



www.bjisrd.com

About the Artistic Skills of Alisher Navoi

Sayliyeva Zarina Rakhmiddinovna,

Teacher of the Uzbek language and literature department, Bukhara State University (Bukhara, Uzbekistan)

***Abstract:** In this verse of Hazrat Navoi praises many qualities of Allah: kindness, power, forgiveness, mercy. The verse is also remarkably artistic. In the course of the analysis, we came across many unique and beautiful examples of art, including: tasbeh, tanosub, tazod, rhymes. Like other works of Navoi, this verse has passed through the centuries and has not lost its value to this day.*

***Key words:** Praise, eloquence, kindness, piety, imagination, inadequacy, flaw, guidance, grace, kindness.*

Alisher Navoi's first collection was composed in 1478-1499. The influence of commonality, cooperation and solidarity in the creative experience of the geniuses of Mutakallim is also evident in the collection of Alisher Navoi. If it was a tradition in the classical literature of the East to start the devon with praise and ghazal, Alisher Navoi would not have considered it in the preface of "Badoe` ul-bidoya" as one of the peculiarities of his collection. According to Khamsat ul-Mutayyir, Abdurahman Jami wrote about this in the catalog of his "college".

But there is another fact to keep in mind. If we evaluate the issue in the context of the possibilities of the XV century East, it was difficult for Alisher Navoi, no matter how great, to be fully aware of all the literary events in a large region. In this sense, it is not unreasonable to consider and evaluate the notes of the great poet as a relative phenomenon. Alisher Navoi emphasizes that the first ghazal was created in a unique style, unlike other ghazals in the complex, and recognizes this as a feature of his work. Our observations shows that the first couplet in the collection of Abdurahman Jami is also dedicated to the interpretation of the true art of truth, such as the ghazal of Mir Alisher, which begins with the verse "Ashraqat min aksi shamsil - kasi anvor ul xudo". Also, the next two couplet of the great murshid and some poems of each letter series of the collection are couplet in the position of praise, glorifying the true qualities.

Every artist has a wide world. However, Alisher Navoi's demand for art was very large. In the preface of the poem "Badoe` ul-bidoya" the poet dwells on this subject in detail. The great artist of words, through the magic of poetry, encourages members of different worldviews, different categories of society to live with a single goal, an objective goal. There are important reasons for this conclusion.

It is interesting to note that when we read the preface of the above-mentioned collection carefully, the following thought came to our attention: the cuplet of each letter does not differ from the previous cuplet and other cuplet in style.

With this emphasis ("previously written cuplet") the poet is referring to the cuplets placed in the first place instead of on the walls. In the first cuplet in "Garoyib us- sigar", the most perfect miracle created by the truth is glorified by mature(perfect) person. The first cuplet of "Navodir ush-shabab" describes the work that distinguishes man from the creatures of truth and defines his essence. Because man has a responsibility to know and understand the truth. This poem is dedicated to the interpretation of the same idea:

Chu jilva ayladi ul husn istabon oshiq,
Saloyi ishqin etib ofarinish ichra nido.
Pari qabul eta olmay ani, magarki men,
Qilib otimni zalumu jahul birla ado.

The place of love in human destiny, and its "history" is given in verse 72 of surah al-Ahzab:

We made the trust for the heavens and the earth and the mountains and the rocks, but they refused to bear it, and they feared it. And man took it upon himself. He was ignorant), that is, the whole universe knew how heavy the burden was and could not bear it, but man unknowingly undertook this difficult task. " When he took on this "burden of trust", Man was "cruel and ignorant." Because the path of love is spiritual. By taking only two words from this verse, the great poet referred to the divine history of Man and his classic sense of love. Another aspect is that the Qur'anic ideas are also propagated by this means. According to theological-mystical views, the purpose of creating man was to demonstrate the power of the soul. In the first ghazal of "Badoe` ul-vasat" the truth is hidden, the happiness of the two worlds is embodied, the treasure of true knowledge and love - the power of the heart is glorified:

Zohid, ko`ngulning xilvatin matlub g`ayridin orit,
Sen sayr qilsang qil, kerak ko`nglungga bo`lsa inzivo.
Desang Navoiy jon aro mahbub bo`lg`ay jilvagar,
Avval ko`ngil ko`zgusidin mahv ayila naqshi mosivo.

According to the poet, if you want to see the absolute beauty of beauty in the mirror of the soul, free it from the sorrows of the world, that is, if the heart is not pure, the opposite will not appear. The content of the hamd is created and arranged on the basis of high divine and mystical views. We read the logical continuation of the "thought" (ishq and kon g i l) in the cuplet at the beginning of both collection in the 1st cuplet of "Favoyid ul-kibar". Because when love is a guide to the heart, it is inspired by the mysteries of the unseen world.

Ishqingda bir devonalig`, shavqingda bir farzonalig`,
Ag`yordin begonalig` aylab o`zungga oshno...
Bordur Navoiy bekase, ishq ichra andoqkim xase,

Chun o`rtading oni base, do`zaxda kuydurma yano.

The lover, who sees the reflection of the Mutlaq in the mirror of the soul, burns in the fire of love, longs for his guardianship, and feels helpless in this world. It is a sign of divine love. Burning in the work of truth is the destiny of the Perfect Man. Therefore, the poet praises the perfect man in the 1st ghazal of "Khazayn ul-maoniy" and replaces the other three devons with the notions that classify man in the 1st cuplet. And the definition of a lover in the state of a lunatic. Literary scholar Alibek Rustamov called the first ghazal of "Garyoyb us-sigar" "a program of Alisher Navoi's creativity". According to the poet, it is very difficult to understand the world of ideas of other cuplet in the collection without understanding the "style" of this cuplet. In order to clarify the issue, we found it necessary to refer to this cuplet. In fact, the "previous ghazal" in the collection (according to the poet) should begin with praise to Allah. However, due to its location in the complex of collections, the first cuplet is dedicated to the praise of a perfect man. Due to the completeness of the Qur'anic meanings, goals and ideas in his mind, Mir Alisher devoted his entire life and work to "the source of the message", "the flower of love", "the world is beautiful, the world is pure", "the earth is pure light". , "the garden of rhizvan flowers", "mahzani irfan" - from all the smallest works - from the fard to the epic. Therefore, the great poet begins the devon not with the praise of the qualities of truth, but with the description of the highest example of the art of truth, and ends it with a poem dedicated to the Prophet Muhammad, the true embodiment of the perfect man.

Sening madoyihi na`tingda, yo Rasululloh

Tamom bo`ldi Navoiy takallumi poki.

Bu to`rt daftarida hamdu na`t aro xalali,

Gar etmish o`lsa ayon tab`u kilki beboki.

The sensitive poet, who deeply understood the essence of such classical concepts as irfan, love, and soul through life experiences, blindly condemned prayer and said that the only center for his knowledge of the secret industry of "Kuntu kanzan" (It is only as a result of the study of man, the realization that he is a miraculous example of perfect art, that he creates with the aim of praising the truth sincerely. It is known that each cuplet of the great poet has its own set of content, system. In the cuplet in collection, the central issue of mystical teaching is the conditions of maturity (the seven levels of perfection of the heart and soul of the lover) based on a strong system of symbols. Therefore, in each cuplet the word jomu may is repeated.

Ashraqat min aksi shamsil ka`si anvor-ul hudo

"Yor aksin mayda ko`r" deb, jomdin chiqdi sado.

"Against the sun of the wine cup, the rays of the path of truth shone." The wine cup is a whole being created out of love. The sun is a symbol of Allah, and vice versa. According to mystical literature, before man was created, all beings were in the form of soulless darkness, and Man was created to polish them. By saying, "The light of the path of truth has shone," the poet is referring to the perfection of Allah through man, and in the second verse, the essence of the material world is the center of the mockery of the divine names. In Hazrat Jami, this great principle is interpreted as follows:

Shud dar qadahi sahbo akse zi ruxat paydo.

Qad ashraqat ad-dun'yo min ka`si muhayyono.

In "Sahbo" (red wine) the reflection of your face appears, the world split from our glass. "That is, its inner meaning is as follows: Sahbo glass is the mockery of all beings and creatures. In this couplet, the status of the heart and its levels of development are described as the preconditions for the spiritual and spiritual maturity of the soul. The couplet refers to these levels. " This is the status of the demand and the state of the heart in need of love at the level of SADR. The "tourist of the world of enlightenment" is the source of truth, its knowledge and the treasure of love.

G`ayr naqshidin ko`ngil jomida bo`lsa zangi g`am,
Yo`qdur, ey soqiy, mayi vahdat masallik g`amzudo

"G`ayr naqshi" (worldly worries, lustful needs) corrupts the heart, turns it into a grief. It begins with following and loving the perfect. The first condition of the status of love is friendship. Because the goal of the sage is only to the truth, he is the most knowledgeable in the divine science. The lover is envious of the "sadness" of unity. Unity, that is, "sorrow" (cleansing from sorrow, removing sorrow) attains the status of unity. Love is one of the attributes of status.

Ey xush ul maykim, anga zarf o`lsa bir sing`on safol,
Jom o`lur getiynamo, Jamshid ani ichkan gado.

When the "broken pottery" is united, it becomes "getiynamo" (worldly) like Jamshid's magic cup, and the gado who drinks it feels like Jamshid. Jamshid is one of the most legendary kings of Iran. He discovered two cups. Jamshid's magic in that magic mosque did not end with a drink (Jomi Jam) and all the events in the world could be observed from the other (Jomi getiynamo). The poet was able to skillfully express the above-mentioned intentions through the art of talmeh. And the Enlightenment stage. Love is the key to perfection. Even if the gado enjoys divine love in his heart, he feels like a king and does not submit to the kings of the kingdom. On the contrary, kings felt the need for Iranians free from worldly worries. Wisdom, knowledge of the secrets of enlightenment, is the king. Because now the Beloved is the Ruler of the Soul.

Jomu may gar buyladir, ul jom uchun qilmoq bo`lur
Yuz jahon har dam nisor, ul may uchun ming jon fido.

If Jomu May has such power, it is worth sacrificing a hundred worlds for an envelope (for Jomi Jam) and a thousand souls for such an soul. It is a sign of the incomparable dignity and rarity of a perfect man who seeks to enjoy the wisdom of truth. In short, when the true power of love and the soul is revealed, the secrets of enlightenment are revealed. This is a sign of the f u o d level of the heart, the status of Istigno.

Dayr aro hush ahli rasvo bo`lg`ali, ey mug`bacha,
Jomi may tutsang, meni devonadin qil ibtido.

The word "dayr" is used to mean a Tavern. The people of Hush are ignorant of the oil of love. Those who are ignorant of love always accuse true lovers of insanity. It is impossible to understand the secret of unity without being unconscious. As mentioned above, this couplet is a program of the poet's work, so it has a wide range of topics and ideas. A certain part of Hazrat Navoi's work is the ideas of blame. There is also a reference to this in the byte. "Devona" is the anesthesia of love, awareness of the secrets of the unseen truths of the soul, the highest level of sensitivity. Only awareness becomes the embodiment of the truth. Divine love is the true victory of the Spirit over the mind and the body. The poet skillfully used both real and figurative meanings of words. The real meaning of "Dayr" is a

temple of non-Muslims, firefighters. Love is a fire that purifies a person from lust. A lover in love is completely free from worldly desires. The fire of love turns the heart away from fleeting thoughts and worries. That is why a lover (like Samandar, a lover of fire) does not worship any other fire than the fire of love. The lover who burns in this fire attains the status of true love. In the above verse, the fire of love is emphasized as the basis of self-denial, spiritual purification (as fire is glorified in fire-worship). It is impossible to reach the truth without self-denial. The poet skillfully uses the subtleties of the meanings of words associated with the belief in fire, such as "dayr" (tavern) and "mugbacha" (child pouring wine). When purified by the fire of love, the soul becomes a treasure of the knowledge of the unseen. This is the status of Tawhid and the knowledge of the soul to reach the laduni, to approach the center of the original essence - the qualities of the water level.

Toki ul maydin ko`ngul jomida bo`lg`ach jilvagar

Chehrayi maqsud, mahv o`lg`ay hamul dam moado.

The complete conquest of the soul by divine love ends with the "moado" - the extinction of other, transient needs. The essence of the divine miracles that unite the universe and man, with an incomparably wide spiritual level, shines in the "face of purpose". This is the place (level) of the soul where the divine rays are manifested.

Sen gumon qilg`ondin o`zga jomu may mavjud erur

Bilmayin nafy etma bu mayxona ahlin, zohido!

Through this verse, the poet pointed out the educational significance of mystical teachings, which have proved the essence, truth and power of love on a large scale, free from narrow views.

The ascetics did not use the word love so that it would not be found in the Qur'an. Those who espoused this notion, on the other hand, were constantly opposed. Divine love elevates the lover above certain religions and religious observations. Religions, sects, sects are the ways to Allah. In Najmiddin Kubro's words, the path to Allah is due to the breath of the creatures. The address and the essence are one. Therefore, the poet admits that they are all the same in essence. "O Zahid, you only want to go to Paradise in obedience and deny other ways to reach Allah," said the poet. To understand Sufism in a narrow sense, to mold it is to make fun of oneself, - says Amir Khusrav Dehlavi:

Dar tasavvuf rasm xustan xanda kardan bar xud ast,

Dar tayammum mash kardan xok kardan bar sar ast .

Hazrat Navoiy matla`da boshlangan fikrni shunday xulosalaydi:

Tashnalab o`lma Navoiy, chun azal soqiysidin

"Ishrabu yo ayyuha-l-atshon" kelur har dam nido.

"Azal soqiysi" - Allah. "Ishrabu yo ayyuhal-atshon" - ichingiz, ey tashnalar" O drink thirsty people". The purpose of creating man was to show the power of the soul. May (love) is a divine manifestation, a means of satisfying the thirst and leading to the divine essence. Verse 72 of Surat al-Ahzab in the Qur'an states: Indeed, he (the oppressor and the ignorant) knew that the whole universe was a heavy burden and could not bear it, but man unknowingly found it difficult. Took over. " Scholars have interpreted the word "deposit" as "love". Love is unique to man, and other beings are deprived of it.

Man is thirsty to know the secret of the whole being. The desire for enlightenment satisfies man's thirst for eternal and eternal Unity. He saves man from ignorance and delusion, and leads him to the eternal

world, meaning that he is a part of the divine being. That is why there is always a cry from the "eternal drinker": "O thirsty, drink the blood of love." This call alerts a person through the Mind. The idea that begins with the "sound of the cup" in the poem ends with the "cry" of the "eternal drinker" in praise. This is a sign of man's striving for Allah and Allah's "always" for man (hadith: "If you take a step towards Me, I will be a hundred steps closer").

This poem is dedicated to the interpretation of the mysterious moments of the soul with love, the flight of the world to the unseen and the attainment of the status of Unity - the gradual development of perfection. The basis of the sect of perfection is to promote the enjoyment of a peaceful and peaceful life on earth through reconciliation. The great poet devoted his whole life and work to the interpretation and promotion of this great goal. This idea is reflected in the poet's vital activity - the establishment of a warm atmosphere between the palace and the people, the coronation disputes between the father and son (Sultan Hussein Boykaro and his crowned sons), various events inside and outside the country. The fact that he was able to resolve troubled and dangerous situations by mutual consent and peace, and that he was a guide to the people of knowledge. Therefore, Hazrat Jami Mir Alisher's authority in the socio-political life was described as: Amir Alisher is a scholar of the rules of the nation and religion, who is devoted and devoted to him. The great Navoi could not remain indifferent to the socio-political problems of his time. In addition, he lived and worked at a time when there were frequent disputes between different sects, Shariat and sects. The poet seeks to master the various currents of mysticism, the masters of the sect in the climate of words, and to turn the people of the Shari'at from dry, false worship, superstition, shortsightedness. Repeated Because the relationship between "truth and man" is interpreted differently in the Shari'at and the teachings. The poet believes that the main reason for these conflicts is the lack of understanding of the essence, the low level of enlightenment. In Alisher Navoi's devon, after enlightenment-artistic couplets in the direction of praise, nat and sermon, artistic-enlightenment couplets are placed. As the literary scholar Ibrahim Haqqul noted: "Alisher Navoi filled in the gaps and shortcomings in the Uzbek literature where he felt the gaps or shortcomings, and put an end to the shortcomings." His contribution to the development and development of praise poems in literature (including praise poems) is commendable in this regard. Many people do not understand the essence of couplets, which are expressed through complex symbolic systems. Or, conversely, superficial understanding has led to various conflicts.

List of used literature:

1. Rakhmiddinova S. Z. EY, SAFHAYI RUXSORING AZAL XATIDIN INSHO //SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY. – C. 112.
2. Бекова Н. Ж., Сайлиева З. Р. " Девони Фони": издания и исследования //Филология и лингвистика в современном обществе. – 2014. – С. 20-22.
3. Sayliyeva Z. R., Murodova M. R. Q. LITERACY OF PRAISE IN THE VERSES OF ALISHER NAVOI //Central Asian Research Journal for Interdisciplinary Studies (CARJIS). – 2022. – Т. 2. – №. 5. – С. 372-380./cy (да Rakhmiddinova S. Z., Qizi M. M. R. Prophet of the peace and blessings of allah be upon him (o prophet of the prophet hood...) //ACADEMICIA: An International Multidisciplinary Research Journal. – 2022. – Т. 12. – №. 5. – С. 31-36.
4. Raxmiddinova S. Z. et al. USTOZ-IBROHIM HAQQUL IJODIGA CHIZGILAR //PEDAGOGS jurnali. – 2022. – Т. 21. – №. 2. – С. 113-117.
5. Rakhmiddinova S. Z. EY, SAFHAYI RUXSORING AZAL XATIDIN INSHO //SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY. – C. 112.

6. Rakhmiddinova S. Z., Manzura K. MUHAMMAD RAHIMKHAN FERUZ AND HIS DESCENDANTS //Proceedings of International Conference on Modern Science and Scientific Studies. – 2022. – Т. 1. – №. 2. – С. 142-146.
7. Rakhmiddinova S. Z. CHU JILVA AYLADI UL HUSN ISTABON OSHIQ.. //SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY. – С. 132. Бекова Н. Ж., Сайлиева З. П. "Девони Фони": издания и исследования //Филология и лингвистика в современном обществе. – 2014. – С. 20-22.
8. Бекова Н. Ж., Жалилова Л. Ж., Сайлиева З. П. On a separate literary sources of the poetry collection " Sittai Zaruriya" by Alisher Navoi //Современная филология. – 2014. – С. 45-47.
9. Rakhmiddinova S. Z. The Study of the Problems of Sufizm and Art in Navoi Studies //Central Asian Journal of Literature, Philosophy and Culture. – 2023. – Т. 4. – №. 5. – С. 258-262.
10. Rakhmiddinova S. Z. et al. OMINA SHENLIKO ‘G ‘LINING" VIJDON AZOBI" ASARIGA TAQRIZ //ОБРАЗОВАНИЕ НАУКА И ИННОВАЦИОННЫЕ ИДЕИ В МИРЕ. – 2023. – Т. 33. – №. 2. – С. 90-93.
11. Sayliyeva Z. R., Murodova M. R. Q. LITERACY OF PRAISE IN THE VERSES OF ALISHER NAVOI //Central Asian Research Journal for Interdisciplinary Studies (CARJIS). – 2022. – Т. 2. – №. 5. – С. 372-380.
12. Rakhmiddinova S. Z., Mahliyo B. FALAK NILUFARLARIDIN CHASHMAYI MEHR GAR O'LDI PAYDO //E Conference Zone. – 2022. – С. 93-96.
13. Rakhmiddinova S. Z. et al. OMINA SHENLIKO ‘G ‘LINING" VIJDON AZOBI" ASARIGA TAQRIZ //ОБРАЗОВАНИЕ НАУКА И ИННОВАЦИОННЫЕ ИДЕИ В МИРЕ. – 2023. – Т. 33. – №. 2. – С. 90-93.
14. Rakhmiddinova S. Z. EY, SAFHAYI RUXSORING AZAL XATIDIN INSHO //SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY. – С. 112.
15. Rakhmiddinova S. Z. The Study of the Problems of Sufizm and Art in Navoi Studies //Central Asian Journal of Literature, Philosophy and Culture. – 2023. – Т. 4. – №. 5. – С. 258-262.
16. Rakhmiddinova S. Z., Bahromjonova H. Z. USMON AZIM–ROST TUYG‘ULAR KUYCHISI //TADQIQOTLAR. UZ. – 2023. – Т. 26. – №. 1. – С. 3-6.
17. Rakhmiddinova S. Z., Qizi M. M. R. Prophet of the peace and blessings of Allah be upon him (o prophet of the prophet hood...) //ACADEMICIA: An International Multidisciplinary Research Journal. – 2022. – Т. 12. – №. 5. – С. 31-36.
18. Rakhmiddinova S. Z., Manzura K. MUHAMMAD RAHIMKHAN FERUZ AND HIS DESCENDANTS //Proceedings of International Conference on Modern Science and Scientific Studies. – 2022. – Т. 1. – №. 2. – С. 142-146.
19. Dilbar K., Rakhmiddinova S. Z. PROMOTER OF MUSLIM CLASSICAL LITERATURE" FORTY HADITH" //International journal of advanced research in education, technology and management. – 2023. – Т. 2. – №. 9.
20. Rakhmiddinova S. Z. ANBAR OTIN-DEMOKRATIK SHOIRA (“QAROLAR FALSAFASI” RISOLASI MISOLIDA) //SCIENCE AND INNOVATION IDEAS IN MODERN EDUCATION. – 2023. – Т. 1. – №. 7.

21. Kholikova N., Rakhmiddinova S. Z. THE GLOSS OF COLORS IN THE POETRY OF ABDULLA ORIPOV //International journal of advanced research in education, technology and management. – 2023. – Т. 2. – №. 9.
22. Rakhmiddinova S. Z. CHU JILVA AYLADI UL HUSN ISTABON OSHIQ //SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY. – С. 132.
23. O'roqova, N. (2024). ABDULLA ORIPOV LIRIKASIDA RAMZIY-FLORISTIK OBRAZLAR IFODASI. *Центральноазиатский журнал междисциплинарных исследований и исследований в области управления*, 1(3), 193-199.
24. Nafosat, U., & Quvvatova, D. (2019). An untraditional description style in the epos of Ikrom Otamurod. *International Journal of Engineering and Advanced Technology*, 8(5 Special Issue 3), 396-399.
25. Uroкова, N. (2019). GENRE RESEARCH IN UZBEK POEMS OF RECENT TIMES. *Theoretical & Applied Science*, (8), 57-59.
26. Uroкова, N. (2022). MASNAVI IN MODERN UZBEK PROSE. Theoretical aspects in the formation of pedagogical sciences, 1(3), 63-65.
27. Yorievna, U. N. (2022). Masnavi Genre in Uzbek Classical Poetry: Nature, Genesis, Features. *Central Asian Journal of Literature, Philosophy and Culture*, 3(10), 67-70.
28. Yoriyevna, U. N. (2023). THE ORIGINALITY AND GENESIS OF ANIMAL SYMBOLISM IN POETRY. *Spectrum Journal of Innovation, Reforms and Development*, 18, 20-23.
29. Уракова, Н. (2019). Стиль писателя в современных узбекских поэмах. *International scientific review*, (1 (41)), 26-28.
30. Uroкова, N. (2019). GENRE RESEARCH IN UZBEK POEMS OF RECENT TIMES. *Theoretical & Applied Science*, (8), 57-59.
31. Nazarova, F. (2024). GELMENTLAR AND THE DISEASES OCCURRING IN PEOPLE THAT PRODUCED THEM. *Центральноазиатский журнал междисциплинарных исследований и исследований в области управления*, 1(1), 132-136.
32. Nazarova, F. (2024). ABOUT ABU ALI IBN SINA'S TRANSFORMATION OF A HEALTHY LIFESTYLE. *Центральноазиатский журнал междисциплинарных исследований и исследований в области управления*, 1(1), 142-145.
33. O'roqova, N. (2019). So'nggi yillar o'zbek dostonchiligida ijodkor uslubi va individualligi (I. Otamurod va U. Qo'chqor dostonlari asosida). *Falsafa fanlari doktori (PhD) dissertatsiyasi*, Qarshi, 2019. B, 21
34. Yoriyevna, U. N. (2023). RELATIONSHIPS BETWEEN HUMANS AND ANIMALS. *Confrencea*, 8(1), 123-126.
35. Содикова Д. Т. ПРОБЛЕСКИ ЖЕНСКОЙ ЛИТЕРАТУРЫ ВО ВРЕМЕНА ДИНАСТИИ БУХАРСКОГО ЭМИРАТА: ВСЕ О ПОЭТЕССЕ МУСЛИХАБЕГИМ МИСКИН И ЕЕ ЛИТЕРАТУРНОМ НАСЛЕДИИ //ББК 81.632 А43. – С. 174.
36. Eshankulov H., Sadikova D. Muslihabegim Miskin is a talented bilingual poetees during the literary period of the XIXth century in Bukhara //GOLDEN SCRIPTS OLTIN BITIGLAR. – С. 41.

37. Садикова D. MUSLIHABEGIM MISKIN-ALISHER NAVOI'S FOLLOWER //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 8. – №. 8.
38. Sodikova D. MUSLIHABEGIM MISKIN IS A ZULLISONAYN (WHO WROTE HER WORKS IN TWO LANGUAGES) POETESS //Журнал академических исследований нового Узбекистана. – 2024. – Т. 1. – №. 3. – С. 81-86.
39. Садикова Д. Muslihabegim Miskin–XIX asr Buxoro adabiy muhitining iste'dodli zullisonayn shoirasi //Центр научных публикаций (buxdu. uz). – 2021. – Т. 8. – №. 8.
40. Садикова D. The Expression of Muslikha begim Miskin's Autobiography in Her Own Literary Collections //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2023. – Т. 38. – №. 38.
41. Sodikova D. MUSLIHABEGIM MISKIN IS A ZULLISONAYN (WHO WROTE HER WORKS IN TWO LANGUAGES) POETESS //Журнал академических исследований нового Узбекистана. – 2024. – Т. 1. – №. 3. – С. 81-86.
42. Latipov H. R. ALISHER NAVOI ON LOVE, ENLIGHTENMENT AND AWARENESS //Theoretical & Applied Science. – 2020. – №. 6. – С. 551-556.
43. Ramazonovich L. H. Souls striving to god or from the world of wise people //Journal of Social Sciences and Humanities Research. – 2018. – Т. 6. – №. 04. – С. 14-18.
44. KĪTABI D. R. İ. H. A. A. İLİM VE MARİFET NURLARI : дис. – Karabük Üniversitesi.
45. Norova N. Tradition and innovation in Osmon Kuchkar's poems // scientific reports of Bukhara State University. – 2021. – Т. 5. – №. 3. – С. 100-111.
46. Norova N. ҲОЗИРГИ ШЕЪРИЯТДАГИ ПОЭТИК ЯНГИЛАНИШЛАР ҲАҚИДА //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2022. – Т. 16. – №. 16.
47. Norova N. B. Creative abilities of the artist in the application of the art (on the example of the lyrics of osman kuchkar) //Scientific reports of Bukhara State University. – 2020. – Т. 4. – №. 5. – С. 214-221.
48. U.R.Toraeva. Definition and research methods of Uzbek modern literature. current research journal of philological sciences (2767-3758), 2(10), 104–107. <https://doi.org/10.37547/philological-crjps-02-10-20>
49. Turaeva U. R. (2020) The Scientific Value of Research on Mirmukhsin Fikri // The American Journal of Social Science and Education Innovations. - Tashkent. 2. – no. 08. - p. 583 6.
50. Turaeva U.R. Study of Central Asian studies abroad. Republican Multidisciplinary Scientific-Remote Online Conference on the Harmony of Science, Education and Innovation in Renewed Uzbekistan. Part 5. – p. 190
51. Toraeva U.R. Definition and research methods of Uzbek modern literature //current research journal of philological sciences (2767-3758). - 2021. - Т. 2. – no. 10. – S. 104-107.
52. Sodikova, D. (2024). MUSLIHABEGIM MISKIN IS A ZULLISONAYN (WHO WROTE HER WORKS IN TWO LANGUAGES) POETESS. *Журнал академических исследований нового Узбекистана*, 1(3), 81-86.
53. O'roqova, N. (2024). ABDULLA ORIPOV LIRIKASIDA RAMZIY-FLORISTIK OBRAZLAR IFODASI. *Центральноазиатский журнал междисциплинарных исследований и исследований в области управления*, 1(3), 193-199.