

LITERATURE IS A TOOL FOR THE FORMATION OF LOYALTY AND FIDELITY IN YOUNG PEOPLE.

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Annotation. The article shows the writer in education through the use of biographical, sociological, psychological techniques in the course of lessons on the life path of such creators as Hamid Olimjon, Zulfiya, Said Ahmad, Saida Zunnunova as an example of the characters featured in literature teaching and works

Keywords: Hamid Olimjon, Zulfiya, Said Ahmad, Saida Zunnunova biographical, sociological, psychological methods,

Educating teenage youth in the spirit of a perfect person and preparing them for an independent life in the future. The development of moral qualities in them, such as loyalty, fidelity, is one of the pressing problems before the family, neighborhood, education. Especially as the president of the Republic of Uzbekistan Shavkat Mirziyoyev noted, "We are talking about the family", first of all, it is necessary to recognize that the family is a hearth of upbringing that ensures the eternity of life, the continuity of generations, keeps our sacred traditions, while at the same time affects how future generations become people." Therefore, today's cases of early marriage between adolescents and young people or the separation of young families are still going on. This is greatly affecting the spirituality of society, the environment of families. One of the means of preventing such negative consequences as the teaching of literature and as an example of the heroes embodied in the works, the absorption of inner spiritual reality in the course of lessons in the life path, lyrical, epic works of such creators as Hamid Olimjon, Zulfiya, Said Ahmad, Saida Zunnunova gives great results. To do this, in education, it is advisable to use biographical, sociological, psychological techniques in passing the writer's life and creativity.

In the biographical method, "the factors of inspiration that gave impetus to the personal life of the creator, to the mental-psychological state of the environment in which he lived, to his personal interests, to write the work..., a number of historical-individual issues are taken seriously". So, when teaching the creativity of Saida Zunnunova, it is necessary to explain the events associated with her life path, fate. In the 50s, the second "qatogon" era began. He was condemned as an enlightened intellectual, writer and poet, many as a "nationalist", "populist". One such Adib, Said Ahmad, was also exiled. This is what the literary scholar Ibrahim Ghofurov writes about. "The young Saida, who was married in love, was left alone. He was summoned to the Writers' Union and demanded that the "enemy of the people", Said Akhmad, be renounced. He waited for his crack to endure all the harassment, harassment, humiliation. He believed that said was right, his innocence and who he was right. This indestructible confidence added to Saida's unique character and became a separate poetic world, and entered the fabric of all her works, which she writes Now.

Saida Zunnunova writes about this: "...for me, all the roads are hidden. Radio, newspapers, magazines. there is no way to publishers. What I wrote would not receive editorials, only one on the radio would sometimes hear my song "Kokiling". He also stopped. Another poem is written in harmony with the melody of the same song. There is no sign of fasting... What to do. I don't know. Thinking and thinking, when I was 15, I bought an old typewriter and bought a gold watch that my dad had donated... "The social environment strongly influenced the fate of the poet. However, life tests could not bend Gaddi... Took refuge in poetry:

Bardoshda yulduzdan ortiq kuchim bor,
Qo'ymayman yonimgakelmaguningcha.
Shamoldek beorom yelmaguningcha,
Yulduzlar singari kutaman bedor.

Is this not the loyalty and fidelity of an Uzbek woman to her husband? The poet made appropriate use of the Ghulu type of exaggeration art, noting that he has “more than a star of strength” in tolerance, Fidelity. And his devotion to his own person turns to the art of the wind, the stars.

In the following poem, however, the intimate instills love in the system of stanzas:

Gullarning labida shubhadan o‘kinch,
Ayniqsa onalar uyqusi notinch.
Sizing qatrangizga dog‘ tushirsa kim,
Bugun tabiatning qahriga mahkum.

In some cases, in urban, rural, workhouses or articles in newspapers, magazines, such words as immorality, “walking away”, “light leg” of a woman in a non-legal marriage get stuck in the ear. Or we see the image of such women with our own eyes.

Zulfiya Israilova was a 29-year-old woman when she lost Hamid Olimjan. He lived a widow for 52 years in the anguish of the hijrah. The role of both mother and father to their children.

The role of Zulfia in the new development of Uzbek literature of the XX century, formed under the influence of folk oral creativity, is incomparable. Zulfia entered creativity as a bright figure of Uzbek creative women in the complex process of the socio-political environment. In literature, a woman received the honor of being a poet who manifested in her image and urine such sacred feelings as love, fidelity, Fidelity, will, patience, hijran, which should be perfect in her urine.

Intidmsh relations in the Uzbek woman siymoyay, hidden in the depths of poetic verses, as we observe the creation of Zulfiya .we find subtle feelings like andisha, hayo in the depths of words.

Hamid Olimjan is heavily influenced by Zulfia as a great poet. About this, the poet said: “I can't hide: Hamid Olimjon was disappointed in my eyes from the first sightings. With my very young feeling, I felt his broad heart, his immense talent,” he writes.

In folk oral creativity, human life is compared to 4 seasons of the Year: Spring, Summer, Autumn, Winter. Therefore, the most beautiful, spring period of Zulfiya's work is the season when Hamid lived with Olimjon. This period is transferred to poetry by the poet. As we observe spiritual pillars such as andisha, hayo, decency, or-nomus, reflected in the image of an Uzbek girl from her poems such as” when the dawn of love laughs“,” thy charms“,” the night of peace“,” the child“,” the golden autumn”, as an example of intimate lyric, the theme of love is reflected in a spirit different from the themes reflected in the new poetry. Zulfiya titles the poem “when the dawn of love laughs”. The” dawn of love ” shows the first love between a young man and a girl by expressing her oriental inner feelings in poetic verses. In the poem, Love is described from a mistress without a cure, which brings deep experiences, causes difficulties, but as a consequence of suffering.

True love of Fidelity does not give sleep to a mistress in an oriental spirit. But he keeps his love from a devoted young man who is in love with him. “Ashamed to say” I loved or "I love", afraid of reproach, of the fact that his love will remain transparent. Oriental upbringing in the family environment, moral upbringing, which is reflected in the mentality of the Uzbek daughter, does not allow this.

Evening night. A quiet moment will be the meeting of two beloved guys-girls, “on a clear Bridge”. However, the mistress cannot declare her love in words, is ashamed, smells something, but their love for each other is known from unnatural actions-eyebrows, redness of the face, silence.

Oqshom edi, oydin ko‘prikda barno qizu yigit turardi,
Oyni kutgan oqshomgi ko‘kda beshik-beshik bulut turardi.
Bulutlarning yorib quchog‘in,
Oy ko‘rsatdi olmos yuzini..

Magʻrur tashlab yerga nigohin
Tinglab qoldi yigit soʻzini.

The poet makes appropriate use of the cloud, the evening, and the image representing the flower and the face, which are used in the expression of strangeness, loneliness, helplessness in folk oral creativity as symbols in the poem. Animates symbolic images. The moon in the sky does not “break through the clouds”, throwing its “gaze at the Earth”. The guy-girl at the meeting gets an eye on her and pinhona listens to the word that the guy in love is saying to the mistress girl, she hears:

Xohi ishon, xohi ishonma,
Sening sevging qilmoqda shaydo,
Bunday yonish begona joyda
Bir oʻchmas oʻt boʻlibdi paydo.

When the moon heard the word in love, the mistress did not hear the answer, it continues on the path of the “spring yellow”. The lover, who expressed his love, was not reciprocated by the girl. And the "boy's gaze" expects an answer from him:

Yigit sevgi tongini kutar,
Qiz koʻzidayquyuladi tun,
Lekin uzun kipriklar oʻta -
Yarqiraydi baxtga toʻla tun.

In folklore and written literature, Light-Darkness is placed against goodness-evil, opposite each other. However, a person remembers the joyful days that have happened in his life, that he is a dark, diurnal, happy day, always throughout his life, remembers, for example, the birthday of a child, the night of a wedding, etc. Thus, the poet describes the night of the boy-girl meeting as “the dawn of love”, “a day full of happiness”. Makes the black eye look like night. This makes the Night Guy openly declare his intimate love:

U bir oʻtki, seni koʻrmasam,
Iztirobga solar jismimni, ,
Lol qolaman - axtarib topsam,,
Unutaman, hatto ismimni.
Xohi inongin, inonma xohi
Hayolimda kezasan yolgʻiz.
Meni sevgin! - deya
Yigit nigohi
Sevgi tilar - sukut qilar qiz.

Zulfia combines the spiritual experiences of the lyrical heroes with the landscapes of nature and nature. This feature allows you to clearly illuminate the content of the work, since the phenomenon of nature is stagnant, the states of heroes comparable to it are brightly embodied.

The poet makes love look like a fire. When a young man does not see Kiz, he burns his body, and on the day he sees, he loses his memory and forgets his name, khudsi's events resemble the state of the heroes Laili and Majnun in the Navoi epics. Adiz, however, is silent. The lover does not answer the question. The poet proves that his love is real, that he is eternal, and ochun again compares it to the beauty of nature. Uses the image of a “cloud of white pagans”, a sign of beauty, clarity, purity. "The old moonshine “sees these cases of lovers, falls into surprise on a white cloud,”the wonder floats." The moon's sun illuminates the water in anhor, while the reflection of the stars is visible in the water. The poet thinks philosophically:

Oppoq pagʻa bulut ustida
Hayron suzar kekxa oysuluv.
Yulduzlarni quchib koʻksida
Anhor toʻlib toʻlib oqar suv.

The girl sincerely loves the guy. Their first love is pure, true love, only a girl cannot say this love in language. Therefore, the girl tries to answer the question of the guy from the heart. The young man takes a “look” in his eyes. The eyes appear to light up in the evening when they collide with each other, and Dawn appears to laugh at the girl's face. Even the moon in the sky, envious of the love of two young hearts, tells The Stars a fairy tale “about the dawn of love”.

Well, the lyrical heroes of the poetry of both creators are the poets themselves. In their poetry, they are elevated to the level of an ideal hero with fidelity, loyalty, hijra, sincerity. In the artistic works of poets, the image of a resilient mother, yor, is fully expressed. It is also the goal of our research to promote and instill moral qualities in young people.

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