



BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI



1/2021

Научный вестник Бухарского государственного университета
Scientific reports of Bukhara State University

E-ISSN 2181-1466



9 772181 146004

ISSN 2181-6875



9 772181 687004



1/2021

CONTENTS

EXACT AND NATURAL SCIENCES		
Vakhobova M.A., Akhrorova M.I.	Works of the famous Central Asian scientist Abu Ali Ibn Sina in the field of physics	2
LINGUISTICS		
Haydarov A.A., Navruzova N.H.	Stylistic features of intonation	18
Nigmatova L.Kh.	Language and cultural issues in Uzbek vocabulary	30
Sharipov F.G.	Attitude to the plural affix in Uzbek language	50
Shirinova N., Shirinova N.	Gradual relations in demarcation of substance and attributive meanings in the English and Uzbek languages	65
Safarova U.A.	Lexico-phraseological contamination in modern French	78
Jumayev A.A.	The image of the crow in the German and Uzbek peoples	90
Tolibova N.N., Pulatova Sh.Kh.	The concept of translation and pragmatics	101
Gulyamova Sh.K.	Semantic analysis and synthesis in the automatic analysis of the text	112
Kurbonova R.A.	General interpretation of the predicativity event	125
Shodikulova A.Z.	Cognitive interpretation of the phenomenon of metonymy	136
Ostonova S.N.	English idioms translation's specifications in Uzbek language	147
Faleyeva A.	Experience of the investigation of English colloquial system	159
LITERARY CRITICISM		
Kodirova S.A.	Idealistic study of proverbs in "Zarbulmasal" of Gulkhani	170
Kakhkharova M.Y.	The evolution of adventure and detective novels in world and Uzbek children's prose	180
Khamdamova S.B.	William Butler Yeats' individual poetic style	194
Sayidova G.Y.	Linguapoetics of Tashbih (Comparison) in the poetic works of Alisher Navoi	205
"NAVOIY GULSHANI"		
Eshonkulov Kh.P.	So that my eyes don't fall into another than the blessed face	224
ECONOMICS		
Djurayeva D.D.	Scientific and methodological aspects of the formation of an innovative set of services	227
PEDAGOGICS		
Khoidarova I.A.	School bullying in the context of social pedagogy	239
Adizova S.Y.	Importance of technology of integrated education	251

IDEALISTIC STUDY OF PROVERBS IN “ZARBULMASAL”
OF GULKHANI

Kodirova Saodat Abdurakhimovna

a teacher of the faculty of methodology of primary education, BSU

s.a.godirova@buxdu.uz

Abstract:

Introduction. *"Zarbulmasal" is a unique example of Uzbek prose art, as well as a unique original work in terms of structure, content, language, sharpness of artistic means. A great deal of attention has been given to this work by artistic people, as it's literary critics, originality in terms of content and ideological direction totally differs from other works. In this article, the ideological, artistic and historical features of "Zarbulmasal" are elucidated.*

Proverbs are one of the oldest popular genres of Uzbek folklore, which reflects the worldview, attitude to society and moral norms of the people. In this article, spiritual and idealistic features of proverbs are elucidated and salient examples from masterpieces are given.

Research methods. *In order to better understand how and on what basis the scientific-critical text of the work is based, it is necessary to know and consider the history of the work, the reasons for writing, and then the content, ideological direction, the main plot. It is of paramount importance to have a certain idea about the composition, language, methodological features.*

Results and discussions. *It should be noted that the main plot of "Zarbulmasal" - the relationship of owls, the demand for thousands of cramped walls for a girl in the form of small episodes in historical sources up to Gulkhani also occurs. The work has the appearance of a collection of stories, consisting of various proverbs and stories. Based on the informations, some people say that there are more than 400 (or less) proverbs in "Zarbulmasal". In fact, there are only about 200 folk sayings generalized here under the name of proverbs.*

Conclusion. *In general, "Zarbulmasal" deserves special attention in terms of its ideological direction and art. It reflects the spiritual maturity of man, the ideas of self-realization with artistic sophistication. "Zarbulmasal" is a unique example of Uzbek literature as a multifaceted, interesting plot line, rich in folklore, a very popular figurative work. It reflects the recent history, national values, customs, language and traditions of permanent residents.*

Keywords: *proverbs, educational value, spiritual image, folk tales, spiritual expression, poetry, prose, folk, ideological feature, artistic feature, literary environment, scientific-critical text, images of birds, eloquence of the writer.*

Introduction. "Zarbulmasal" is a masterpiece that has passed down the name of Gulkhani from generation to generation and has given the poet an eternal place in the history of Eastern literature. Gulkhani is a writer who managed to create a beautiful and original work in the genre of parables in the literary environment of Kokand in the first half of the XIX century.

"Zarbulmasal" attracted the attention of Russian orientalists in the 80s of the XIX century. In 1890, it was published in the printing house of Kazan University and translated into Russian. It was once again translated into Russian by M. Sale in 1951. The translator relied on Soviet-era editions of the work. In 1948, R. Mukimov, a literary critic from Samarkand, summarized his work on Gulkhani and his literary heritage and defended his dissertation on "Life and literary activity of Gulkhani". In the scientific assessment of Gulkhani's work, the preface of the work states that it was written at the behest of Umar Khan. The patron of literature says that this image should be turned into a book by thinking deeply about the popular proverbs - folk proverbs, and considers Gulkhani worthy of this delicate service.

"Zarbulmasal" is a combination of the Arabic words "zarb" and "masal", which means "set of parables". The word parable was used in the past to mean a proverb we use today. It also means to add a proverb to a non-verbal word, to give an analogy and a proof. Being impulsive also means to be popular, to be a legend, to be famous. It turns out that Gulkhani did not beat his time and contemporaries in the play. The protagonists of the work in their speeches quote many proverbs appropriate to the situation, or rather, speak with the help of proverbs. At the same time, they tell each other different issues and stories. Zarbulmasal contains about 400 proverbs, parables, and more than 15 large and small parables and stories. This testifies to the author's deep knowledge of folk life, lifestyle, traditions and ceremonies, oral and written literature. He is a master user of the famous Indian epic "Kalila and Dimna", Abdurahman Jami's "Silsilat uz-zahab", as well as the wisdom of such great masters of words as Saadi Sherozi, Hafiz Sherozi, Khusrav Dehlavi, Alisher Navoi, Sufi Alloyar used with. All this has increased the effectiveness and readability of the work.

Proverbs are a synthesis of the spiritual image, ideals, hopes and aspirations of the working people, as well as their views on nature and society, a generalized expression of life experiences. A proverb is an example of logical observation, a wise thought that summarizes the rules of etiquette and morality. They have long lived as an expression of the people's knowledge, intellect, and thoughts; expressed the tried

and tested, life-affirming concepts. Proverbs are of great educational value. They warn people ("Don't laugh at anyone, you have laughs too"), gives advice ("If you don't know the way, ask for directions), reprimands and criticizes ("I see the old man"). ("The mouth of the one who works is like a stone, the head of a person who does not work is like a stone"), the comedian laughs and exposes ("The knee of a man without work laughs") and others. The proverbs contain deep content, wisdom of the working masses, national traditions, centuries-old life experiences, opinions, assessments and conclusions about the events of nature and society. That is why proverbs are long-lived. In the proverbs, each historical period, socio-political events to a certain extent leave their mark. Also, new proverbs are created and the vocabulary is enriched.

Materials and methods. In the introductory part of the work, Gulkhani tells an interesting story about the history of writing "Zarbulmasal". At one of the usual "Bazmi Jamshidlar" (parties) literary evenings in the palace of Emir Umar Khan, the important role of "burung`i-yaxshilardin qolg`on zarbulmasallarning so`zlanmishda va chechanlik bobida" (the eloquence of zarbulmasals which are passed from the best poets) is discussed. In the conversation, Alisher Navoi's words "Oshning ta`mi tuzi bilan, suvning ta`mi muz bilan" (The taste of soup with salt, the taste of water with ice) were recalled by Emir, and the order of the Emir Umar Khan was focused on the need to collect these zarbulmasals among the people. After this task, the writer began to write "Zarbulmasal", obliging the orders of the Emir and to chaotically narrate "Yapaloqqush bilan Boyqushning qudaliqlari arosinda to`rt yuz zarbulmasali avomunnos" (between the relationship of Yapaloqqush and Boshqush, there are four hundred illiterate).

There are great conclusions to be drawn from this brief description of the writing history of the work. One is that the Emir and those around him recognized Gulkhani's populist nature and sharp literary ability. On the other hand, in an effort to fully demonstrate his talent, Gulkhani needed only a signal from authority, which was born under the pretext of "Zarbulmasal".

Another conclusion to be driven from this episode, which should be noted here, is that by gathering the rulers, khans, people of science, art and literature of the past around them, along with demanding scientific and creative works from them, they guided them, guided the field of spirituality in certain ways. The task is to study and generalize the methods and experience of not only Emir Umar Khan, but also the rulers of the Ghaznavids, Karakhanids, Timurids and khanates in the cultural centers of history.

Gulkhani's work "Zarbulmasal" is based on prose, in which the events of material life, the interaction of people of different social backgrounds are figuratively transferred to the image of birds. This is the aspect of Zarbulmasal that is closer to the

traditions of Eastern meditation, especially "Kalila and Dimna". However, the images of birds in the work breathed in the local environment, spoke about the national language and customs, quoted a number of Uzbek proverbs, sayings and stories, and exchanged ideas in a non-violent way, which is a method of artistic expression; not exactly seen in the history of masals.

In terms of storytelling, the work is close to pre-Gulkhani examples of Uzbek fiction, such as the stories of Rabguzi and Khoja. However, in terms of the beginning, direction, structure, content and methods and means of expression of the work, "Zarbulmasal" differs significantly from all examples of fiction.

The complexity of the nature of the genre, that is, its inability to fit into any literary genre, which is not considered as a story, parable, or comedy, is itself a sign of the originality of "Zarbulmasal". In the play, the peculiarities of each of these genres, the ways of expression are mixed, creating a clear general tone.

In literary theory, "Zarbulmasal" was described as a "humorous story." In our opinion, it is necessary to add the adjective "metaphorical" to it. "Zarbulmasal" is a story aimed at expressing the purpose in a metaphorical way. Even if it is a metaphor, it is not a simple metaphor, but a complex one. The first metaphor for the movement of birds is the use of various legends of people such as Halvoki Misgar, Yodgor postindoz, camels, scorpions, tortoises and other insects.

The main idea of "Zarbulmasal" has been described by our literary critics as "to show and expose the dominance of destruction not only in the Fergana region, but in Movorounnahr in general".

The ideological direction of the work is very clear in the expressions, which were given during the presentation of the bold for Boyoglu's daughter. In the political rivalry between the two khans, Gulkhani wants to show the superiority of his khanate and discriminate against the opposition. It turns out that the main idea of the work is not to show and expose corruption, but to be proud of the prosperity and victory of their country and the idea of patriotism.

In "Zarbulmasal" the reader wonders why Gulkhani so eloquently praises the Kokand khanate and insults Bukhara. In Kokand, there were ruined lands, such as the village of Hapalak.

An overwhelming majority of scholars have suggested that Gulkhani's approach and remarks are ironic and deceptive, in effect denouncing the destructive policies of his khanate.

As in the whole content of the work, of course, in this case, too, the writer may have meant irony and evasion. However, the most important aspect of this issue is that Gulkhani, no matter how progressive he was, was first and foremost man of his time - the era of khanates, a citizen of the Kokand khanate. Like his contemporaries and compatriots, he rejoiced in the success of the Kokand khan and khanate, and the

narrow sense of patriotism created by the historical situation was not alien to him. By depicting the villages of Bukhara in ruins, the author not only exposes the Bukhara Khanate for that period, but also gives a broad and clear picture of the socio-political landscape of the historical period for the next generation.

"Zarbulmasal" is a work with a complex plot. It has a molded main plot line. There are side plot lines molded into the main plot. In the formation of the scientific-critical text of the work, special attention should be paid to the logic and rigor of the plot.

In the proverbs quoted in Mahmud Kashgari's "Devonu lug'otit turk" various forms of the spirit, worldview, attitude to people and work of that time were expressed. These proverbs were widespread among the ancient Turkic tribes and clans, and their variants have survived to the present day, and some of these proverbs are still widely used among the people.

There are some peculiarities in the use of proverbs in the written literature:

1. A poet can use a proverb in his various works and perform different poetic functions.

2. Poets can use the same proverb in different periods of a century, even in different centuries, to ensure the ideological and artistic maturity of their works.

3. The same proverb can be used by different poets at the same time for different poetic purposes. Thus, the occurrence of proverbs in written literature, including poetry, has been going on for centuries, and this phenomenon can play an important role in the relationship between folklore and written literature.

The art of quoting a folk proverb to prove an idea expressed in poetry and prose is the introduction of a proverb. In the history of our poetry, the use of proverbs, sayings, and wise sayings for poetic purposes reveals three main features:

1. The proverb or saying quoted is indicated by the word "parable", emphasizing that it is known and popular among the people.

2. A proverb or parable is quoted without any reference.

3. While the content of the proverb or saying is preserved, its form is slightly changed and expressed in a new form at the request of the weight of the poem.

Despite the fact that "Zarbulmasal" is a figurative work, it describes the events of the XIX century. In this work, the author reveals the terrible consequences of the wars that took place between them at that time. The play vividly depicts the poverty and devastation caused by such wars in characteristic details and gestures. The owl is a satirical image of the rich, whose wealth was lost in the conflict, the fortress was destroyed, as Gulkhani said, "oti ulug', suprasi quruq". We first see this in his behavior and in his relationships with others, for example, he calls his son Kulonkir Sultan. Or he wants to marry Boyogli, boasting, "Har qanchalik qalin bo`lsa topilur". The fact that the owl is a satirical image of the depressed "usti yaltiroq, ichi qaltiroq"

is also evident in the way he treats those around him, including the Fear against him: When Korkush goes on a date, he uses the following proverb against Yapalak's boasting: "Bor maqtansa – topilur, yo`q maqtansa – chopilur", "Chumchuq semirsa botmon bo`lurmi?" The owl refers to the violence of rich people like him in the following words: "...bolamning asbobi kulonkirligi minqori bilan changalidan ma`lum va ravshan emasdurmu?" But here, too, Korkush exposes Yapalak's greed and says that the following phrases are appropriate for you: "Chuchvarani xom sanabsan", "Halvo degan birla og`iz chuchimas", "Oti ulug`-suprasi quruq", "Uyida chaksa uni yo`q, tom boshida qo`sh tandir", "Sichqon sig`mas iniga, g`alvir bog`lar dumiga". Thus, in the example of the Butterfly, the ambition, greed, and arrogance of the rich of that time are revealed. "Zarbulmasal" is popularly known as "The Story of the Butterfly", and those who heard it on the night of the story were impressed by the deep vital content of the work.

In the parable of the Monkey and Najjar, Gulkhani glorifies the craft and the people of the craft. Najjar is described as a very clever and skilled craftsman. He puts socially useful work above all else. While Gulkhani describes Najjar and his work, his carpentry skills, even Monkey loves work, suggesting that he is interested in the craft and the owner of the craft.

In the example of the figurative image of the camel, the author depicts the painful fate of those deprived of free will. The hard life and work of the working people, their lawlessness and helplessness, in a word, their tragic fate, have a unique artistic image in "Tuya va bo`taloq". According to Gulkhani, the camel is a figurative image of oppressed, captive, free, hard-working slaves and workers condemned to slavery. Botalak is a symbol of hard-working children who are fed up with mother's milk, live a hard life, starve, naked and in need. Thus, the conflict of the Butterfly's engagement to the Owl is a formative story, and Gulkhani skillfully connects such independent-themed parables as "The Monkey and the Najjar" and "The Camel and the Butterfly" to the main (molding) event. Thus, as in fairy tales, the artistic composition of stories within a story is called the art of molding. This is a testament to the skill of the author. The play strongly criticizes the Kulonkir sultan's forcible construction of a royal palace at the expense of the country's wealth. Kulonkir's inferiority is evidenced by the fact that Korkush was served "oldingi mehmonlardan qolg'on".

Kulonkir is a satirical image of the sultan with a shiny top and trembling inside. The play strongly criticizes the Kulonkir sultan's forcible construction of a royal palace at the expense of the country's wealth.

Gulkhani creatively used a number of proverbs, parables and wise sayings in the Uzbek and Tajik languages with the artistic skill of an artist. All the given articles help to reveal the ideological content of the work.

Sending parables as a poetic art can be found in the examples of our poetry. Dozens of masterpieces of this art can be seen in the famous monuments such as Qutadgu Bilig and Hibatul Haqiq. For example, Ahmad Yugnaki writes, "I adorned my book with advice and proverbs so that it would be useful and pleasing to those who read and heard." This art was used as an important poetic tool in the composition of prose and poetry that appeared after these works. Hundreds of bytes of Lutfi, Atoi, Navoi can be cited as a high example of this art.

Results. B. Sarimsakov, in his article "Proverbs" compares the genres of proverbs and sayings, saying that in the proverb, the idea is expressed in the form of a clear, complete, concise sentence, and in the proverb the original idea is not expressed. The fact that in the proverb there is only a sentence.

Uzbek literature has a long history in the field of literature and folklore. It was in this process that his extremely varied forms emerged according to his system of themes and genres. In any case, written literature has never strayed far from oral literature. At the same time, written literature was an important factor in the preservation of many examples of folklore.

We know that the first great dictionary of the Turkish language, compiled by the encyclopedist Mahmud Kashgari, contains unique examples of both oral and written literature, in particular, many folk sayings about oral creation, and that is why, we know them today. Yusuf Khos Hojib's epic "Qutadgu Bilig" also uses many examples of oral creation, especially folk proverbs, either in their original form or with some modifications. A similar phenomenon is observed in the works of the representatives of our classic literature: Ahmad Yassavi, Nosiriddin Rabguzi, Atoi, Sakkoki, Gadoi, Lutfi. The proverbs used by Alisher Navoi in his works are universal. Muhammad Sharif Gulkhani is the author who paid special attention to the articles after "Devonu lugotit-turk".

Devonu lug'otit-turk" contains folk tales on various topics, explaining their essence and the place of their use. There are also proverbs about patriotism, love for the motherland, honoring the motherland.

Discussions. In Article 11 of Nizami Ganjavi's Makhzan-ul-Asror, it is narrated that Nushiravan went hunting in a remote village and there were two birds "talking" in an unusual way. According to the minister, the birds were talking in the way of the gods, and one of them demanded the other to give him the ruins. In response, the second bird replied, "If our king survives, there will be a hundred thousand ruined villages." The same content is expressed in a different form in the work of Abu Bakr Muhammad Tartushi "Siroj-ul Mulk", which predates Nizami. Among the stories of Rabguzi, the stories of Khoja, we come across such episodes as above, but each of them has a different content, a different direction. In fact, Gulkhani expanded this subject to the level of an epic work, gave it a deep social meaning, introduced a large

number of characters, turned the direction of the event into an exciting dramatic pattern, which existed in the folklore and moved from it to religious and educational works. On the basis of this event, he created a unique work in terms of language, style and art. Most importantly, Gulkhani connected the pillars of the Uzbek people's spirituality into a single thread by striking out the birds.

Taken together all various literary passages, stories and narrations, hadith narrations, literary arts, expressions, the number of masals in Zarbulmasal is about 300. Among them there are many stories and narratives, which have an independent plot and are formed on the main plot of the work. It is important to know the place of these stories in the work in the formation of the scientific-critical text and in determining the level of integrity of the manuscripts.

The main points of the main plot line in "Zarbulmasal" are:

1. Argument between the owl and his daughter Kunushbonu (beginning of the story).
2. Conversation with a butterfly (invitation to a gift).
3. The presence of Korkush at the residence of Kulangir sultan.
4. On the way to the Boyoglu, settlement of Korkush, he met Hudhud.
5. Conversation between Korkush and Boyoglu on good deeds.
6. The boy makes a proposal to Kunushbonu (to get married).
7. The sending of Shoranul to Malikshabohang as a gift by a butterfly.
8. Malikshabohang's trip to Kordon and Turumtoy. On their way to the wedding, the incidents between them.
9. Disputes and conflicts between Kordon and Boyoglu.
10. Cordon's meeting with Korkush.
11. The return of fear to the Owl's mausoleum and the emergence of a compromise.
12. Dowry and marriage ceremonies.

In the examples of folklore, written literary and historical sources, the name Kaykubod is rarely used as a place name. This name is not one of the most actively used traditional names, such as Bukhara, Samarkand, Kashmir, Baghdad. Therefore, the question arises as to whether the name given by Gulkhani is historically real or legendary. If so, in which part of the Fergana climate can its place be? The content of the parable, observing the historical basis of some of the scenes in it, we came to the conclusion that all the words in the play have their own vital basis, and nothing in it is said in vain and without reason. The popularity of this work must have increased because of the fact that the events were told in the language of birds, which attracted the attention of many in life.

LITERARY CRITICISM

In the proverb, "No one will be satisfied, and no son will live forever" (Time will pass, no one will be satisfied, no human child will be immortal), the world is mortal, it is about the shortness of human life and urges not to waste it.

The proverb "Give milk to those who do not drink water" (Milk to those who do not drink water) is used to mean do good to those who do evil.

The answer to goodness is goodness, kindness, generosity, or praise. A proverb says, "A bird flies in silence, and a man of fear speaks." (A bird flies to a tree with many branches, a good man).

Or another option: It is said that the wind blows on a tree and the wind blows on a tree, and a good man speaks. Therefore, he must take care of himself.

One of the highest virtues in man is humility. On the contrary, wickedness, lowliness, and facelessness are among the worst traits. That is why, there is a saying in the language of the people: "Fight with salt, do not sharpen with wood".

The proverb "A mountain does not bend, a sea does not bend" (a mountain is not bent by a rope, the sea is not closed by a boat) is used in the sense of not stopping for a trivial reason.

The proverb "Labor does not remain in the field" (labor does not go to waste) encourages serious work.

The proverb "If there is sand in the field, there will be no morning in the field" (If the soil is ripe during plowing, there will be no misunderstanding in the threshing floor) emphasizes the need to work from the beginning to avoid misunderstandings and disagreements.

The proverb "Better is the head of a bull than the head of a bull" (Independence is better than obedience).

Proud people are criticized in the article "Ashuch ayur tubum altun, kamich ayur men kaidaman" (Pot told: inside of mine is made of gold, spoon told: where am I). The scholar also explains the use of this proverb: this parable is told to those who are proud in front of acquaintances who know who they are.

The proverb "If a calf is born in the mind, it will burn in the ditch" (If a calf is born in the barn, the fire will burn in the ditch) means that there is no need to try and grieve too much for food.

The proverb "When the ummah comes, the welcome comes" (The guest comes, the welcome comes) says that it is necessary to greet the guest well, not to get bored, and to be more generous to the guest. It is said that a guest is a factor in spreading respect for a person's name.

The proverb "A girl cannot be brave" (The voice of a stingy person does not make a sound) criticizes greed, greed and narrow-mindedness.

LITERARY CRITICISM

The proverb "When a child is hardened, he rejoices when he is young" (A person who works hard in his youth rejoices when he grows up) The proverb calls for hard work from a young age.

"A lone goose will not win" (Lonely goose does not sing) - in line with the proverb "A lone horse does not get dust".

The proverb, "Two fleas will drink, and the blue of the earth will be renewed" (Two males take an animal, and a fly flies in between) states that the younger ones are harmed by the blows of the two older ones.

Conclusion. Proverbs are not only a generalized conclusion of the people's notions, life experiences, and opinions, but also a figurative expression of the truth, as well as a verdict on this or that issue. The proverb is an example of a concise, well-crafted, broad-minded figurative speech. A proverb in the form of a sentence does not contain too many words. Each word is clear, used in its place and has its own rhythm, melody, composition.

Uzbek folk proverbs have been around for a long time, formed as a separate genre and passed down from generation to generation.

REFERENCES

1. Imomov K., Mirzaev T., Sarimsokov B., Safarov O. "The Uzbek people are oral poetic creations". - Tashkent: Teacher, 1990. - p. 92.
2. Anvar Hozhiahmedov "Classical Artistic Poetry". Tashkent: Literature and Art, 1988. - p. 96.
3. Mallayev A. "Alisher Navoi and Folk Art". - Tashkent: Gafur Gulom NMIU, 2015. - p. 24.
4. Boboyev T. "Fundamentals of Literary Criticism". -T.: Teacher, 2002.
5. Ishakov F. "Gulkhani. History of Uzbek literature": V volumes, IV volume. – T., 1979.
6. Ishakov F. "The study of Gulkhani's literary heritage at school". Handbook for high and secondary schools. - Tashkent, 1983.
7. Abdullayev V. "History of Uzbek literature". Textbook, Book 2. -Tashkent, 1980.
8. Aldjanova I.R. "Use of pedagogical innovations in the training of future teachers". - T. Science and technology, 2011.
9. Ishakov F. Interpretations of "Zarbulmasal". The play reflects the period of Amir Umarchan. "Dialogue", 1997, issue 4.
10. Bakhtin M. "Time and chronotope forms in the novel". -T.: Akademnashr, 2015.
11. Zohidov V. "Gulkhani. From the history of Uzbek literature". —Tashkent, 1960.