

The Figure Of Writers In Memoirs

Kholmatova Nigora Yakubovna

Teacher of the Kokan State Pedagogical Institute, Ph.D., xolmatovanigoraxon4@gmail.com

Abstract: Analysis of memories and literary portraits of Erkin Azam about his teachers, contemporaries from the collection "Morning Dreams".

Keyword: "Morning Thoughts", "Neighbours, Contemporaries", memoirs, literary portraits, memorial articles, "Tafkkur" magazine.

Introduction

"Erkin A'zam's memoirs and literary portraits of his teachers and contemporaries from the collection "Morning Dreams" are included in the "Contemporaries, Contemporaries" season. This season includes 19 memoirs and literary portraits. These memories were written in different years, with different relationships. Some of these memories were published in the newspapers "Tashkent Aqshomi", "Literature and Art of Uzbekistan", "Khalk sozi", "Respublika". The rest of the memories are "In memory of Kibriyo Kahhorova's contemporaries", "In memory of Asqad Mukhtar's contemporaries", "In memory of Azod Sharafiddinov's contemporaries", "In memory of Shukur Kholmiraev's contemporaries", for the memorial book "Sonmangan Lathari" about Nizom Komilov, for the memorial book "Life in the Gift of Enlightenment" , about Abdugafur Rasulov "Human. A scientist. For the "Murabbi" memory book.

In 2014, E. Azam's article "Lifetime peer" was written on the occasion of the 100th anniversary of Kibriyo Kahhorova. This collection was prepared in cooperation with Z. Berdieva, director of the Main Library of the Academy of Sciences of the Republic of Uzbekistan, and N. Jalolova, former director of the Abdulla Qahhor House-Museum. E. Azam does not have the courage to write a memoir for the book "Abdullah Qahhor's contemporaries in memory" (1987), prepared on the occasion of the 80th anniversary of Abdulla Qahhor. Although the writer met A. Qahhor in his life, and even talked in his field, he does not write a memoir.

Later, he wrote memoirs "Honesty and Courage" and "Brave Guardian" about his literary teacher. E. Azam wrote a two-and-a-half-page short memorial article about K. Kahhorova, the writer's wife, for the memorial book dedicated to her. In memory of E. Azam's life stories about Kibriyo Kahhorova, sincere comments about Abdulla Kahhor and his wife are described. The author remembers her memories of sister Kibriyo and writes: "Thankful sister Kibriyo liked to repeat these words over and over again.

To tell the truth, sister Kibriyo had no less respect for Abdulla Qahhor.

It can be said that the sister devoted her whole life and human potential to the teacher. After the teacher, that person lit the light of this house for 27 years. It was not an ordinary lamp, but a torch of literature. If we know the torch of the teacher, then the sister became the propeller of Girgittan.

How can you say that there was not a single day in this household where the name of Abdulla Qahhor was not mentioned, even if it was not said that his students and fans, young and old, hold a regular meeting twice a year to remember the teacher! Muttasil kakhorkhan, kakhorology! The main topic is always teacher Qahhor! Don't say anything, Sister Kibriyo, they will definitely bring to the teacher: "Yes, yes, your brother Abdulla liked this food too, look", "Your teacher is once in Dorman..."[2.298] Author A. Qahhor proves that sister's life has become a "truth", "narrative legend", "heartbeat" through the events she personally witnessed and the sincere words and confessions she heard from the sister. In addition, the memoir proves in the article that the

sister was a woman with a very delicate taste in poetry, literature and humor, with a vivid account of life events. Importantly, E. Azam described the sister as the possessor of human potential.

E. Azam's article written in 1995 about the People's Writer of Uzbekistan Said Ahmed is called "Professor and "Nazaripast" Student Hangoma". In fact, this article was written on the occasion of the 65th anniversary of Said Ahmed. The memory begins like this: "In my brief words about Ustaz Said Ahmed, I will mention his contribution to our literature, his famous dramatist and novelist, his warm, cheerful humanity, his resourcefulness even at a ripe old age, and his ability to "hit the ground running" for people like us in terms of responsibility, big and small. I will not talk about his kindness to his students, that I am not without this love, and other qualities - these are all legends" [2.320]. In the memoir, E. Azam tells how he collected an article for Said Ahmad for the first issue of "Tafakkur" magazine. This is not only a reminiscence of a trivial incident related to Said Ahmed, but also a life-like story to reveal the character and identity of a humorist, a comic writer, and an eloquent writer. Said Ahmed's mastery of speech was expressed in the following conversation with Erkin Azam: "We recently heard good news: Fergana University has considered the People's Writer of Uzbekistan Said Ahmed worthy of the title of honorary professor!

While greeting the teacher, I reminded him of my "prediction", what did he say:

- Thank you, but you are a poor boy. Since you have such things in your hands, why don't you appoint a bigger brother!..."[2.321].

E. Azam's memoirs can be studied by genre and topic.

1. Jubilee articles ("Professor and "Nazaripast" student talk", "Akademik Koshjanov's "Teacher");

2. Memorable articles ("Honesty and Courage", "Brave Watchman", "Lifetime Companion", "Ibrat", "The Whole of All", Teacher of "Thinking", "The Man Who Doesn't Know How to Whisper", "Prisoner of the Firewood", "Worker of literature", "Life is a flame", "Writer's son of a writer", "Vallamat

brothers", "Father", "Do good, jump into the water...", "If you need a friend...");

3. Introductory articles ("Heavy paper jeweler", "No less than a saint").

If we pay attention to whom and in what context the memoirs were written, E. Azam's memoirs are written about famous writers, scientists, film directors, in a word, talented people who attracted the author's attention, that is, his contemporaries.

Under the leadership of the writer's daughter, scientist Sayyora Kholmiraeva, the collection "In memory of Shukur Kholmiraev's contemporaries" will be published in 2010 on the occasion of the 70th anniversary of Shukur Kholmiraev. Therefore, the collector says in the introduction of the book: "This collection contains the memories of his contemporaries, friends, relatives and students about Shukur Kholmiraev, the people's writer of Uzbekistan. We found it necessary to include the writer's thoughts about literature, creativity, writing, notes in his notebook, and some letters written in different years. I think that this collection, which is being published on the eve of his 70th birthday, will help to visualize the figures of the man both as a writer and as a person in a brighter and more complete way." [4.3].

While collecting articles for this collection, E. Azam writes a memorial article about his teacher and fellow countryman Sh. If we pay attention to the titles of the articles included in the collection, their names also express the unique style and outlook of the memoirists. For example, we recall some of the memorial articles included in the book "In Memory of Shukur Kholmiraev's Contemporaries". "Boysun Safari" (Odil Yakubov), "Mulla Shukur" (Nasir Fazilov), "Surkhan's Breath" (O'tkir Hashimov), "My Neighbor" (Alexander Feinberg), "Benazir Was a Figure" (Umarali Normatov), "The Writer Who Was Hamlet" (Bakhtiyor Nazarov), "Thankful Brother's Sky of Heart" (No'mon Rahimjonov), "Thank You" (Isomiddin Yormatov), "Thankful Brother's Garden" (Nabijon Baqi), "Uzbek's Hemingway" (Marhabo Kochkarova). Now E. Adhering to his own style, Azam even calls the title of the memoir "Prisoner of the Drug Store"

in a somewhat sarcastic tone, but affectionately. The article begins like this: "Aka Shukur lived in the garden of creativity in Dorman for the next ten to fifteen years. He had also built a garden next to it, with many trees and cool shade. The description of the garden was not inferior to the fame of the owner. This corner, known to most poets and writers and fans of literature, has been shown many times on television - the writer often gave interviews sitting in a grove of trees.

Now when I pass this place, my heart beats: Thank you brother! Don't be a writer, don't be a hero, one day this world will be too narrow. Brother Shukur was a very good person, I didn't think he would die yet - he was healthy and happy." [2.233] The author heard the name Shukur Kholmiraev for the first time from his uncle Ahad during his school years, that he was a young writer from Boysun, that he first got acquainted with the work "White Horseman", that although both of them were from Boysun, the two authors managed to write in two different styles, at the request of uncle Shukur Striving for the phrase "I don't need a shadow", he writes an emotional memoir about finding his way in literature. Khotirnavis evaluates Shukur Kholmiraev as a professional, selfless, literature-loving, uncompromising personality: "Brother Shukur was a writer who decided to become such a professional and achieved it. He did not recognize anything other than literature and creativity. It can be said that everything else was "served" by him, he was evaluated from this point of view; He had neither a career nor any other noble work. His main pleasure in life was literature and creativity. He did whatever he could on this road, whatever he had to give up, he did.

In Shukur's eyes, the most powerful essence in life is literature, and the best person in society is a writer. He looked at literature with an unusual fervor, he saw it as his unofficial property, and he was sometimes very intolerant of those who claim it: "Stop your words, brother, you are not a writer! That's it, that's it, if you have a claim, go somewhere else!" [2.336]. E. Azam describes Shukur Kholmiraev as "Robinso Crusoe", "Prisoner of the Drug Store" in his memoir. It can be said that you read E. Azam's

memoirs as if you were reading a work of fiction. The author knows how to sort out the facts of life, no matter who he is writing a memoir about. He arranges the events he witnessed, saw and observed as if he were stringing necklaces. In particular, the same situation can be observed in the memorial article "Prisoner of Do'rmon". For example: Despite the fact that "no one reads what he writes" and that not a single book has been published for ten to fifteen years, Shukur's beloved hero Robinson Crusoe, for example, sits in the deserted Dormon Park and writes stories. If it comes out, if it doesn't come out, if someone doesn't read it - to his father's grave! Those years, for various reasons, most writers stopped writing and got busy with other work.

Although some things appeared in the press, we became aware of Robinson Crusoe's activities in the years of "secularism" relatively later - when selected works were published one after another. It can be said that many of the writer's works, which were written with real pain and sincerity, were created at that time, and the literary community unanimously recognized this and determined the great place of "Prisoner of Dorman" in our literature. Unfortunately, as usual - posthumously! [2.338] E. Azam wrote the story "The Writer" dedicated to Shukur Kholmiraev. Even the author named one of his last collections "Writer's Garden". [2.228]. In general, in E. Azam's writings about Shukur Kholmiraev, in his literary and live broadcasts, his great respect and devotion to the teacher can be felt. At the same time, Shukur Kholmiraev did not pay attention to the work of Erkin Azam. Shukur Kholmiraev's open letter "Thirty-five" was published in "Literature and Art of Uzbekistan" newspaper. The teacher writes critical comments about three short stories and three stories of the artist E. Azam, included in the collection "Pakana's Love Heart", "The Poet's Wedding", "Pakana's Love Heart", "Children Reading Navoi", "Taziya", "Our Uncle". It is true that the open letter, based on the traditional realistic creative style of Shukur Kholmiraev, was somewhat critical of Erkin A'zam's work, but highly rated the works "The Poet's Wedding" and "Our Uncle" as "classic works". However, he had a rather critical reaction to the works "Pakana's

Lover's Heart" and "Children Reading Navoi". You can read about it in detail in the article "Renewed Realism" by M. Kochkarova.[2.84] That is, the scholar justified Sh. Kholmiraev's critical reaction without understanding E. Azam's ironic artistic style.

The author's memorial article "Worker of Literature" was written about Mashrab Boboev, a poet, story writer, playwright, screenwriter, and editor. E. Azam Mashrab Boboev, emphasizing his character and humble editorship, writes: "Aka Mashrab was a very sensitive and intelligent editor, one can say that he was a hardworking worker of literature. It was actually considered the duty of the author to eliminate the many shortcomings of the work discussed at the meetings of the Artistic Prose Council, but he could not do it even if it was a thousand rotten, often - whether he worked in the ministry or somewhere else - Mashrab Boboev, who said that only this person could do it, was often assigned to him. . Boyokish used to carry the "raw material" like a pillow in his arms, without leaving the house for weeks, "putting it into a human form". Then, becoming a book, it is possible to enumerate many of such works that have received some praise. Now you will find such a kind and grateful editor!"[2.342]

E. Azam emphasizes that it is extremely difficult to condemn something even in the memoir genre. Every time he writes a memoir about someone, he writes that he felt a sense of regret: "When creative figures familiar through literature pass away, especially when there is a need to write a memoir about them, most people feel regret: why didn't I talk to this person more, why didn't I cheer him up; why didn't I remember what he said better or write it down somewhere? His servant is always careless - he forgets something, he misses something!"[2.346]. This passage is taken from the author's memorial article "Writer's Son of a Writer" written about Habibullah Qadiri, the son of Abdulla Qadiri. Khatirnavis fondly remembers his memories of Habibullah Qadiri. He regrets that he did not talk to the man who "experienced many hardships", "disappointed", "unjustly accused", "outcast from society as the son of the enemy of the people", and did not listen to him more. E. Azam, like in

other memoirs, emphasizes one quality of his character that is prominent in his character. Khatirnavis praises Habibullah Qadiri as a "philanthropist" and "philanthropist". E. Azam highly appreciates H. Qadiri's memoir "Atamdan sami" written about his father: "Someone may not remember or even know the many works that were published during the time when "Atamdan sami" was written, but this book remains. It will stay.[2.349].

So, in order to write a memoir, a writer must be extremely meticulous. That is, to write a memorial article about a person, an essay-memoir, a memoir-novel genre, it is very meticulous, knowledgeable, able to sort out life facts, the ability to write events and emotional experiences in sequence, to express a personal position to each event. should get In this sense, all the qualities we listed above in E. Azam's memorial articles are "natural" in the memory of the memoirist. In the memorial article "Writer's Son of a Writer", the author examines the qualities of the character and nature of A. Qadiri's descendants with a scholarly and subtle look. That is, by comparing the characters of capable people with each other, Abdulla Qadiri gives an analytical analysis of the hereditary qualities passed down from grandfather. A memoirist needs both emotional thinking and analytical thinking.

For example, the author writes about Qadirizads below: "The qualities of my brothers and sisters that I have not listed here are reflected in the literary heroes of their grandfather Abdulla Qadiri. So, the personality of the great author also had: the kindness of Khondamir, the generosity of Sherkon, the cheerfulness and innocence of Manzumakhan, which passed through Habibullah aka. Brother Habibullah is the connecting link. Literature, literary heroes, the nature of the author, worldview, character of his descendants... this is an interesting process!"[2.346].

E. Azam has three memorial articles about literary scholar Azod Sharafiddinov. In the memorial article "Teacher of Thought", the life events of Ozod Sharafiddinov's work with the team when the magazine was founded for the first time, and his strict editing of the materials sent to the editors were written. In addition, E. Azam

tells life stories about the teacher's many initiatives in the magazine, sensational articles, beautiful translations, and his passion for computers, and then about his reluctant departure from "Tafakkur" in connection with the establishment of "World Literature" magazine.

The second article called "A man who does not know how to whisper" contains life stories about another important quality of Ozad Sharafiddinov, which was not mentioned in the first article. That is, Ustoz's "readiness" and the fact that he adds Russian to every sentence and puts it as "chort" is shown in the article, which shows Azod Sharafiddinov's unique way of speaking. It is important that E.Azam's unique sarcasm is reflected even in the memory genre. The author remembers his phone conversations with Azod Sharafiddinov, who was bedridden and sick. At the same time, embarrassed that he could not follow the Master's recommendations, he casts a critical eye on himself, makes sarcasms and insults. For example: "Do you think that the teacher's wishes are just a phrase, that he has forgotten? You'd be wrong, the next time they call, they'll definitely ask:

- So, how many books did you get? What books? Great, huh?"

You look for a place to escape from privacy, you mumble something.

- It was necessary to pass, it was necessary to pass, - says the teacher with regret. - It's still not too late, maybe it's left over from the books I mentioned.

Even if I had read every book in my house, I would have become a mullah. Where to! Someone jokingly said: "I'm not a reader, I'm a writer!" Be there!"[2.347]

So, E.Azam was proud to work together with O.Sharafiddinov and managed to write very sincere and vivid memory articles, remembering the unforgettable days spent with the Master "sometimes with interest, sometimes with dreams". The author also writes about some of the good habits inherited from A. Qahhar in O. Sharafiddinov's working style: "However, Azad aka Ustoz Abdulla Kahhar keeps one habit firmly, he is always aware of the behavior of his close students, he is very happy with his achievements, he could forgive his shortcomings

with fatherly tolerance"[2.330]. Khotiranavis in the article emphasizes that the scientist was a "lazy" and "valiant" person both in life and in his work.

The third article of the writer is the preface to the book "Teachers" by O. Sharafiddinov. This preface is called "No Less Than a Saint."[4.56] In this article, the writer O. Sharafiddinov, who was not shown in his previous articles, tells the life stories about his relationship with Muhammad Salim, a participant in the Afghan war and a merchant, that Ulfatijan is an enterprising person. For example: "Aka Azod used to get along quickly not only with literary experts or poets-writers, but also with people of various professions that he met in life and became dear friends. When we worked together in "Tafakkur", our compatriot (originally from Surkhandarya) Mohammad Salim Joraboy, a businessman who grew up in Afghanistan, kept coming to our editorial office until he pulled me over and said he was empty handed (his office was nearby). In fact, people from different worlds, but whether it was due to the closeness of their youth or the curiosity of both sides, the teacher became very fond of this person. They have long conversations in their rooms.

... Once in the middle of a conversation, he said, "You are a big man, brother, look at us walking around without knowing!" can you say! "Well, how about you leave it, brother Salim," I said with a mixture of embarrassment, "we're just a penman sitting with a magazine." "I didn't know him, but a person who works with Azod Domulla will not be small. He is a great person, a saint, a saint!" It is not less than a saint"[5.35] As we can see, E.Azam chooses Muhammad Salim's high assessment of Azod Domla as the title of the article. The article gives a brief explanation about O.Sharofiddinov's memorial book "Teachers".

Another memorial article of E.Azam is dedicated to the well-known literary critic and scientist A.Rasulov. The article is called "Do good and jump into the water...". In his memoir, Rasulov writes in an interesting style the life stories of the teacher's teaching at the university, and then establishing a very warm relationship with the teacher in O. Sharafiddinov's circle. It is true that the teacher he once taught created a

scientific monograph about the writings of his student, and that E.Azam feels indebted to him, but that this debt can be broken, that is, he acted like "thankful teacher Abdugafur Rasulov: do good, jump into the water..." tells by heart. This commemorative article is written very sincerely. It contains life facts and friendly creative relations related to the author's remembered person - Abdugafur Rasulov, kindness, serendipity in the teacher's nature.

The next article of Khatiranavis is called "Akademik Koshjanov's "teacher". As soon as the title is mentioned, we immediately understand who is the "teacher" of the teacher Koshjanov. This is Mahmoud Saadi, a well-known journalist and editor, a "true devotee of the press". The article describes Mahmoud Sa'di as a journalist and editor who was popular among young people in the 60s of the last century, "caring like a father", "lively, active". E. Azam relies on his memory fund, as in his other memoirs, he writes about important events about this person and his activities in the literary process, his actions, and characteristic aspects of his nature. Therefore, the author remembers Mahmud Sa'di like this: "When Mahmud Sa'di says, he remembers the times we worked together in the famous magazine "Gulistan" thirty years ago. Most evenings, a narrow room where four people can't easily move around, on top of it, a bunch of amateur pencillers, unknown to anyone, brother Mahmud, is sitting and having a literary "likbez". Don't worry about the teacher's lazy judgments, young people: so-and-so characters who have already gained fame in literature are not writers and corruptors, look!

It's the same brother Mahmoud! Literature is a true devotee of the press. Bookworm. He cares for young artists like a father. Goho also tries to make a genius out of someone. In this regard, he had a couple of comments. Even though he is seventy, he is still full of energy, full of life and activity." [2.333] This article was written in 2009 on the occasion of the anniversary of Mahmoud Saadi.

E.Azam's memorial article about film director Bahadir Yoldoshev is called "If you need a friend...". The author remembers with interest that he was introduced to this person by Mashrab

Boboev, and the stories about "The Husband of his Friends", "The famous world-famous director". In particular, Bahadir Yoldoshev emphasizes that he is a faithful friend who is ready to give his life for his friend: "If I needed a friend, I would have made friends with Bahadir Yoldoshev. And I know that he will never betray me. If he does not want to reward me with a single paisa to enter Paradise, he will definitely give up both his reward and Paradise for me." [2.365] It can be said that since Bahadir Yoldoshev is a director, and E.Azam writes plays for the stage and screenplays for the screen, their relationship becomes stronger. E.Azam writes about these creative collaborations, recalling vivid stories about the evaluation and attitude of two creative people to each other: "Three years ago, when cancer was at its end, brother Bahadir invited me to the studio "Diydor" and first described it as a rose to the sky (until then, he was a - he read my two poems, was aware of my written screenplays, he was also saying that he had some plans for them), then he moved to the goal. An old man who lives in a deserted, abandoned farm on the shore of the island is still building boats. Everyone has left Tevarak-javanib, the sea is drying up, the water has run away for hundreds of miles, and this effendi made a boat without giving up his father's profession! On top of that, He took three or four idle youths from nearby farms and taught them the craft of boat building... These words should be written down! Who writes? You! I can't do this, brother, believe me. Ana, tell Sharaf - an excellent dramatist, tell Usman - quick, experienced. No, no, you write, that's it! That's how you write, that's what you write. It's okay, if it's not a novel, it's enough if it's five or ten pieces of paper in the style of a story, we can spread the oil ourselves..." [2.336] So, in the memorial article, we will learn about the history of the creation of E.Azam's drama "Lonely Boat", that is, the idea for this play was given by Bahadir Yoldoshev himself. As a result, we have information about the creation of this stage work as a result of the positive influence of two creative persons on each other. E. Azam called the genre of this play a dramatic narration. In the article, the writer recalls that this dramatic narrative was written with the impetus of Bahadir Yoldoshev,

and also informs the reader of the secrets of his creative laboratory about the creation of several versions of one work.

Commenting on the creative biography of Bahadir Yoldashev and his directorial career, the memoirist writes: "If you look at the creative biography of Bahadir Yoldashev, you will see that he often did not turn to ready-made, perfect works. Mainly works on works that are more raw - more prone to work and cooking; If there is something new, it's fine. It is true that the director also brought classic pesas to the stage. However, he always approached them with unexpected interpretations and gave them a special breath. Apparently, he can't get hold of a work that he can't "spoil" himself, to become a secret co-author (absolutely disinterested!).

I call Bahadir Yoldoshev a writer. He does not write with a pen in hand, does not publish a book, but is a writer in his essence. He is a smart, wise artist who deeply feels not only the rules of theater art, but also the spirit and nature of fiction, and he knows architecture well." [2.367] At the same time, Bahadir Yoldashev's services are great in staging the dramas "Brides' Revolt" (S. Ahmad), "Black Belt", "Banquet" (Sh. Kholmiraev), which were a great event in the Uzbek theater art, and in the staging of stage works that are very popular with the Uzbek people. E.Azam analyzes the life and creative activity of director Bahadir Yoldashev as an example of how a skilled and knowledgeable director lives in literature and breathes from literature. For example, the memoirist writes: "Great directors live in literature, breathe literature. Their creative vein is close to literature. This "connection" on the stage also applies to the artist who writes for the theater, it encourages him to be intelligent and responsible. That's how good plays are born, that's how stage art rises.

Brother Bahadir is a great conversationalist. I don't know if I ever got bored sitting with that person. No matter when you look again, new ideas, unexpected offers. So, the brain and the mind are in constant motion, busy with work.¹

So, this article can be said to be a literary portrait in some sense, as E.Azam describes the outstanding work of Bahadir Yoldoshev, one of the great representatives of Uzbek cinematography. Also, the work of the writer in the field of cinema and theater art is connected with the director Bahadir Yoldoshev, which is described in detail in the article analyzed above. Khotiranavis discovers Bahadir Yoldoshev not only as a unique artist, but also as a unique person.

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