



The Role Of Cultural Folklore And Its Influence On The Indian Societal Values

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ABSTRACT

Moral conscience is an evident feature of the human condition. Moral awareness is vital for a peaceful society. Even gods are said to incarnate to restore morality and peace in society. Many religious teachers and philosophers have been interested in the intellectual basis of morality throughout history. India is a society that is profoundly rooted in its religion, but it is also important to note the religious teachings. Many religions in the subcontinent centre on norms of behaviour that liberate an individual's mind and provide them with the ability to navigate through life's many challenges. It is critical to recognise the diversity of Indians, and hence the diversity of civilizations. One item practised in one location does not imply that it will be practised in another; variances and distinctions occur, whether they be cultural practises or mythical beliefs, but the substance of the instruction stays the same. The basis of Indian ethics may indeed be found in philosophical and theological ideas expressed via worship, prayers, and goals and principles that guided man's existence in society. When we talk about Indian ethics, we can't ignore the close tie that exists between ethics and Hinduism or any other religion. Ethics and religion are inextricably linked, and whatever the religion, it has some system of morals for guiding its adherents. As a result, Indian ethics is an essential component of Hinduism and other faiths of Indian heritage. Indian ethical values and concepts can be found in the Vedas, various Indian works of literature, and other religious teachings. Morality, like religion and art, is a living institution that anybody may accept. Morality is the deliberate application of specific norms of behaviour established by persons recognised as authorities. Because Hindu predecessors in India were spiritual, they focused their emphasis on a life beyond death.

KEYWORDS: Mythology, Folklore, Hinduism, Sprit.

INTRODUCTION

Indian folk stories are rich in central religious figures and moral lessons; they were utilised to preserve history, prominent individuals and locations, as well as religious rites and festivities from different Indian areas. Most Sanskrit fables were composed as children's stories to educate young people on essential life lessons for them to grow up to be wise and responsible adults.

Folklore, as previously said, is defined as stories that originated orally and have no writers. Parents and grandparents have passed down these stories and cultural traditions for hundreds of generations, whether in the form of stories to teach their children vital ethical lessons or to instil essential philosophical views.

India is a country rich in culture and traditions, with a 5,000-year history and a vast mythical heritage. Many rituals and festivals now have tales behind them, typically religious, to legitimise and justify them and ensure that people follow them to the best of their abilities. These stories also serve to reinforce fundamental values and philosophical belief frameworks. Diwali, one of India's most important celebrations, commemorates Lord Ram's return from Hastinapur with his wife Sita after slaying the terrible demon Ravan in Lanka. This day represents the triumph of virtue over evil as its main moral, but it also reminds people of the narrative of Ram, the virtuous king who followed his dharma throughout and so returned triumphant in the face of adversity. Holi, another famous subcontinental holiday, too has a story that reminds people of essential values. According to legend, an evil presence King named Hiranyakashipu undertook tapas or remorse for a very long period and asked assistance from Lord Brahma - virtually for virtual eternity. He requested that he not die because of one or more men or creatures, nor by any weapon, nor at any time of day or night.

However, as his power and arrogance rose, he began to oppose people's faith in divine power and insisted that they instead worship him. Hiranyakashipu's son Prahlad, on the other hand, was a devotee of Lord Vishnu. He forced Prahlad to sit on fire on his sister Holika's lap after failing to crush his son's faith despite putting him in near-fatal situations. Holika was gifted with a scarf that would protect her from the flames. Prahlad gladly obeyed his father's commands and begged the Lord to spare him. The shawl flew from Holika to Prahlad as the flames rose, much to the delight of the onlookers. Hiranyakashipu tried several methods to kill the kid, but Lord Vishnu always protected him in some manner, because he was his most devoted follower. Hiranyakashipu, enraged, demanded that he reveal Vishnu, who was rescuing him. Prahlada said that Vishnu is everywhere and may be seen. Hiranyakashipu, enraged, questioned Prahlada if he was there in the pillar before them, which Prahlada confirmed. He drew his mace and struck the pillar in front of them, from which a Vishnu, in the avatar of a strange beast emerged, with a man's body and lion's face, with enormous nails as strong as diamonds. Hiranyakashipu attempted but failed to assault him.

The lord seized hiranyakashipu and took him to his palace's front door. He sat on the door sill with Hiranyakashipu on his lap. He plunged his nails into his stomach and tore his stomach and intestines, killing Hiranyakashipu.

Hiranyakashipu, although being the demon king, was granted near immortality by Lord Brahma owing to his Tapasya. This fosters the notion that good actions are appreciated regardless of who conducts them. However, as his hubris developed, Hiranyakashipu came to represent greed, pride, lust, deception, and violence. As a result, to live a tranquil and happy life, one must abstain from these vices. Self-praise and self-centeredness veil and limit people's perception. Prahlad was the demon's offspring, yet he was a great devotee of Lord Vishnu and strictly followed his dharma. He sat on a pyre because his father had ordered it. As a result, one's karma dictates one's fate.

In keeping with the notion of fate, Hiranyakashipu's death teaches us a crucial lesson: no one can halt the inevitable. Fate will eventually find you. Be it death or the retribution that comes with living a life full of *adharma* (actions not adhering to dharma) and immorality. The monarch had the boon that he could not be slain by man or beast, thus Lord Vishnu assumed the form of Narsimha (human-lion). He couldn't be slain during the day or night, so Vishnu killed him in the dust. No weapon could kill him, so he used his nails. Hiranyakashipu couldn't be slain outside or inside, therefore he died on the door sill at Lord Vishnu's lap, because he couldn't be killed on land or in the air.

These Katha (lore/tale) relate the stories of people who followed or did not follow their dharma and appropriate behaviour, reinforcing the notion that they should do so to the best of their ability. One does not have to follow every minute aspect of their dharma, but these stories serve as a reminder to follow at least the important ones, such as avoiding lying, practising charity, honouring their family, and other major tasks that may bind them.

Bhartuhari ruled a rich kingdom with dignity. After discovering his favourite wife's infidelity, he abandoned his kingdom to live as an ascetic and achieve moksha. During his meditation () in the forest one day, he noticed a pregnant deer being chased by a wolf. She dropped her foetus and perished in her final minutes of escape. Bharatahari, concerned about the small fawn, took care of it and reared it with all his affection. He was continuously anxious about the fawn, even when meditating because he adored it so much. Even while the monarch was dying, all he could think about was the fawn's well-being.

He was born as a deer in his next incarnation because he had been thinking of a deer in his previous life even when meditating, and it had become the final piece of Maya he had failed to shed. However, he had not lost his spiritual gains from his prior existence and hence retained all of his memories. He maintained his Tapasya as a deer, and when he died, he was reborn as Jadbharat, the youngest son of a wealthy merchant. Jadbharat, who

still possessed memories from his past two lifetimes, had already discovered the illusion of Maya and was acting strangely. He grew up robust, yet he did not say anything for fear of being involved in worldly matters. His thoughts were always on the Infinite, and he lived solely to exhaust his collected Karma from the past. He had no interest in money, food, or clothing. People began to regard him as insane as a result of his estrangement. His brothers would continuously chastise him for not properly managing their business and land. Jadbharat, on the other hand, was unconcerned about monetary gain and continued to make blunders until he was abandoned by his family.

The monarch of the kingdom was passing by one day while resting under a tree, carried in a palanquin on the shoulders of bearers. He was on his way to the Kapil muni hermitage to get insight into the genuine foundations of spiritual philosophy. One of the carriers had become ill unexpectedly, and his attendants were hunting for a replacement. They came upon Bharata sitting beneath a tree and, judging him as a strong young man, asked him if he would replace the ill man in carrying the king's palanquin. However, Bharata did not respond. Because he was so strong, the king's attendants grabbed him and placed the pole on his shoulders.

However, when carrying the palanquin, Jadbharat was cautious not to walk on any worms or ants in his path, which lurched the palanquin and caused the king's head to hit the roof. King became enraged. Bharata didn't care about his insult. He reasoned that the monarch was seeking spiritual understanding.

Kapil muni will not give him wisdom if he follows his ego. For the first time in his life, Jadbharat speaks, telling the monarch the truth about Brahman and existence. He educates him about the Atman and the body, and how everything is, in the end, the same. The king bowed to Jadbharat, explaining that he had not realised he had requested a sage to hoist his palanquin.

Harata blessed him and then left. He subsequently resumed his old life's steady tone. When Bharata left the body, he was liberated from the bonds of birth and attained moksha. The folktale of King Jadbharat not only reaffirms the core idea of reincarnation but

also teaches us about Maya or illusion. Jadbharat travels to the forest to pursue moksha after losing all connection to earthly pleasures, but his devotion to the fawn binds him to the mortal realm. Rebirth is brought about by unfulfilled goals or resolutions. Attachment to sensual pleasures of manas (thought) therefore confines the person to worldly affairs, but detachment from sensual pleasures of manas liberates him. The pursuit of spiritual enlightenment will be erratic if the mind is not under control. Ascetic Shri Ramakrishna Paramhans famously stated, "In this world, one should flow like a river." When water gets into the boat, it sinks. Similarly, live without attachment in the world. The body is the

boat, the world is the sea, and the water is desire. One's power is destroyed by thinking about desires."

India is a society that is profoundly rooted in its religion, but it is also important to note the teachings. Many religions in the subcontinent centre on norms of behaviour that liberate an individual's mind and provide them with the ability to navigate through life's many challenges. Moving on from the philosophical teachings that folklore may provide, consider the ethical precepts that a variety of stories provide. Consider the Panchatantra, India's most famous source of folktales.

The Panchatantra is a collection of intertwined stories, many of which use anthropomorphized animals as metaphors for human virtues and vices. The text is a collection of five books, each concentrating on a different facet of life. Panchatantra is said to have been authored in the second century B.C. by Vishnu Sharma and many other experts. The composition's goal was to instil 'Niti' ideas in the king's young sons. While Niti is difficult to explain, it generally translates as "prudent worldly behaviour" or "the wise conduct of life." The ancient Sanskrit literature has several animal tales both in poetry and prose. Throughout the years, various authors and publishers have worked hard to make these tales accessible and readable to the general public. The magnificent collection contains exceptional stories that are liked, if not adored, by people of all ages throughout the Indian subcontinent.

The first book, '*Mitrabhed*' (On generating discord among friends), establishes the tone for Panchatantra. A collection of stories illustrate the machinations and circumstances that led to the breakup of close and inseparable friends. '*Mitrasamprapti*' (On obtaining allies) then praises the way of living beyond the familial fold. The book's overall focus is the inverse of the previous book. Its theme emphasises the value of friendship, teamwork, and partnerships. According to Olivelle, it shows that "weak creatures with very varied talents working together may do what they cannot while working alone." The stories depict how they can outsmart all external challenges and succeed by working together and supporting one another.

'*Ath Kakoluliyam*' (On War and Peace: The Story of the Crows and the Owls), is a lengthy narrative. The third treatise covers war and peace, providing a moral about the battle of wits as a strategic way of neutralising a massively stronger opponent's army using animal characters. This treatise argues that a war of minds is a more powerful force than combat of swords. The choice of animals implies a fight between good and evil, between light and darkness. Crows are depicted as benign, weaker, and fewer in number animals of the day (light), whereas owls are shown as bad, numerous, and powerful creatures of the night (dark) (darkness). Crows' battle strategy includes truces, guerrilla attacks, retreat, sabotage, and deception. The crows resolve to breach the opposing line and create a no-win situation. The crow king, on the other hand, listens to Ciramjivin's intelligent and

articulate advice. Raktaksa's advice is ignored by the owl king. Once the fundamental tone is established, it is an easy win for crows, leading to ideas for a crow empire.

'Labdhpranasham' (On Losing What You Have Gained) depicts a shift in focus from conflict to a peaceful situation and the challenges that come with it in society. They warn the reader not to yield to peer pressure and crafty motive disguised as soothing platitudes.

The book differs from the prior three in that the previous volumes provide good examples of ethical behaviour, as well as instances and activities "to do." Book four, on the other hand, gives negative examples with repercussions, providing situations and activities to "avoid, to look out for."

'Aparikshitkarakam' (On Hasty Actions) is both a harsh condemnation of and kind advice on greed. These also include negative examples with repercussions, as well as instances and acts for the reader to consider, avoid, and be aware of. This book's lessons include "gather information, be patient, don't act in haste and repent afterwards," and "don't construct castles in the air." It asserts that happiness is the most valuable asset as well as the most practical defence against all kinds of misfortunes. The stories are infused with charming humour that translates every kind of human behaviour to the animal species. Thus, animals dedicate themselves to the study of the Vedas and the performance of religious ceremonies; they participate in disquisitions about gods, saints, and heroes, or they debate ideas on intricate ethical norms, but then their violent animal nature emerges. A devout cat, for example, called upon to act as arbiter in a disagreement between a sparrow and a monkey, creates such trust in the litigants with a long talk on the vanity of life and the supreme significance of virtue that they approach to close up to hear the words of wisdom better. He seizes one of the disputants with his claws, the other with his fangs, and devours them both in an instant.

The Panchtantra is an important compilation of social studies from not only the early days of Indian civilisation but also from the present day. Condensed within a small period, the stories emphasise the fundamental frame of human growth as it occurred on Indian land through moralistic stanzas. The primarily rural setting was suited to both modest life and serious thought. Faith in supernatural forces controlling the destiny of humans and creatures was deeply ingrained. People's rustic view in their pastoral surroundings was a rich and profound repository of emotions that varied in small degrees and provided a precise backdrop to life. The stories in Panchatantra continue to disclose a wealth of wisdom that may help men today in the personal, social, economic, and political comprehension of their surroundings. The entire book is peppered with axiomatic truths that may be utilised and told to explain any events or people. In this regard, the book is a diamond gleaming with timeless lessons and guideposts.

Panchatantra, therefore, plays a crucial role in passing on the knowledge of our forefathers and previous generations to future generations, ensuring that society continues to thrive and operate properly.

There was a pigeon flock that resided on a banyan tree. The pigeons were fluttering about looking for food one day. They noticed a lot of grains spread about on the ground. They all stooped to pick up grains from the ground. However, it was a trap set by a hunter. The pigeons were all caught in the net that the hunter had stretched out on the ground. The pigeons were depressed and sorrowful because they knew their doom was coming. The pigeons' leader urged them not to lose heart. He said that if they all worked together, they would be able to fly away with the net. The leader was a smart pigeon who understood the importance of teamwork. All of the pigeons attempted together and were eventually able to fly beside the net. The hunter could only weep as he watched the pigeons fly away. After a difficult flight, they arrived at the home of an old friend of the pigeon king. It had to be a rat. The mouse emerged from his burrow after the pigeon king called for him. He contacted his parents after he comprehended the entire tale. All of the rats worked together to cut the net and liberate the pigeons.

The fable of "The Pigeons and the Hunter" is given to every Indian kid to instil the crucial lesson of togetherness, where one may fall but many grow. Panchatantra offers its readers a vital lesson: being in a community obligates a man to interact with it for not just he, but all, to be happy. If the pigeons captured in the net had started flying in various ways, none of them would have survived, but since they worked together, toward a common purpose, they did.

India is a collectivist culture, a cultural stance defined by an emphasis on interpersonal cohesion and a preference for the collective above the individual. Individuals or organisations who have a collectivist worldview are more likely to respect shared values and goals and are more likely to favour the in-group over the out-group. For collectivist persons, the word "in-group" is considered to be construed more broadly to cover social units ranging from the nuclear family to a religious or racial/ethnic group. Individuals in a collectivist society know that their ambitions are subservient to the aims that they assign to the collective body with which they most readily connect. Furthermore, a collectivist believes that the collective body has a superconscious power to give its members a sense of security. Meanwhile, the individualist sees any collective body's ability to give security as being contingent on individual sacrifices, acts that are only motivated by furthering their aims. They understand that tranquilly, stability and healthy relationships all begin with a conscious decision, which exists only on an individual level. As a result, Indians often place a great priority on peace and togetherness with others, maintaining a close bond with their community and families. A cohesive and interconnected community or family provides a daily support structure on which a person may rely.

Consider another example. There was once a jackal named Chandaraka who lived in a jungle. Chandaraka travelled to a neighbouring hamlet in quest of food one day, motivated by hunger. He was ravenously hungry. Unfortunately, he came upon a pack of dogs that began chasing him. The jackal became terrified and ran in terror. He dashed inside the house of a washerman. While attempting to conceal, the jackal tripped and fell into a pot of blue dye that the washerman had left ready to colour the clothing.

The dogs' barking soon stopped, and the jackal emerged from the tub. A large mirror was mounted on the house's wall. Jackal looked in the mirror and was astonished to see his blue body. He exited the house and dashed back to the jungle. When Chandraraka arrived in the jungle, every animal failed to identify him. People became terrified and fled in all directions. The jackal planned to take advantage of the situation and maintain it in his favour. "Why are you running like this?" he inquired. There is no reason to be alarmed. I am a one-of-a-kind creature of God. He informed me that the animals in this forest need a ruler and that he had appointed me as your king. He had given me the name Kakudruma and informed me that I was to control this jungle. As a result, all of you can live in peace under my care." The defenceless animals trusted the cunning jackal and crowned him king. The lion served as the jackal's minister, the tiger as his chamberlain, and the wolf as the gatekeeper. After assigning ranks to the animals, the new monarch Kakudruma exiled all the jackals in the forest for fear of being identified. The animals now hunt food and deliver it to the self-proclaimed monarch. After eating his part, the king would divide the remaining food among his subjects in an equitable manner. He was living a luxury life in this manner.

When the blue jackal was holding his court, a flock of jackals passed by, howling in triumph. Suddenly, the blue jackal forgot he was a king and no longer an average jackal. Kakudruma howled at the top of his lungs, unable to restrain his innate inclination. The animals quickly realized they had been duped by a jackal. In a flash of rage, all of the animals attacked the blue jackal and slaughtered him.

The narrative emphasises that any joy and satisfaction achieved via deception is fleeting. Instead of foraging for his food, the jackal lied to everyone in the bush and pretended to be their king, having everyone do the job for him, thereby courting his demise. Another lesson is that pretending to be someone you are not ultimately harmed you. The jackal tried his hardest to act like a deity, but he ultimately failed since one cannot change their essential character. The last lesson is that no matter how hard you try, the truth will always be revealed. Despite banishing his own species from his land, the jackal was discovered.

The Jatakas are a large collection of South Asian literature that primarily concerns Gautama Buddha's prior incarnations in both human and animal forms. In these legends, the future Buddha may appear as a monarch, an outcast, a deva, or an animal—but in whichever shape he takes, he demonstrates some virtue that the story instils. Jataka

stories frequently involve a large cast of people that interact and fall into various types of turmoil - until the Buddha figure intervenes to fix all of the difficulties and bring about a joyful ending. The last lesson is that no matter how hard you try, the truth will always be revealed. Despite banishing his species from his land, the jackal was discovered.

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The jatakas represent the numerous lifetimes, deeds, and spiritual practises necessary on the lengthy journey to redemption in Buddhist traditions. They also demonstrate the Buddha's great characteristics or perfections (such as generosity) and convey Buddhist moral precepts, notably in the context of karma and reincarnation. Many of the stories are entertaining, with creative twists and amusing situations that allow the Bodhisatta to save the day or defeat a problem or antagonist. Most (but far from all) are morality stories that teach the importance of dharma values like humility, obedience, or persistence to the Jataka tales' two audiences: us, the readers, and the characters inside the stories who listen to the Buddha speak. The Buddha teaches people about his former lives for a variety of reasons. Every Jataka story has a past-life component that is tied to a present-life (i.e., the Buddha's current) circumstance, some of which are interesting stories in their own right. The Buddha frequently narrates stories from his former lives to educate people on a lesson or to assist his pupils to overcome obstacles on their path to enlightenment. These people frequently make breakthroughs in their grasp of dharma after listening to the Buddha: "His lecture concluded, he proclaimed the Truths, at the closing of which some won the First, some the Second, some the Third Path, while some again became Arahats."

Once upon a time, there was a swan or geese with beautiful golden feathers. This swan was found in a pond. A poor lady and her two daughters resided in a home near this pond. The inhabitants were quite impoverished and had a difficult existence. The swan discovered that the poor mother was having difficulties with her girls.

"If I give them my golden feathers one after the other, the mother can sell them," the swan reasoned. With the proceeds, she and her girls will be able to live comfortably." The swan flew to the poor woman's house. When the woman noticed the swan inside the home, she asked, "Why have you come here? We don't have anything to give you."

"I have not come to take anything, but I have something to give you," the Swan said. I am aware of your situation. I'll give you my golden feathers one at a time, and you may sell them. You folks may easily live in comfort with the money collected via it." The swan then flew away after shedding one of her feathers. This became a regular occurrence, and the swan returned from time to time, leaving another feather.

The mother and her daughters were living happily ever after, selling the golden swan feathers. Each golden feather bought them enough money to live comfortably. However, the mother got greedy in her desire to obtain all of the feathers as quickly as possible. "Now we will not trust this swan; she may fly away and never return," she warned her kids one day. If this occurs, we will be forced to return to poverty. The next time she arrives, we'll steal all of her feathers."

"Mother, this will hurt the swan," the oblivious girls warned. We shall not bring her any harm." But the mother was dead set on capturing the swan the next time she emerged. The mother seized the swan the next time she returned and plucked out all of her feathers. The golden feathers of the swan have now changed into some strange feathers. The sight of such feathers astounded the mother. "Poor Mother, I tried to assist you, but you wanted to slay me instead," said the Golden Swan. I used to offer you the golden feather since that was my wish. Now, I don't see why I should assist you. For you, my feathers are nothing more than chicken feathers. "I'm leaving this area and will never return." The mother expressed regret and apologised for her error. The Golden Swan soared away, saying, "Never be greedy." Greed, according to Indian belief, is one of the vices that is still scorned. It is traditionally said to be one of the six enemies of the mind, which are: *Kama* (desire), *Krodha* (anger), *Lobha* (greed), *Mada* (arrogance), *Moha* (delusion), and *Matsarya* (jealousy); the negative attributes of which impede man from obtaining moksha, the ultimate aim of all life. As a result, Indian mythology cautions against them in some way. Stuck in the reincarnation cycle, these vices cause the individual to deviate from their dharma, earning them poor karma and creating much misery in the following lifetimes.

Greed, on the other hand, has a far deeper meaning in Indian society since it is inextricably linked to Maya's (illusion) primary concept. According to the Vishnu-purana, *Lobha* refers to materialistic greed, sensuality, lust, desire, or "attachment to a sensory object" and indicates a form of spiritual anguish of the mental (*manasa*) type. Bhartuhari failed to attain Moksha for he had left on last attachment to shed- his love for his fawn. Accordingly, "the enlightened man reaches final dissolution after investigating the three kinds of worldly anguish, or mental and bodily affliction and the like, and having obtained real knowledge and detachment from human objects." Oceans may be full of water, but *lobha* is never full of desire.

Modern Indians understand that following the path of spirituality in one's daily life is difficult. Many issues hound us, and worldly diversions prevent us from focusing on

spiritual development. As a result, one must endeavour to put constraints on themselves to focus the mind. Fasting is one type of such constraint. To control their Lobha, Indians frequently practise weekly fasting, which functions as a sort of Tapasya for them. For one weekday of their choosing. They ignore the bodily requirements of the body to acquire spiritual benefits. Fasting, according to the scriptures, aids in attunement with the Absolute by developing a harmonious relationship between the body and the soul. This is regarded to be essential for a human being's well-being since it satisfies both bodily and spiritual needs. Fasting is not a duty in Hinduism, but rather a moral and spiritual act to purify the body and soul and gain divine favour.

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