



FORMATION OF MUSAMMAT (OCTAVES) IN THE LITERARY ENVIRONMENT OF BUKHARA (BASED ON THE POEMS OF SAMANDAR VAHIDOV)

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Abstract – The eight-line octave (musammat) is not a new form of Uzbek poetry. Fans of poetry know that the lyrical form of the poem, consisting of eight stanzas each, has existed in Uzbek poetry for a long time and is called musammat. The word ‘musammat’ is Arabic and is used to mean ‘precious’ and ‘eight’, ‘eight sides, eight edges, eight parts, eight lines’ and even ‘eight corners’. Consequently, its original meaning is revealed on the basis of the number ‘eight’.

Key words: musammat, phenomena, human behavior, poet, poetic form, genre, verse, poetry, aruz.

I. Introduction

It can be observed that in poetry it is used in the sense of two phenomena: - a) a lyrical poem consists of eight lines, which are called musammat, and b) in the sense of an eight-line byte. But in both cases it served to represent events of a line of desire. Let's say that in the

form of an octane clause all the verses are in the form of a-a-a-a-a-a-a at the beginning, seven or six lines of the following verses are rhyming with each other, and the last eighth or seventh and eighth lines are in the form of –a-a-a-a –a-a-a-b or –a-a-a-a-a-b-b; has become a strict rule. It should also be noted that although the aruz this structure acts as a band in the whole lyrical poem, this type of eight-line band does not act as an independent poem.

In an eight-column byte, each line consists of four columns, and the whole byte - the sum of the columns in both lines - is equal to eight, and such bytes are called regular bytes. There is also the fact that such columns are expressed by the word "musammat" given after the number name: hazaji musammani solim, ramali musammani mahzuf. Most of the best examples of Uzbek classical poetry are based on eight-column weights, and musammans are a common form of lyric poetry in Uzbek classical poetry.

The octave form of poetry has long been used in the poetry of many peoples around the world. According to sources, the first examples of it can be found in the works of Italian literature of the Renaissance J. Boccaccio, L. Ariosto, T. Tasso. Such an independent poem, consisting of eight lines and expressing a single poetic meaning, was called an octave at that time. Although octave is a Latin word meaning eight, it is not just any octave. After all, their peculiarity is the system of rhyme, which strengthens the poetic form. Consequently, their rhyming has a special order, with the first six lines rhyming at the intersection of -a-b-a-b-a-b, while the last two lines -vab form a melody in pairs, which has risen to the level of regularity, resulting in an octave as a whole -a-b-a-b-a-b acquired a system of rhyming in the form of -v-v.

II. Literature review

It should be noted that the use of octaves as a strophic part-band has become a tradition in European poetry since the XIV-XV centuries. For example, French and English poets often used the act in their ballads, and later in the works of the German poet IV Goethe "Faust" and the English poet J. Byron "Don Juan". Thus, the octave began to be widely used in both independent poetic form (genre) and strophic part-band. In Russian poetry, V. Zhukovsky, A. Pushkin, M. Lermontov, A. Maykov also have a creative approach to the octave as a busy and independent form of poetry due to the richness and variety of rhythmic and intonation possibilities, the rigidity of the system of rhyme. This is due to the ease of the poetic dimension of the first six lines intersecting the octave and the next two lines rhyming in pairs, and "the first 6 verses

develop emotion or thought, and the last two verses have a lyrical ending making " has become a strict law, which has gained significant aesthetic value. As a result, writing octaves as a form of lyrical poetry has become a tradition.

But by the twentieth century, a month had come in Russian poetry to call it vosami stishis. Sergei Yesenin at the beginning of the century and Rasul Hamzatov, an Avar poet in the middle of the century, were effective in this genre. In particular, during this period, Rasul Hamzatov's eight lines continued to fascinate a wide range of readers. These eights have been of interest to Uzbek artists since the mid-1960s. They also began to test their creativity in writing eights. One of the pioneers in this field was the People's Poet of Uzbekistan Jamol Kamol.

According to scientific sources, there is no rhyme in Avar poetry. Consequently, the translators who translated R. Khamzatov's octaves written in Avar into Russian abandoned the octave rhyming system, using the rhymes that intersected them. Probably a factor as to why they're called octaves, not octaves. Based on this logic, Uzbek artists did not use the term musamman in classical musammatism, but instead translated the term "vosmistishis" into Uzbek in the style of kalka, and found it convenient to use the term "eight".

Such an approach also provides for the ease of following the system of rhyme used in the "восьмистишис" of R. Khamzatov. In fact, the same rhyming system is followed in all the writings of J. Kamal's 110-octave series "Mening uvoq she'rim—mening dilporam". Also, the heroic poet of Uzbekistan Abdulla Aripov, people's poets of Uzbekistan Sirojiddin

Sayyid, Mahmud Toyir, poet Toshpolat Ahmad and others are following this tradition and achieving effective results.

III. Analysis

Samandar Vahidov began to create in this genre, first reading in the periodicals of his teacher Jamol Kamol, and later in the series "The world enters my heart" series "Mening uvoq she'rim—mening dilporam." As a result, he created more than a hundred and eight works from the second half of the 1960s to the present (the second decade of the 21st century).

It is worth noting that S.Vakhidov had three different creative approaches to the eight:

The first is the eight lyric as a lyrical-philosophical genre. None of these eight are titled. This, in turn, shows the tradition of not heading to the eights.

The second is an octave poem entitled. The series includes "The Poet", "Houses on the tablecloth", "To a Faceless Man", "The Inscription in the Aral-Ship Cemetery", "Sparrows", "The Old Hero's Tale to the Sons of the Warrior", "The Sparrow in the Garden", there are about twenty poems, such as "Conversation", "Peacock", "The Proverb's Tale", "How Do You Feel It?" "The first sound of porter", "Doubt", "In poverty", "Seed" When the poet gave them titles, he went on to encode the main ideological intent of the eight in those titles. Some of them draw unexpected moral and philosophical conclusions about the relationship between man and nature, while others are full of humor: some people laugh at such vices as stubbornness, facelessness, militancy, skepticism. Because of this they are called humorous octaves. It is clear from the

title of the eighth "To a Faceless Man" who he is talking about. It does not describe the features of facelessness, but its comparative nature is revealed by comparing the four existing actions and exaggerating the fact that it is difficult to do the deeds of a faceless person with a hundred thousand actions, even though there is no need for a fifth action. In this case, the first verse of the opening quartet ("One world by calculation, the world is only in four deeds") thesis, the next two ("From the copper babies in the palm of Gado to the gold in the King's treasury")) the thesis, the initial duality of the second quartet ("Algebra produces four in practice, the fifth implements no need") is an antithesis, and at the same time a poetic denial, the final concluding duality ("For your deeds, O faceless Even if we apply a hundred thousand actions, we will not find a way. In both the first four and the first two of the next four, the poet does not say what facelessness is, but focuses on the details of the comparison that serve to reveal his low moral phenomenon. It reminds me of the universe and the four steps involved in calculating it. So what to calculate?

As the poet recalls the copper babies in the palm of the hand and the tongues in the royal treasury, the gado and the king create a poetic logical ground for pointing out the good and bad qualities of human behavior through the contrast of copper and gold. And he says that the four operations in algebra are enough to calculate this, but where is the fifth operation that counts the facelessness in man? The poet exaggerates that such facelessness cannot be measured by a hundred thousand deeds.

The third is the poems and epics, in which the strophic part of the octave is used as a band. Such a series of works as "Farewell to the XXI

century", "Thanks to poetry", "One is a king, one is a saint poet", "Winter morning dream", "Fortune", "Lord, is this love?", "Poem to the farmer", etc. It is possible to include the poetic story "I sought pleasure from honesty" which consists of dozens of poems and 157 eight-line verses. The poet uses a different rhyming order in the eight verses of these poems. Thus, in the poem "Farewell to the XX century" in the eight verses of the rhyming system in the order -a-b-c-d-e-f-g-h:

Century! The Hundred Years' Way	a
You finally clicked	b
You have tasted a lot of life	c
Bitter booze	d
Sometimes drowning in tears	e
Sometimes the temperature in the heart,	f
You enriched a pearl	g
Let eternity rejoice	h

In the poems "Thanks to Poetry", "Gate of the Heart", "Fortune" and others, and in the poem "I sought pleasure from honesty", the same rhyming verses were used, while in the poem "Winter Morning Dream" the rhyming order in eight verses is slightly different: -a-b -c-d-e-f-g-h:

At the foot of the clouds	a
I am hanging out.	b
No desire to travel,	c
I have a pain in my heart.	d
I d occupied the clouds	e

I will save the sun.	f
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I - a bullet fired from the ground,	c
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I want to fly from the ground.	d
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At the same time, the poet asked, "Lord, is this love?" strictly adhered to the octave-specific rhyming order in the octave-bands of the poem: **-a-b-a-b-a-b-c-c:**

What happened today	a
Laughs like the sun	b
Is the world full of hearts	a
Rose with earth and sky.	b
The hands are so fragrant	a
Rebellion in the pomegranate wave.	b
O Lord, is this love?	c
Is it a pleasure or a disaster?	c

By using this kind of colorful rhyming order in the octaves, the poet manages to ensure the rich tone of his works.

It is gratifying to note that Samandar Vahidov's mentors not only followed Rasul Khamzatov and Jamol Kamol in writing the titleless octopuses, which are a beautiful lyrical example of a small lyrical poem, managed to create ideologically-artistically high patterns. He diligently searched for the harmony of words and tone, thought and image in the lyrical-philosophical poem of the Eight, and served to express the ideological intention in a vivid and clear manner, ensuring proportionate integrity in the Eight device of the artistic means. As a result, in the first eight years, the beloved national poet Mirtemirday came to the

attention of the teacher and won his recognition. Mirtemir read his poems published in Guliston magazine in 1975, and in his November 1976 article, Two Words About Youth, Samandar Vohidov quoted Shavkat Turob's poems and commented on their work. Qutlibeka, Sharofat and Kambar Utaev speak warmly about his poems. For example, when it comes to young people's poetry in general, he writes with excitement: It is now clear that poetry means heart; wave means excitement, symbolism, and meditation on symbols! It is as clear to today's reader that the result of a weighty rhyme is not a poem.

There are many people who are able to compose weighty rhymes, but there are not many poets who use weighty rhymes only to absorb milk and blood into the heart of the reader. Here is a poem:

Autumn sighs behind your door:

"Uh-huh, I'm leaving ...

Goodbye! "

A trace of tears in the mirror,

It's hard to say goodbye to you...

Weeping for the fall, weeping,

And ... he retreats in the morning, awake.

If you were sympathetic, go out for a moment,

He was on his way, maybe ruthless...

Samandar Vohidov, ("Guliston")

It's obviously a resounding love. Look, there's no such thing as "I love you, I'm dead." But a lover's lack of courage from his lover is poetic in terms of etiquette!" (Mirtemir. Works.

Volume Four. Tashkent: G. Gulom Publishing House of Literature and Art, 1983, p. 212)

Yes, the poetic taste, the ability to think with poetic thinking, which was noticed by the teacher Mirtemir, in S.Vakhidov's eights, it can be said that he was able to harmonize and develop at the level of poetic sophistication. These landscapes, led by the eights, can be traced back to the poetic analysis of the philosophical and didactic views of the poet on the basis of observations of life events.

In his eighth book, devoted to the depiction of natural landscapes, the poet does not separate himself from nature, treats it as a child's selfless devotion, first of all, observes a natural phenomenon and seeks to learn a new meaning from it. As a result, that natural phenomenon becomes a symbolic image and a means of expressing the new meaning that the poet has learned. For example, they wrote about the wind and the sprouts, about their mutual struggle, "many and good." it illuminates the philosophical-aesthetic spirit of the eight. The conflict, which is based on the opposition of wind and sprout, is aimed at revealing the ideological intention of the eight. The poet shows this motive in the background of the opposite action: Although the wind begins to torture Nihol, trying to break it, the Nihol stubbornly tries to disobey him. In the meantime, the battle intensifies. What will happen in the end? The poet seeks the answer to this question with all his attention and finds an answer that no one has ever imagined:

As the saplings struggle to gain strength,

The wind is holding the power consumption,

He did not know how to teach him to fight,

A ready opponent.

The philosophical conclusion is that the Wind did not know that it had prepared a formidable opponent. Nihol, on the other hand, learned the lessons of wrestling in this fight. While the other eight depict the struggle between Portana and the coast, the generalization is based on a comparison of Portana's insanity and the calmness of the coast. No matter how hard Portana is thrown ashore, the shore looks at her calmly:

It's the first time I've had a wave in my stomach,

He tortures you so much, you fool. In fact, this advice is a life lesson that the poet learned from the long struggles of Portana and the coast. Incidentally, the rain kept dripping. Why? Maybe some people like it, some people don't. But the poet finds in the rain a melody that delights the heart, and in the waves of this melody he feels the longing and excitement, and expresses this feeling in the language of the rain:

- From the land of stars - from a long journey,

I'm back in your arms, Mother Earth!

The earth is the driving force behind the longing for rain. In the same way, the poet explains the need for rain to provide life on earth.

IV. Discussion

In a series of eights, analogy has become a means of expressing poetic thought for the poet. While the moon reminds the swan of its mate, the "water sparrow" reminds the frog of its dreams:

The moon in the lake where the wind blows

It shakes like a cold.

A swan in a reedbed

The couple groans longingly.

It's like a crescent moon

Sarson seems to be a couple.

He begged:

"Saying bas... Dream is safe! ..."

When the swan, longing for its lost mate, sees the image of its mate in the reflection of the moon in the lake, it eagerly calls out to it: "End your journey ... Come down to me safely!" it is an expression of the swan's devotion. Pair of swans is usually loyal to each other. The poet expresses the essence of this truth in the image of a swan, which sees its bright beauty in the reflection of the moon and urges it to descend. In another octave, the moon is the opposite - a means of analogy. But this month, instead of eating in the lake, the "water sparrows" - the polished frogs in the pool where the frogs live - will rejoice and sing with joy!

"It simply came to our notice then.

Would it fall into our pool? "

What a dream to live in the world! Frogs are probably right, too. By such an analogy, the poet was able to sing the idea of life in an unexpected way.

The poem refers to the symbolic images of night, day, morning, evening and morning. Although S.Vakhidov repeatedly refers to these symbolic images in his eights, each time he tries to give them a new poetic meaning. At the

same time, given the constant movement of time, it provides a new poetic meaning, reflecting those poetic symbolic images in constant motion. We read:

Lying in the middle of the night in agony,

Stars on his face - coral-coral sweat.

She's having trouble giving birth tomorrow

Nature, help her, save her!

In the first four quarters of the eighth, Tun is portrayed as a woman in labor, and the state of labor is like a coral sweat flowing from her face, creating a natural landscape. The poet then prays to nature for the night, which is "suffering from the pain of childbirth tomorrow." Finally, the poet paints the image of the "baby morning" in very clear and unique expressions, he asks. The poet creatively uses the custom of our people to pray to Allah for the safe deliverance of pregnant women in the process of giving birth to the Dawn, he asks people to bring purity to their hearts and make them prosper.

In the other eight, Tun scolds his son Tong and Kun scolds his son Sham, accusing each of them of being transient and not rejoicing in their victories in vain. The poet seeks to reveal their essence and, most importantly, to emphasize the transience of moments, based on the contrasting meanings of Night and Day, Dawn and Eve. Interestingly, although he does not advise to value these transitory moments, the reader will realize that this admonition is at the heart of the Day and Night debate! The poet uses a poetic repetition method, trying to draw a natural picture of the dawn in the night and the sunset in the night:

The night is getting longer - the face is
bleeding,

The winner of the morning has a smile on his
face.

The night groans: "Do not rejoice, one day
you will celebrate,

Then I'll make a star out of your tears."

The day is getting longer - chest bleeding,

The winner of the evening smiles at him.

The day groans: "Do not rejoice, celebrate one
night,

Then I will light your anger in the sun of my
heart."

Note that the whole octave seems to be based on a combination of the words Night and Day, Dawn and Evening. The third line of both quartets begins with the words "Night" and "Day" and ends with the words "Day" and "Night" to form a rhyming pattern. In both quartets, the first three lines seem to repeat exactly the same, only the words "Night", "Face", "Dawn", "Day" and "Evening" control the change in their content. Only the last lines of both quatrains have a specific metaphorical meaning, as they give the final polish to that changing meaning. In the first quartet, Night Morning wants to make a star out of her tears, taking into account the brightness of the color, while in the second quartet; Day wants to illuminate the darkness (wrath) of Sham in the sun of the tongue. The poet uses the art of tanosub to draw a series of conclusions.

The poet is so obsessed with the scenes of

night, evening and morning that every time he draws a new aspect of their landscape, he does not forget to warn the reader of the coincidences that will occur in those moments. Here is one such moment:

Wrapped in a black sheet,

Dream at night.

By default, while listening to the song,

The moon is drunken.

While the night scene is represented by the epithet "black sheet", "sleep at night" is usually an equilibrium phenomenon in which the phenomenon of dreaming occurs at night. Of course, another characteristic of the night is its silence. As the moon swam listening to this melody of silence, the poet was able to depict the liveliness of the landscape through animation. But there is also the panic of silence. The poet embodies this situation through a bird's dream:

Breaking the silence,

A bird cried out:

In the hawk's claws at noon -

Did you see that?!

The howl of a bird that saw its child in a hawk's claw in a dream "breaks the strings" of the night's silence is aimed at awakening the student. Now let's take a look at the eight evening scenes:

Evening ... On the horizon

A burning tree.

The world has taken a break,

his gaze is both wonder and stunned.

The sun goes down, sad, helpless.

The light is far away.

As an example of last hope,

Hanging on the same tree.

The setting sun is painted in all its colors. Indeed, in the evening, when the sun goes down, there is a faint light everywhere. In this light, any tree is purified in the color of fire. So it is only natural that the sun should "hang on this tree" with the last hope. Just as an ant clings to a tree and tries to save its life, the sun hangs on this tree. His thirst for life makes him struggle at the last moment.

Morning in the poet's interpretation is not only a symbol of innocence, but also of sincere simplicity. He wants to take the sun out of the night, lift his head above his head, and light up the drowsy world. But every time he lifts the sun in his hand, it flies away like a piece of dice, and the "savior morning" melts at his feet. Surprisingly, this situation is repeated every day:

This situation is repeated every day. O simple tongues,

Is your destiny worth a lifetime?

Yes, because of its simplicity, the morning is a lifetime of deception! By making this unexpected conclusion, the poet warns that simplicity is relative. Simplicity, when it is sincere, beautifies the human soul, and when it is manifested in deceit, it is said to be a deception. In this way, the details of the natural landscape have been transformed into means of illuminating the landscapes of human nature.

This can be seen in dozens of other eights. So, let's take a look at the following eight, which depicts a cruel child in the form of lightning:

Lightning flashed in the middle of the night,

He threw his sword into the air.

The blue trembled, the beun cried,

Lightning wipes the cloud bar.

Onaizor is cruel -

The desired child weddings are lightning.

The victim's mother is also in pain

It's a pain in the ass.

At eight o'clock, the scene of nature - the flash of lightning, the sword in the sky, and the weeping of the blue sky, "increasing the age of the cloud bar" - hurt the mother of the "cruel child", crying silently like a blue sky, a painful lake. z is balanced to the shedding state of age. In this case, the lightning - the sky, the cruel child - is contrasted with the image of the mother hurting. The poet uses the metaphor of parallelism to reinforce the figurative spirit in the symbols he has created, and at the age of eight he manages to show the consequences of the cruelty of the child, the opposite of humanity.

The poet reveals the flaw of unkindness to the mother in some children through the images of the "endless road" and the "old willow" in the parable of balancing the attributes of nature with the attributes of human nature:

Endless Road... Two side sprouts,

The parishioners were swaying.

Humorous eyes and chained hair

The bride shakes her handkerchief...

Look at the scenery: there are saplings lined up on both sides of the invisible road, the branches of which look like cocoons, reminiscent of some kind of desolation. The poet replenishes these beautiful landscapes with analogies and now balances them with the attributes of nature. While the "humorous eyes" of the "white-eyed" brides wishing for a "chain of hair" are reminiscent of a wave of sprouts, the shaking of their handkerchiefs is reminiscent of the sound of cuckoos. In such a beautiful scene, the poet shows the state of the mother during the bridal season, referring to the life path of the mother by quoting the phrase "endless path..." at the beginning of both quatrains. The first refers to the happy moments at the beginning of motherhood, and the second refers to the bitter fate of a mother who has not suffered from her child. This creates a logical connection between the fact that the seedlings in the first quartet turn into a "yellow solitary, crooked old willow" in the second quartet, and that the "roadside" is waiting for someone, creating an unpleasant scene. On this basis, the image of the "bent old willow" becomes a symbol of solitude, eagerly awaiting Dilbandi, and sounds like a bitter philosophical and moral conclusion of the eighth:

The Endless Road... Here's a lonely,

An old willow bends down the road.

On the way to Dilbandi from morning till evening,

An example of a sad mother.

In another eight, the poet addresses the image

of the road.

But this time, the path is not the "endless path" as in the above four - in the sense of life, but the path of longing for the mother, the path of longing for the homeland. He is in constant motion: the poet, through the art of animation, "runs the road," "shakes hands at the stations," and, like a falcon, "flies with wings of light." Drawing a picture of a child's longing for his mother in this way, him draws an impressive picture of the situation on the basis of poetic denial:

My destination is not heaven, no,
 No royal palace, no garden...
 I miss you so much,
 Munis is my mother's mud hut.

The lyrical protagonist misses them because he feels that his "mother munis" is waiting for him. The poet's skill is that he portrays love and longing for the mother and the place of birth - the "mud hut" in the heart of the lyrical protagonist, as a whole feeling, because he did not imagine love for his mother apart from love for his homeland. In this way, the reader feels that the motherland is the mother, the mother is the motherland. This, in turn, is a life lesson that both deserve to be loved and missed in the same way. As the poet finds:

Everyone has their own philosophy,
 Everyone has a point of view.
 There would be no wonder in the world
 If everyone thinks the same.

Exhausted drunks also have their own philosophy. Leaning on the tower, he expresses

his philosophy to thousands:

Without you i'm going to collapse

They didn't build you in vain...

Based on the philosophy of drunkenness, the tragedy of uselessness is shown:

They cut down the trunk,

The tonka is left on the ground.

The winds that blow against him now,

The birds don't come to visit him anymore.

When the stars can't be played,

The tonka is now helpless.

The dream of thousands of buds yesterday -

Beating like a buried grave...

Through the art of animation, the poet was able to show the whole tragedy in the state of helpless mourning of the tonka, through the poetic denials created by subtle twists and turns of inanimate objects in motion. Even more remarkable is the fact that it "beats like a grave, burying the dreams of thousands of buds." And the meaning that the poet puts into this detail is that when you are always blossoming and flourishing like a tree - with your fruit, with your green beauty, at least with your shadow, you are useful to people, have you become a tonka, that is, in time you will not benefit others? If it stays - no one will need it. As the saying goes, "Close your skirts when you remember," think about how you can avoid being "buried like a grave buried in the dream of thousands of buds!" While the poet put forward this philosophical and didactic view through the image of a donkey, in the other

eight he refers to the images of an old tree and a saw, emphasizing that the old tree is happy with its past life, and that it should fall carelessly so as not to harm other plants, was able to express through emphasis. It is said that a saw puts its fangs into an old tree and "smiles" at its condition and thinks:

Giving so much fruit... Is this the end?...

Poor thing, trembling with fear...

Arra, who already understands these thoughts, does not regret the fate of the old tree, but:

"I didn't lie," sighed the tree.

I've lived my life to the fullest... Alhol -

Even if I die, I must fall lightly:

Let no navnihol be broken by my blows," he said.

V. Conclusion

In conclusion, as the poet carefully observes the eights, each of them is reminiscent of miniatures in fine art. Just as miniatures symbolize simple things and events in life, they are embodied in paints that represent the color of the image of their structure, shape, what they are, what they are suitable for, didactic-philosophical conclusions have been drawn on the basis of the expression of the poetic content, which is used in the form of emblems, and in the emblems of special details. These conclusions encourage the Motherland and its nature, man, labor, love, the meaning of life, kindness, loyalty, respect for the feelings of fate, laziness, deceit, violence; other elements that lead to rudeness and evil are condemned. In general, it is obvious that the poet worked hard for the artistic and compositional

perfection and education of the eight.

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