

SHAKESPEAREAN WORKS AND THE UZBEK PEDESTRIAN

Gulrukh Shakhbazova

*lecturer of the Department of Exact and Natural Sciences,
Fergana State University,*

Sahiba Boltaboyeva

*graduate student of the State Conservatory
of Uzbekistan*

Annotation: *In this article, the great figure in the history of mankind, William Shakespeare's rare work, has been studied in the work of Uzbek scientists with some examples. It is of particular importance that his various attractive works are still in the attention of composers and art critics.*

Keywords: *plot, King Lir,, Tragedia, Imraz, Theater, Heroes, Spectaclets, Thespass, Composer, Hotello*

ACCESS

The classic rules in the interpretation of Shakespeareological trags were disrupted by theaters of the sixties of the twentieth century. It was during this period that the absurd theater was followed by Stanislavsk Kanhanechanics, Unusually Other Wivers, Unusually Other World and Unusual Owner and Emi Gratrovsky Theater can be observed. This zitter director, director, successfully developed and improved creative ideas in the 1960s until the decisions of the new rules. From the 1980s in the 1980s, the concept of the true nature of the Tregyia, as well as text, about the imagination, entered (discard a particular structure) entered. Attending to understand the Shakespeare Treageable The Area has become one of the unique, effective directions of modern playtown art. In 2006, director Yunusov, the trate of Shakespeare, stages in the Seririkon Theater. This director works in style of "Absurd-Clown." The director places all events in simple and restless, creating Circus. In addition, actors are left in special clothes of Circus workers and starts the red carpet of the manege. The artist A. Shishkin, the artist is opening the whole scene, leaving only where it is abstracted. There are also three old piano on the stage, as if they were once aimed at Lir's daughters were trained to play music. Directly witnessing rays, which are enrolled in the eyes of the audience, seems to mean a storm. There will be a ridicule here. Lir adds his mocking with strong pressure: May more than see such catastrophic, let him disappear, and rest, and rest, and this coarse arena did not play on his sad jokes. Everything shakes in horror - the king is crazy. Consequently, the play can be killed by how easy and how easy it is to be killed, as well as how they can not understand each other each other. The death of just cordas, but all the daughter of all the daughters, will lead the lir in pain. But it does not restrain, and try to transfer his inner daughters to the pepheums of the pephe. They sink and fall off. Live, play, and play my daughters, without breaking the

tone. He wants to return to the past, to return his daughters to his childhood. The eyes are dim and get with the death of the last light.

Methods. When we look at the history of the Uzbek theater, we see that this popular tragedy of Shakespeare was staged in the National Theater in 1966. The director has followed the concept, which is based on the failure of Lir, the old man, and the luxurious world, and it is opened through the search prism of the roots of human tragedy. Lir is played by Olar Khojaev. His Lir is embodied as a brave, noble, courageous, honorable and honest man. He was directly and determined in communicating with people from conspiracy. Through the development of director and actor Lir, the king first plays his dignity that he wanted to protect his spiritual values at the level of his fortitude and deceit, trying to protect his dignity. Scenar events are built in the characteristics of the tragedia plot and the complex development process of opposing forces. Theater criticist E. Mukhtorov writes: "At the first stages of the play, O.Khojaev is looking for a key to understand the next fate of the play. The stronger human dignity is the stronger, the more difficult to get rid of the imagination, with its reality, will be clashed with real life. " Olim Khojaev's Lir begins to be free from his narrow and private imaginations during Tragedia events. The Sarson and suffering opens the eye of the Lir, and he begins to look into the world with a new look. In 1997, at the Uzbek State Drama Theater, the premiere of the King Lir Schagedi was held. Composer Farhod Alimov's sad, suffering musical tones mark the beginning of the play. Shakespeare's heroes will come to the stage, and the events will be revived by the tragic fate of the old king who wants to give the country in his daughters. The theater plays Shakespeare almost on an empty stage, and the notes are just the steaming curtains and covered fabric and the whole load of the play. The desire to be free from traditional molds, the search for new means of stage sensitivity David Kapan, is clearly manifested in this performance. The director himself was painted in the play and moves the events from an abstract albion. Oriental style artists Z.Nosirova is also fully reflected in the stage utensils and dresses that skillfully performed. We think that adapting to the East is not the only important aspect of the statement of the director. This is just the conditional way to bring events and heroes closer to the audience. David Kaplan, who believes in the ideas of mysticism, seeks to address the human responsibility, and wants to justify the reasons for voluntary renunciation of world blessings. It is unacceptable that there is an approach that transitions are an action in achieving the supreme truth. The director is true only if he can justify the concept and find it on the stage. However, the thought of the thought that the goal was not done enough and did not lead to the same scene solution. A.Rafiqov Lirni performs in a furry romantic tradition. His hero is believed to be right. As Rafikov's Lir gradually open, the process of suffering from the events that took place will intensify. Now his hero becomes a simple person, not king. Therefore, the storm scene is very important in the opening of the image of the image. The actor's monognatist, who is in a strong dramatic state, is free of rage and regret, but the pain of a bitter heart is felt. It is known that the first time "Hamlet" will be staged in the Uzbek stage

in 1935 by director M.uyar. Later, in 1939, in 1939, it will be staged in the theater repertoire for many years. The role of hammet for the next 30 years, Khodjaev performs. Over the years, in the early 21st century, in 2003, Turgun Azizov will be staged by Shakespeare's Homelet. Given the availability of countless scenes, the admiration of the audience saw a lot is not a tragedy job. The new era allowed the imagination of the perception of the Pesa to expand him with a special look. Romantic tone and lyrical retreats disappeared. Life accuracy, determination, appeared on the details of the image. The play appears in response to many of the questions that have previously left open. The test is placed on the discomfort of betrayal, especially in the poverty mother of hammet. "The time has fallen into the footsteps," repeats several times in the scounces of a play with Claudius, Ghost, Iselia, and Mother. Such an interpretation was different from the older templates, as well as a hamlet image performed by actor Tohir Saidov, who did not have no heroic style, did not fit usual imaginary. It was difficult to accept him in the form of a prince. However, director, the director, emphasizes. He brings us closer to the man who is trapped in the whirlpool of punishment and evil. After all, the events in Hammel can happen with ordinary people who are full of patients in the world in the world in the world in the world in the world. The actor is absolutely bold in this role that Saidov is a stranger, but at the same time, calm and vigilant. He will move into every word, every thint, and then dragging every sound tone. The passions explode, burnt flames, and are angry with injustice. Two images - interpretations of Gertrude and Claudius are also noteworthy. S. Eunusova sees the endless suffering of sin. Actress displays the deeper of her hero in the first stage. He can't understand Claudius until the last few minutes, why things change so quickly and make his life in a colorist. The hero of S. Yunusova is not mentally ready to do so, he can't believe how true he is. There could not be any talks about any negligence and lightness

He was condemned to depression, and on the stage with Hamollet, on the stage, was harmless to a unjustly desperate, and in the stage with Hamlet will become unaffected. A unique criterion for the creative capacity of the classic and theater community, director and the existing options of the actors. Requesting her is always attracting interest to the end of the end. What will be the scenary interpretation of a familiar work? It can also create a very depth, simplicity, or an emergency unexpected complex system of emergencies, or the extraordinary unexpected complex system of human relationships, simply descriptions of plotes and events. This situation can be observed in the playlif of Othle "Othello", which staged Liability director E.Nyakroshusi. Why is this performance attracting not only theatrical critics, but also the audience for more than ten years? What is the secret secret in this interpretation of the Great Shakespeare Tragie? What shows the violation of traditional stage forms in this play? It is impossible to "Nyakrashus' thinking of the classical text processed, word and scene appearances." No. Another has happened, everything is simply. The text of the Shakespearean Passes is built on the physical behavior of the actors, every sentence has a specific physical, plastic solution. The events were

brought into the events, and musical compositions are performed, and the rules of mizansahns are based on the rules of modern choreography. The play reflects the essence of the trategy, movements and tones through movements and tones of the sounds throughout the scene, music and fine symbolic signs The director wants the text of the TRAGEDIA text new. Many critics are called an amazing director director of the outer solution style of the outer solution of the outer resolution of the experienced and experienced director. This performance is the play of fine symbolical gestures that will disclose the essence of the tratedian. In them, the inner hatred of the heroes filled with the same basis that you wonder how to think about it. At first glance, it is as if it is just a dead, simple-looking behavior is embodied by deeply spiritual experiences of the human heart. The amazing level of key character in the complex guide of the Otello performance is the amazing, courageous and brave image. In front of the audience in the audience, the brawlary Blessed fighter will be built. His appearance is far from any excess luxury and luxury. The common common aspect that is important for the play is not the parole of the main character, but the passionate, elegant and veil love for Derremona. The heroic is firm, yet trusting and simplicity. Director and actor and acting is the first time because he is first fungally suffpled because he is first fungally suffpled and strives to clearly imagine the inner spiritual world of Otello, unable to control himself. The fact that it was unfamiliar to him, he had fallen into an extraordinary world, broke his peace, and became spiritual suffering and anxious. In the face of hypocritical attacks of Trip, he was helpless, barked. He for the first time is not depressed, but but not from the beat of the enemy, but even because he is self-defeated, he is depressed. Otello condemns his own guilt by confessing his guilt. In the 1980s, Shakespeare Treewi, Moscow, Moscow director Evgeny Simonov on the stage with the National Theater Team. The stases faced two serious problems. The first is the traditional rocks that force the play to see the tragedy of heroic and romantic interpretation, and the other, the second, in the perception of this classic work, violating the perception of this classic work. The wave is manifested with the traditional symbol of the performance of Tadjiev as a traditional symbol of motivation. He was a height of a lofty, poisonous and shortest. Every form of its appearance was a terrible gaze to destroy all that is complete. In 1997, director Barza Abdurazzakov staged the Otello Training at the Uzbek State Drama Theater. Shakespeare forced the actual reason to renounce the usual interpretation of the King's work, the efforts to explain the tragdriage with their complex, internal conflicts "to study the text of the tragic text." The fact that his attention was not only the social essence of the deceived, the subject of the confidence, which was underfooted confidence, and his social significance was to substantiate the power of the destruction of mankind. And it stages the main hero of a play that is the ignominious. It is his conduct that motivates the action of the initial scenery events. It is he who begins to plot, develops him, and he wants to stop the mechanism of evil he moves himself, realizing that when he goes to a lion. But it was too late now. He loses his loved ones, spiritual, defeated, is sentenced to completely completely solitude. Regretness, the sorry, scratch

the heart of the soul. The tragedy of the evil dignity based on the repentance can be described as follows the examination of the play. The direct stake in bright scenery views sounds similarly. The artist G.Brim dems draw special attention. The artist is conditional to the sights of night venetia, the deck of a leaf of a leaf, and the granite shores of Cyprus, creates an integrated place of bed. The wind blows the feathers, the thunder is heard the noise of the sea waves lying on bruise and rocks. In the harmony of complex systematic and light sound and light, the scene, which exceeds the power of influence, gives the play a romantic charm. And this director does not contradict the concept, but the usual life will strengthen us to increase the perception of those who have seen their interdependence and contradictions. The player in a play falls on the normal daily status level. Ordinary people who are busy with their own worries on stage. Otello's role executor E. Nosirov entered new content to the interpretation of the image. It remains simple, whites, sincere, and extremely unfortunate, even very upset and humiliated. There is no trace of arrogance in it. Desdemonona (H.Sanaeva) is not separated from the other, the row of people is a simple woman. To Cyprus, he entered the Cyprus, without the small nod. It reminds the refugee woman from a desdemonona, covering the bag of bag. He fleeing from his father's house, he rances him away from his Father, strives toward his father, seeking his happiness, but he seeks his happiness, but he will face death. In the center of the play costs the poster. This role is performed by A.Rafiqov and will see a true tragic feature in it. His unique is an abjir trigger. There is something reminiscent of Satan in his appearance. The actor draws his image, and his pale face is thin and dark, his eyes flashed, his hair is light, and his actions are light, his steps are bold and shaken. It is possible to see the owner of the mind, which is careful, suspicious and arrogant mixture in these outside lines. When drarancia demands the Senate to prosecute his faces, his faces will be happy with joy. Because the conspiracy he aroused had begun to show his power. The Jago said that he already brought everything I am already in mind, "said what a beautiful dawn, Rodrigo, saying," Cried with joy, "he said.

Conclusion Because the Knoting of the Human Reach, he "playes" people with master. Yago Otello is well aware of overly persuasive and simplicity. But why is it necessary for him? Yago secretly entertains Dezdemonona. According to the director, this fact is the cause of all its origins. E. Nosirov's fatherly believes it, he is weak and unique in front of the Master of Liar and Riyker. He is stared, broken, and is like a confused young child. Suddenly loses his mind and raises his hand to Dezimona. It was the beginning of this inta. Jago feels his complete dominance over events. Only Delemonona will be wearing tears and praying to the moments who handed it his hand like the moms he handed it his hand. Dezdemonona is shuddered without knowing what is happening to her husband, and it frightens him, threatening her. He is the only close one that can apply for help - Buguo. This situation is stunning the spirits. There is no fault, his mercy to a defenseless unshall is the mercy. At that time, his heart first times is as if he feels sense of regret. In the final, when Otello was killed, while Otello's death, he realizes that Jogo was as if he had achieved

his goal, he also lost Deswards. Rodrigo and Emilia were also killed. Jago is left alone. He can't control himself. Disturbed, whispered to something, approached him, and he can kill in silence, and lift his body, lift his body. As he threw his head back, he calls unless it asks for his sin from the sky. Shakespeare trape of the Uzbek Theater is coming to an end. The pursuit of the scenal interpretations of Shakespeare is one of the most important aspects of modern theater art. The current theater, which is technically updated in the rapid photos, continues to amaze us. He is looking very brighter than everyday life and Shakespeare seeks to find a new solution for 450 years ago, which mentioned in his works. Recently, the staged of the interest in the Alexander director of St. Petersard, Russian director, Canadian director Rober Leustrate, proves that the player, on the other hand, is growing.

REFERANCES:

1. Ruzmatovich U. S. et al. INCREASING THE ACTIVITY OF SCHOOL-AGED CHILDREN //World Bulletin of Social Sciences. – 2022. – Т. 8. – С. 49-51.
2. Shahbazova G. Physical Culture Of Preschool Children //Journal of Academic Leadership. – 2022. – Т. 21. – №. 1.
3. Gulrukh, S. (2022). CONDITIONS AND METHODS OF TEACHING THE THEORY OF MOVEMENT GAMES AND SPORTS ELEMENTS, TAKING INTO ACCOUNT THE DEVELOPMENT OF INDEPENDENCE OF PRESCHOOL CHILDREN. ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603, 11(09), 75-84.
4. Shahbazova, G., & Usmanov, A. (2023). Conditions and Methods of Teaching the Theory of Movement Games and Sports Elements, Taking into Account the Development of Independence of Preschool Children. Web of Synergy: International Interdisciplinary Research Journal, 2(3), 119-123.
5. Shakhbazova, G. (2023). The Importance of Physical Education in the Health and Normal Development of Preschool Educational Institution Students. Web of Synergy: International Interdisciplinary Research Journal, 2(3), 124-129.
6. Tillayev, S., & Shahbazova, G. (2023). Methodology of Teaching the Basic Principles of Modern Table Tennis. Web of Synergy: International Interdisciplinary Research Journal, 2(3), 166-171.
7. Shaxbazova, G. (2022). MAKTABGACHA YOSHDAGI BOLALARNING MUSTAQILLIGINI OSHIRISHNI HISOBGA OLGAN HOLDA HARAKATLI O'YINLARNI O'RGATISH SHARTLARI VA USULLARI. Ta'lim fidoyilari, 8, 81-86.
8. Gulrukh, S. (2022). METHODS OF ADAPTING PRESCHOOL CHILDREN TO SPORTS GAMES. ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW ISSN: 2319-2836 Impact Factor: 7.603, 11(10), 89-95.

9. Shahbazova, G. (2022). General hardening of children. INTERNATIONAL JOURNAL OF RESEARCH IN COMMERCE, IT, ENGINEERING AND SOCIAL SCIENCES ISSN: 2349-7793 Impact Factor: 6.876, 16(3), 46-50.

10. Shahbazova, G., & Alisher, U. (2022). The Importance Of Water Hardening Of Preschool Children. INTERNATIONAL JOURNAL OF RESEARCH IN COMMERCE, IT, ENGINEERING AND SOCIAL SCIENCES ISSN: 2349-7793 Impact Factor: 6.876, 16(3), 41-45.

11. Sattorovich, Y. G. U., & Tursunaliyevich, F. I. (2023). History of the Sport of Kurash. Web of Synergy: International Interdisciplinary Research Journal, 2(1), 329-333.

12. Yormatov, G. (2022). STOL TENNIS BILAN SHUG 'ULLANUVCHILARNING PSIXOLOGIK PEDAGOGIK MAHORATLARINI SHAKLLANTIRISH. Ta'lim fidoyilari, 8, 167-171.

13. G'ulomjon, Y. (2023). Metho Yormatov, G. S. (2020). CHANGES IN THE RESPIRATORY AND BLOOD SYSTEM AS A RESULT OF PHYSICAL EXERCISES. Scientific and Technical Journal of Namangan Institute of Engineering and Technology, 2(10), 130-133. dological Principles of Development of Physical Quality of Endurance in Children and Adolescents. Web of Synergy: International Interdisciplinary Research Journal, 2(3), 178-182.

14. Yormatov, G. S. (2020). CHANGES IN THE RESPIRATORY AND BLOOD SYSTEM AS A RESULT OF PHYSICAL EXERCISES. Scientific and Technical Journal of Namangan Institute of Engineering and Technology, 2(10), 130-133.

15. Sattorovich, Y. G. U., & Tursunaliyevich, F. I. (2023). Mass Sport Movement in Uzbekistan and its Role in Forming a Healthy Lifestyle. Web of Synergy: International Interdisciplinary Research Journal, 2(1), 334-337.

16. Yigitalievch, E. A. (2021). The role and importance of physical education and sports in the health of the harmoniously developed generation. Innovative Technologica: Methodical Research Journal, 2(10), 52-56.

17. Tursunaliyevich, F. I., & Omonboyvich, T. S. (2022). BASKETBOLCHILAR SPORT TRENIROVKASINING ASOSLARI. Ta'lim fidoyilari, 8, 91-96.

18. Abdukarimovich, M. A. STEPS OF DEVELOPMENT IN THE FORMATION OF THE STUDENT PERSONALITY. ЎЗБЕКИСТОННИНГ УМИДЛИ ЁШЛАРИ, 55.

19. Umarzhanovich, G. A. (2022). Efficiency Of Physical Education Classes Through A Combined Approach With The Use Of Means And Methods Used In Belts Wrestling. Galaxy International Interdisciplinary Research Journal, 10(5), 842-846.

20. Gofurov, A. U. (2020). Methods of improving the physical training and coordination skills of wrestlers aged 10-12. Scientific and Technical Journal of Namangan Institute of Engineering and Technology, 2(6), 421-426.

21. Умаржонович, Ф. А., & Фармонова, Ш. М. (2022). Ёш курашчиларнинг базавий хатти-ҳаракатларини координация машқларидан фойдаланган ҳолда такомиллаштиришнинг методологик асослари. Образование, 8(9), 10.

22. Gafurov, A. U., & Ernazarov, G. N. (2023). IMPROVING THE KNOWLEDGE OF FUTURE PHYSICAL EDUCATION TEACHERS IN SPORTS TOURISM. *Oriental Journal of Social Sciences*, 3(03), 59-67.
23. G'ofurov, A. U. (2023). SPORT TURIZMIGA OID BILIMLARINI RIVOJLANTIRISHNING IJTIMOYIY-PEDAGOGIK ASOSLARI. *Talqin va tadqiqotlar*, 1(12).
24. Гафуров, А. (2019). Стратегии дифференциации продукции стекольной промышленности в Узбекистане. *Экономика и инновационные технологии*, (3), 97-109.
25. G'ofurov, A. (2023). BO 'LAJAK JISMONIY TARBIYA FANI O 'QITUVCHILARINING SPORT TURIZMIGA DOIR BILIMLARINI RIVOJLANTIRISHNING NAZARIYMETODOLOGIK ASOSLARI. *Педагогика и психология в современном мире: теоретические и практические исследования*, 2(7), 49-53.
26. Gafurov, A. (2023). TECHNOLOGICAL OBJECTIVE ASPECTS OF DEVELOPING THE KNOWLEDGE OF FUTURE PHYSICAL EDUCATION TEACHERS ABOUT SPORTS TOURISM. *Академические исследования в современной науке*, 2(12), 196-205.
27. G'ofurov, A. (2023). BO 'LAJAK JISMONIY TARBIYA O 'QITUVCHILARINI TAYYORLASH TIZIMINI TAKOMILLASHTIRISHNING PEDAGOGIK XUSUSIYATLARI. *Наука и технология в современном мире*, 2(13), 69-76.
28. G'ofurov, A. (2023). TURIZM VA SPORT TURIZMI TUSHUNCHALARINING MAZMUN-MOHİYATI VA SHAKLLARI. *Прикладные науки в современном мире: проблемы и решения*, 2(3), 38-40.
29. G'ofurov, A. (2023). BO 'LAJAK JISMONIY TARBIYA O 'QITUVCHILARINI TAYYORLASH TIZIMINI TAKOMILLASHTIRISHNING PEDAGOGIK IMKONIYATLARI. *Общественные науки в современном мире: теоретические и практические исследования*, 2(6), 8-16.
30. Gafurov, A. (2023). TECHNOLOGICAL BASIS OF DEVELOPING THE KNOWLEDGE OF FUTURE PHYSICAL EDUCATION TEACHERS ABOUT SPORTS TOURISM. *Science and innovation in the education system*, 2(5), 167-177.
31. Gafurov, A. (2023). SYSTEMATIC-FUNCTIONAL MODEL OF THE DEVELOPMENT OF THE KNOWLEDGE OF FUTURE PHYSICAL EDUCATION TEACHERS ABOUT SPORTS TOURISM ON THE BASE OF A COMPETENT APPROACH. *International Bulletin of Applied Science and Technology*, 3(4), 581-590.
32. Gafurov, A. U. (2017). Building and Improvement of Technical-Taking Currency of Founders. www.auris-verlag.de.
33. G'ofurov, A. (2023). BO 'LAJAK JISMONIY TARBIYA FANI O 'QITUVCHILARINING SPORT TURIZMIGA TAYYORLASHNING O 'ZIGA XOS XUSUSIYATLARI. *Farg'ona davlat universiteti ilmiy jurnali*, (1), 526-531.
34. Gafurov, A. T. (2019). STRATEGIES OF VARIOUS PRODUCTS OF THE GLASS INDUSTRY IN UZBEKISTAN. *Economics and Innovative Technologies*, 2019(3), 11.

35. Umarjonovich, G. A. (2023). BO 'LAJAK JISMONIY TARBIYA O 'QITUVCHILARIDA SPORT TURIZMI UCHUN ZARURIY EKSTRIMAL-IRODAVIY SIFATLARNI RIVOJLANTIRISH. Journal of Integrated Education and Research, 7(1), 62-64.

36. Umarjonovich, G. A. (2023, August). FUTURE TEACHERS OF PHYSICAL EDUCATION SOCIAL-PEDAGOGICAL SIGNIFICANCE OF IMPROVING THE TRAINING SYSTEM. In International Scientific and Current Research Conferences (pp. 110-111).

37. Umarjonovich, G. A. (2023, May). METHODOLOGICAL PRINCIPLES OF DEVELOPING KNOWLEDGE OF FUTURE PHYSICAL EDUCATION TEACHERS ABOUT SPORTS TOURISM. In Next Scientists Conferences (pp. 117-119).

38. Umarjonovich, G. A. (2023). Effectiveness of Developing Knowledge of Future Physical Education Teachers About Sports Tourism. International Journal of Formal Education, 2(4), 34-42.

39. Umarjonovich, G. A. (2023). Criteria for Evaluating the Level of Development of Knowledge of Sports Tourism of Future Physical Education Teachers. International Journal of Formal Education, 2(4), 43-52.

40. Gafurov, A. T. (2020). THEORETICAL AND METHODICAL ASPECTS OF DEVELOPMENT OF THE STRATEGY FOR DIFFERENTIATION OF THE GLASS INDUSTRY IN THE REPUBLIC OF UZBEKISTAN. Advance and Innovative Research, 297.

41. Gofurov, S., & Abdufattoyev, A. (2023). BASICS OF THE TRAINING ACTIVITY OF A TAEKWONDO TRAINER IN A PRESCHOOL AND SECONDARY SCHOOL. Modern Science and Research, 2(5), 126-133.

42. Гафуров, А. (2023). BO 'LAJAK JISMONIY TARBIYA FANI O 'QITUVCHILARINI TAYYORLASH TIZIMINI TAKOMILLASHTIRISH. Ижтимоий-гуманитар фанларнинг долзарб муаммолари/Актуальные проблемы социально-гуманитарных наук/Actual Problems of Humanities and Social Sciences., 3(8).