero's psychology than to the details of the story, that is, to a broader interpretation of the mental experiences of adolescents who have unknowingly entered the underworld. Therefore, while reading the stories, the reader joins the heroes and suffers, mourns their fate and sheds tears ...

In the story "Mungli ko'zlar(Sad Eyes)" the events are told through the story of Zafar. The good and bad days of a 16-year-old imprisoned teenager, the tragedy of the four polopons in the family being revengeful parents for the accumulation of wealth, the ungodly society, the innocent victim of unfaithful adult oppression are expressed with a sad childhood heart.

Zafar is also seen as a witness to all the injustices in society. He is evidenced by the conversations of his parents, the relationship between his brother and Ataulla the teacher, the extortion in shops and cavdo bases, the illegal speculation of his mother, and then, after the arrest of his parents, a gang of rich people, the real faces of officials.

While the injustices here are exposed through his pursuit of his parents in the courts, the controversial, detective story is exacerbated by his admission to the hospital, the insane asylum. Zafar's mental anguish flares up, especially when he begins to think of some injustices, to accuse him of being mentally ill, and, if possible, to deal with the casualties who advocate keeping him out of the insane asylum. It is revealed through his psychic experiences: "... I have suffered a lot, but hesitation is not worse than the pain.

No, I'm going to kill them both ... Is that a crime?

I set fire to their house, why, isn't this a crime!?

They are taking revenge honestly in my body. When I was sixteen, why was I so greedy for the material world? Did it pass from my father; did it pass from my mother?

The hearts of both of them are beating in my chest. In my soul lives their spirit, in my character - their character, in my mind - their consciousness. What they dreamed of, as if that dream was flowing in my veins with red blood ... I wanted to sue, take out their shame, and get our wealth back, but it didn't happen. So do I, no, no! Even if I stopped before, I will not stop now.

Why do they drive me crazy? When I am healthy, I have a certificate from the regional hospital ... ”

Mom, what days did you leave me? Why did you burn in my heart the love of wealth and riches? Would I have written on them if my father had not been imprisoned, if my mother had not died, if my brother had not been burned, if my brother had not died? Would I set fire to their house?

- No!

My aunt, I'm in trouble, the neighborhood is full of frightening rumors and arguments: - Crazy! "Healthy!"

No, I'm fine! I'm just ready to set the world on fire. Dad, how are you now?

Why did this happen, why did you accumulate so much wealth? That wealth of yours became a dragon and swallowed us all, and our lady was ruined! ... Even if you are guilty, you are my father, my dear. Just don't cry. Don't cry, Daddy! ”

Through these lines, it is safe to say that H. Tukhtaboev given that the main protagonists of children's literature were children and adolescents, they were not always assigned this responsibility. It is known that the judgment will be made by the reader after the details of the events have been explained.

In this story, the events take place not only through the eyes of this teenager, but also through his language. "In the works of Khudoiberdi Tukhtaboev, Zafars are new, previously unseen heroes," Rasulov wrote.

Comparing Zafar and Zufar with the heroes of Arif ("Besh bolali yigitcha(The Boy with Five Children)"), Hashim ("Sariq devni minib(Riding the Yellow Giant)"), Akrom ("Shirin qovunlar

mamlakati(The Land of Sweet Melons)") and other works of the author, the heroes of the novel "Mungli Ko'zlar(Sad Eyes)" live in a big city, emphasizes that they are the children of wealthy parents. Indeed, as the writer rightly points out, the death of a horse is the feast of a dog, as the death of a horse is the feast of a dog. Aunt Komandon picks up the Volga, and Aunt Qazi steals gold jewelry; they deny what they have received.

Yaqutkhan is blamed and Zafar is driven mad... The reasons for the collapse of a family determine the concept of the work.

Yaqutkhan said that Said's wealth served as a kind of tool for recognizing friend and foe. Anxiety in the family has a severe impact on the *psyche of children*. His eldest son, Akbarjon, who is disabled, sets himself on fire in the backyard, Zafar is involved in a car accident, Zafar goes on a criminal journey to take revenge on his parents' unfaithful friends, and Nigora suffers from a skin disease. In general, the reader who reads the work with tears will no doubt feel sorry for the parents who valued wealth above all else and who ultimately caused the bitter fate of children like flowers.

It is true that the heroes of "Mungli Ko'zlar(Sad Eyes)", such as Yaqutkhan, Said Karimov, Qazi xola(aunt), Komandon xola(aunt), Shahodat amma(aunt), lack honesty, piety and contentment. From the very first step, the Soviet government began an uncompromising struggle against the beliefs and values of the peoples. As a result, it is a bitter truth that thousands of families have lost their faith, spirituality and perfection. It is true that Yaqutkhan and Said's family was dissatisfied and not afraid of sin.

The Zafar and Zufars, their parents, and their companions were as beautiful as if they were watching from the outside, they built for themselves, and they were obsessed with pride and greed for wealth. But their hearts and souls were very poor. Consequently, in all these aspects, the writer manages to reflect in harmony with the human heart, psyche, that is, his attitude to the outward appearance of life, his understanding of the material world. Detective events in the plot line are the details and means that excite the mind and heart of the reader. It is natural that the endurance of a family, a teenager, the endurance of any strong will, body, and heart can be weakened.

The author makes it clear that revenge is not the work of a person, a person, or even a teenager with little experience or knowledge in life, and that justice is unlikely to exist where there is no faith, honesty, or religion. The same spirit prevails in "Alvido Bolalik (Goodbye childhood)" (T. Malik).

Although the main events differ from the third person - the author's language, the fate, psychology, attitude to life and people of Qamariddin, who inadvertently committed a crime and became an "academician" of juvenile delinquency, are described. The compositional structure of the story consists of several sections, in which various events, destinies, destinies related to the heroes of the work are told.

The psychologism in the story is revealed in the interpretation of conflicting characters, images, and events typical of adolescents who have entered the criminal world. In particular, Qamariddin is a complex image that is not found in Uzbek children's stories. In addition, his psychology is remarkable for its ability to reflect the world of teenagers, who have entered the streets of crime and have hardened bones, eyes and flesh. Plates related to it are found in almost all seasons of the story.

Especially in the first chapters of the story, he concludes about Qamariddin: "Qamariddin is the leader of a criminal group, blocking the way of children on the street, begging for money and threatening them... even richer children give him an "account" and walk around as if nothing happened. There is no remorse in him.

However, in the chapter "The story of the tragic life of a child abandoned by a man or his mother in grief", the reader gets acquainted with Qamariddin, begins to understand him, and becomes aware of the hero's philosophy about life and people. That is, the writer feels that "in order to know and understand him, one must be born as Qamariddin, live as Qamariddin, and taste the poison he tasted." The following plates can serve as a basis for this:

"Qamariddin still does not know who his father is. He first saw his mother when she was in third grade. His grandmother later told him that Qamariddin opened his eyes in the maternity hospital,

became a tetapoya in the orphanage, and regained consciousness in the orphanage. The notion of parental love, of a home where umbilical cord blood was shed, was foreign to him.

When Qamariddin learned that strangers would come and take the children away, he waited with hope that someone would come, stroke his head, and hug and kiss him tightly.

People would come, but they would not take him away. Whether it was because he was barking or because he didn't like the ugly way of walking like a bear, no one would call him, hug him or kiss him.

The writer thus draws attention to the emotional experiences of the depressed babies in the orphanage. When they lost hope of their parents' arrival, the children would gather and weave legends: "My mother and father were astronauts. Flying to the sun and returning, they ran out of gas and exploded. Qamariddin also believed that his father was a pilot and that his mother was a soldier, and that they had died in Berlin the day they reached the end of the war.

Only after learning to count did he realize that he was born twenty years after the war."

Qamariddin was a 10-year-old boy who regained consciousness when his mother visited him, and now he already hates his mother, "Run away, Qamariddin, this is not a mother, lick, a woman who has not heard from you for ten years?" says when his mother arrives.

For this reason, the author rightly comments on the world of such children as follows: "The woman made a mistake because she understood Qamariddin as a baby. The philosophy of life of children growing up without parents, their understanding of life, of unfaithful fathers, unfaithful mothers is formed much earlier. In their tiny hearts, hatred for these unbelievers will be revealed long ago."

Qamariddin's grandmother, or rather her mother-in-law, went with her mother once when she died, and returned two days later. As he came to his senses, he could not bear to hear and see the attitude of outsiders to the children here, especially the insults of his peers, who said, "Here are the children of my grandfather, unclean, abandoned."

He punches the child who has insulted him before, and repeats the insult of his father when he arrives. Although the quarrel came from the children on the street, Qamariddin's morals are discussed at school, in the orphanage. Then Qamariddin would suffer for three or four days and take it with him: "Why is an innocent person punished, not a sinner? Is it my fault that I don't have parents or am I an orphan? Will it always be that way now? What should I do? Who is my defender?"

Yes, the biggest injustice for him was a living orphan. Other injustices result from this... Qamariddin decides for himself: "You have no defender, no one will turn to you, you have to fight against injustice yourself. Defend yourself, fight, overcome. Show them who you are! If you can't overcome it, if you can't show yourself, it's a thousand times better to die!" With this decision, Qamariddin enters the path of crime for the first time. Both the writer and the reader understand that this is the only right way for a child in need of the love of the good. So one day, after dinner, Qamariddin gathers the girls who witnessed the insult, the weaker children who always walk under the rug, and leads them to the cottages where the children who mocked him live.

The house where the "Volga" is located goes to those children.

"What did I tell you?" Said the boy who had punched him on the day of the show.

"I came to apologize to you," said Qamariddin.

"Oh, my grandfather used to train people," said the boy, laughing.

Qamariddin approached him and shook his hand.

"I'm sorry."

"Nazimchik, forgive the poor man." "God struck me," said one of the boys.

The Nazis shook hands and said, "Yes, yes." Qamariddin was squeezing these delicate paws tightly, and the boy was moaning.

"I want to apologize to you for not hitting you so well that day!"

When Qamariddin said this, he first grabbed Nozim and then his comrades who had come and clung to

him. He kicks his father, who is sitting with his head clenched. Not content with that, he takes the stone in his hand and throws it into the car...

The image above is very sad, but the same is true. The writer does not want to defend Qamariddin, of course. However, it can be said that no one is born a criminal from his mother, but destiny, even if it is called destiny, actually shows the emergence of society, environment, family, parents, peers, relatives - the attitude of adults in general.

There is logic in such a broad coverage of the image of T. Malik Qamariddin, his psychology. He wants to emphasize that it is the spiritual world, upbringing, unhealthy family environment of young people, who are more and more involved in crime, as well as the negative perception of adults and children of the same age.

If the society wants to get rid of them, to avoid them, to make fun of them, they will be able to justify the weight of its cost, how many sane young people it can attract. In particular, the story of "Alvido Bolalik (Goodbye Childhood)" shows the psychology of teenagers who unknowingly entered this path, growing up in a peaceful and free life, in the arms of their parents and family, not knowing what the end of this street will be. For example, in the chapter entitled "A Sleepless Night or the Story of the Nightmare of One of the Killers," Asror's mental state is revealed.

Asror is a murderer and not as tolerant as most of the criminals, but, knowingly or unknowingly, joins Qamariddin and Salim out of desperation; He went to weddings with his father, that is, he learned to give them a brush for his "wealthy", and later became a "commensal", "convive". In one of these "companionship" a man coming out of a pub is beaten and kicked for not giving a cigarette. The man also took out a knife and kicked Salim mercilessly for stabbing him. When he dies, he is thrown into the river in the dark... Asror's mental torture begins that night. In front of him, in his mind, in his dreams, this man will chase Asror, he will be visible to his eyes...

The reasons for this are clear throughout the story. He also appears in the analysis of his experiences after the murder: "Asror came across three paths, just like in fairy tales. At the beginning of a path stands a white devil. "There are a lot of people who don't make money and don't understand, so go that route," he said. Money, you are in life. People throw money at your head, but put it in whatever direction they want. When they say vovulla as a dog, you say vovulla, when they say meow as a cat, you say meow, you say ash, you laugh, you laugh even if you can't stand humiliation, you laugh and bow and say "thank you, akahon".

But don't deal with it. Get your money! " This white devil is also included in Asror's dreams. Surprisingly, often this white devil resembles his father. Asror did not look his father in the eye as a child. That is why the white devil is frightened in his eyes.

On the second path stands the black devil. "That's the way a guy is," she says. "You don't bow to anyone, they serve you." They are afraid of you. You have what you want. You are free, the most important thing is to be a free bird! " He is not afraid when the black devil appears to be Qamariddin. For some reason he likes her more than his father. Even though his bones are broken and his eyes are wide, this young man seems eager for mystery.

There is no one at the beginning of the third road. The street is also pitch dark. True, in this darkness sometimes his teacher Mahmud aka is visible. This young but blond scientist gestures to him. The reader can understand that Asror of falling into the middle of this path is actually due to the environment at home, at school.

The images of Sanjar, Dilfuza, and Salim in the story have also been instrumental in illuminating the psychology of different categories of adolescents. In particular, a deeper understanding of the psyche of adolescents entering the world of crime will refresh the reader.

Through the image of Dilfuza, it is narrated that the half-hearted girls also get lost in this way. Because his mother had died, his father's legs had been amputated, he was disabled; so there was no dardkashi at home who could hear his pain. There will be no such dardkash either at school or on the street. When he returns from the orphanage and starts attending this school, the number of people

around him increases. Asror and Qamariddin protect him and help him financially...

### V. Conclusion

In general, the writer does not dwell in vain on the family of every teenager, especially his parents. By showing that these teenagers are in fact the “fruits of the garden,” the writer is also able to show the important role of children and adolescents in society. Indeed, it is clear that this is a primary factor in the interpretation of hero psychology.

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