

THE CONCEPT OF INTERPRETATION OF LITRARY WORK: COMMONALITIES AND PECULIARITIES

Eshonkulov Husniddin Pirimovich

Associate Professor of Bukhara State University, Doctor of philological sciences (DSc),
Uzbekistan, husniddin.eshonqulov72@mail.ru, h.p.eshonqulov@buxdu.uz

ORCID ID: 0000-0002-4805-3879

Abstract

The article talks about the concept of commenting on artistic work, the existence of its own traditions, such as commenting on a large-volume work in the form of a book, commenting on a lyrical work written in a specific genre. In it, terms such as "analysis", "interpretation", "explanation" and "tawil" are used in meanings close to "commentary" with attention to the essence, the commonality in them is the word of Rahmani or artistic, scientific, philosophical, religious, manifestation of mystical works in the explanation to the reader by specialists in the field, major research scientists, although in some places the sentence "commentary of the verse" is used, the expediency of understanding it in the meaning of the interpretation and explanation of the verse, as well as the peculiarities of the same concepts determined based on sources. Although there are elements characteristic of analysis and interpretation in the review, it is not considered research or interpretation, the analysis differs from the review by the breadth of its coverage, the nature of being intended for the specialist or the public, and similar classifications, and the review is often understood by the reader. complex theological-mystical concepts and phrases, metaphors and similes, etc., are revealed on the basis of analyzes such as the simple interpretation of them, and, accordingly, the commentary is directed to the public.

Keywords: commentary, explanation, tawil, analysis, interpretation, commenting on a large-scale work in the form of a book, commenting on a work written in a specific genre of lyrical type.

Introduction

"*Sharh*" (commentary) is an Arabic word that means "*to explain*", "*to comment*". As an expression, it means to explain a particular book or artistic work in the simplest possible way. The review is made by the author, publisher, translator or specialist of the work, which period the work under review is related to, its connection with the events, people, science of that time, full details of the work for certain reasons. It consists of information about the essence of the facts indicated by the author. Also, in the review, the essence of the explanatory words, phrases and sentences in the work is revealed. It is usually cited as an article or reference after the text being commented on. Although interpretation is used interchangeably with terms such as "*analysis*", "*interpretation*", "*explanation*" and "*tawil*", there are commonalities and specificities between them. Clarification of such commonalities and specificities allows to understand the essence of the interpretation and the concepts used in the meaning close to it, and to specify the function of the interpretation in explaining the artistic work.

Literary review

The existence of certain peculiarities is noticeable in the review of artistic examples, in particular, classical works of art. For example, *it is observed that one large-volume work is interpreted in the form of one book*. Sufi Olloyor's work "Sabot ul-Ojizin" is a vivid example of this. This book is a short description of the poet's Persian work "Maslak ul-Muttaqin" written by himself in Turkish. In "Maslak ul-Muttaqin" the issues of Islamic faith are explained on the basis of the requirements of the Holy Quran and the Sunnah, so it was taught as a textbook in the upper classes of old schools. The poet says that he wrote "Sabot ul-ojizin" at the request of "Yoronlar" - disciples and friends. "Sabot ul-Ojizin" will also soon gain fame. The large number of words in Arabic, Persian and other dialects in his text made it necessary to interpret the work in a simpler language. Because Tajuddin Yolchukuli performed this task at the request of his daughter Aziza, he named his commentary on "Sabot ul Ojizin" as "Risolayi Aziza" [Risolayi Aziza 2000, 256]. Sayyid Habibullah ibn Sayyid Yahyakhan al-Farghani al-Kabuli wrote another commentary on "Sabat ul-Ojizin". His commentaries are called "Hidayat ul-Talibin" [Risalai Aziza 2000, 4]. Commentaries written on "Sabot ul-ojizin" mainly focus on the interpretation of the content, while the aspects related to its writing and form are not given much space in the commentaries. According to Rashid Zahid, doctor of philology, who wrote a modern commentary on this rare work and called it "Ravoyihur rayhon" ("The beautiful scents wafting from basil"): *"...in the study of a certain source, limiting yourself to the explanation of the content, the commentary can only be based on that source. for, it does not allow the experience gained in the process to be popularized. Therefore, in parallel with the study of the content, it is necessary to pay serious attention to the form"* [Zohid 2018, 6]. In "Ravoyihur Rayhan", the commentator not only drew attention to the same issue, but also provided another important feature of it. It is known that "Sabot ul-Ojizin" was famous in its time, so there are many manuscripts and lithographic copies of it. Scientifically studying the textual differences in them and creating a copy close to the original is considered important from the point of view of understanding the content and idea of the work. The text of "Sabot ul-Ojizin" presented for commentary in "Ravoyihur Rayhan" is noteworthy for the fact that it was first subjected to textual research and was carried out on the basis of a scientific and critical text.

Just as there is a need to comment on works like "Sabot ul-Ojizin", which are devoted to issues of Islamic belief, there is a need to comment on works that discuss Sufism reforms and concepts. One of the famous scholars and poets of the 13th-14th centuries, Sheikh Sa'duddin Mahmud bin Aminiddin Abdulkarim bin Yahya Shabustari (h. 687/m. 1289 - h. 720/m. 1321) in his work "Gulshani Raz" is an important teaching of Sufism. interprets issues and concepts poetically. Mahmoud Shabustari's "Gulshani Roz", written in the form of a response to the poem of the Khurasan sheik-poet Amir Husayn Hirawi about the questions that interested scholars of his time, was a work loved and enjoyed by Sahibqiran Amir Temur. This work introduced the name of Mahmud Shabustari to the world. Commentaries on "Gulshani Roz" began to be written in the 16th century. Ne'matullah Vali's "Rawzai Athor" ("Pure Garden") and Shamsiddin Muhammad Lohiji's "Mafoteh ul-ejaz fi sharmi Gulshani roz" ("The Key of Miracles" or "Gulshani roz" Commentary) are more popular. was [Ochilov 2013, 3-10].

Discussions and Results

The tradition of commenting on a work written in a certain genre of the lyrical type is also considered an important part of commentary. Academician B. Valikhojaev acknowledges that Hozha Ahror, the great piri murshidi of Naqshbandism after Hazrat Bahauddin, was engaged in various social activities as well as creativity, and describes the works of "*Risolayi Havroiya*". According to it, this work is dedicated to the commentary of a rubai of the famous poet Abu Syed Abulkhair. It was not for nothing. Because this rubai was famous even in the period before Khoja Ahror, and Syed Nematullahi Vali wrote three treatises, Amir Seyid Kasim Anvar one treatise, and Sheikh Azari one treatise dedicated to his commentary [Valikhojaev 1994, 75]. The full text and translation of this famous rubai is presented by literary critic E. Ochilov in the introductory article dedicated to the translation of "Gulshani roz":

Havro ba nazorayi nigoram saf zad,
Rizvon ba jab bimond-u, kaf bar kaf zad.
On xoli siyah bar on rux mutraf zad,
Abdol zi bim chang dar Mushaf zad.

The meaning: "The hurts lined up to make the nihimism. Redwan (Paradise) wondered, and applauded. When he was scattered on his face, Abdol (God's peculiar servants, loved ones) was drastically dusted in the Quran. "[Ochilev 2013, 5].

The use of enlightenment in the rubai the need to concentrate to explicitly comprehend its apparent and inner meanings. Therefore, the Umbilical Ubouta has commented on several rubai written in mystical spirit. According to Nountari, the leader of the scholars has had the potential to explain many meanings in a small and concise Meaning. He will make a return to a UBidianian ruby to the evening in Arabican in Arabic in Arabic after Badaydullah in the afternoon. He speaks six hundred and fifty meanings in each of the Egyptians of this ensgant [Nominations 1993, 127]. The Ubaydi essence has managed to express artistic phrases with "*dilpisand*" – beautiful phrases. Mavloni Casani, known as his current rubai, also attracted the attention of Mavloni Casani, Khoja Ahmad Bilono Jalaliddin Casani. Hazrat Mawlono, Mawlono, wrote comments to the following Persian River and described the author's status as well as:

Ahvoli nim, ey do'st, yake-du binam,
Har chiz, ki binam, hama bo o' binam.
Mustag'riqi "hu" chunon shudam dar hama hol,
"Hu" go'yam-u, "hu" bishnavam-u, "hu" binam.

Meaning:

Yarim ahvolimni, ey do'st, bir-ikki ko'raman.
Nimani ko'rsam, barchasini u bilan birga ko'raman.
Barcha holatda ham "hu"ga shunchalar g'arq bo'libmanki,
Faqat "hu" deymen, "hu"ni eshitaman, "hu"ni ko'raman [Nisari 1993, 23].

In essence, such as "analysis", "interpretation", "decoding" and "denomination" in the sense of "commentary", is used in a susary similar meaning with the importance. The commonality in them is manifested in *explaining* to the reader by the specialist of art, scientific, philosophical,

religious, mystical work, and major researchers. At the same time, there are certain differences between them. Such differences, first of all, go to the sources provided. The terms "tafsir" and "ta'wil" are used for the explanation of the verses of the Holy Quran, and the terms "commentary", "analysis", and "interpretation" are used for scientific and artistic works.

Although the residents of "tafsir" and "ta'wil" form a closeness, there are also mutually displeasurers. To do this, first of all, have a certain understanding of the commentary. The essence of tafsir, which means *"explaining"*, *"clarifying"* and *"revealing the intended meaning of each sentence"*, is explained as widely as possible in Rahmatullah Qari Obidov's book *"Quran and Tafsir Sciences"*. When the author thinks about the literal translation and the spiritual translation of the Holy Quran, it is possible to understand some of the verses even if translated literally, such a translation is *"tarjimayi bilmisl"* ("literal translation") and *"tarjimayi big'ayril misl"* ("a translation that does not resemble the original"), admits that there are such types. In the spiritual translation of the Quran, its verses are interpreted in another language and the meanings are clear. The difference between these two translation is determined in the example of verse 29 of Surat al-Isra. Rahmatullah Qori Obidov The meaning of the verse "Do not tie your hand and long for him" [Obidov 2003, 57] meaningful content. The meaning of the spiritual translation is the Meaning of the verse "By donating it" charged with "charity and tells them to waste" [Obidov 2003, 57].

In the book *"Quran and Tafsir Sciences"* it is noted that there are a number of similarities between tafsir and spiritual translation. In particular, interpretation and spiritual translation are carried out by translators and commentators who have the necessary knowledge in this field, they try to explain the will of God to people with a number of qualities, such as the knowledge of hadith and the need to know the Arabic language perfectly. The fact that the language of Tafsir is in the language of the Holy Quran is considered its main aspect that differs from spiritual translation. In his book, Rahmatullah Qari Obidov quotes the definitions of a number of scholars, such as Abu Hayyan, Imam al-Zarkashi, related to tafsir, and summarizes them as follows: *"Tafsir - refers to the verses of the Holy Quran that a person can understand God's will at the level of his own mind and explain it to others."* [Obidov 2003, 58]. Although this generalization serves to create a certain impression about tafsir, the following description attributed to some scholars in Imam al-Suyuti's work *"Al-Itkan"* is important because it provides information about the components of Quranic science: *"Tafsir - the revelation of verses, their reasons, stories, the order of the verses revealed in Mecca and the verses revealed in Madinah, muhkam (clear in meaning) and mutashabeh (needs tawil), nasikh (repeal of judgment)) and mansukh (whose judgment has been abrogated), the particularity and generality of the verses, absolute and muqayyad, mujmal and muzaffar (abstract and vanquisher), halal and haram, promise and waid, amr and nahi and instructive verses."* [Obidov 2003, 58].

In this definition, the characteristics of the verses are expressed, and it is observed that what sciences can be relied on in their interpretation is clearly stated in the definition of Abu Hayyan: *"Tafsir is a science that uses it to understand how the words of the Qur'an are spoken (the science of recitation), what the words indicate (the science of vocabulary), the rulings of each word and sentence (sarf, nahv, bayan and badi' sciences), the meanings that can be directly understood from*

the sentence itself (science of truth and metaphor), as well as nasikh and mansukh verses, the reasons for the revelation of verses, and the goals of historical stories are studied". [Obidov 2003, 57-58].

Although the Holy Quran was revealed to a people who were mostly uneducated and backward, among them there are poets who gained fame for their eloquence, and such people have the maturity of the Arabic language - the words are concise, They were well aware of such sciences as expressive and meaningful expression, artistic expression, conveying the purpose with beautiful expressions, and *eloquence - open, clear, fluent, pleasant, in accordance with the rules, beauty of style. Also, figurative and ironic meanings of words are expressed* in their work. The Holy Quran was also revealed in such artistically polished language, extremely perfect in maturity and eloquence, in a style that cannot be created by man. Therefore, most of the companions did not have the opportunity to deeply understand the meaning of the verses in it. Such a talent was granted to our prophet Muhammad (pbuh) by Allah, as acknowledged in verses 17-19 of Surah al Qiyamah: *"17. Assuredly, upon Us rests its collection and preservation (in your breast) and its recitation (by your tongue). 18. So when We complete its recitation (by the tongue of Jibril [Gabriel]), then follow that recitation. 19. Then surely upon Us is the clear exposition (of its implications).* [Holy Quran 1992, 593]. Therefore, the Companions tried to understand the meaning of the verses that they did not understand by asking the Prophet (pbuh). Therefore, the interpretation of the Quranic verses was first carried out by Muhammad (pbuh). Since the hadiths dedicated to the interpretation of the verses of the Quran are an extremely valuable source, the method of interpreting the Quran with hadiths was also used in the interpretations of the Companions [Obidov 2003, 64-65].

Among the Companions, those who became famous for interpreting the Quran are a minority. In the first ten, the names of four caliphs are given first. It is observed that there are several narrations about the fact that Caliph Umar ibn al-Khattab (r.a.) was extremely skilled in the interpretation of the verses of the Quran, and that he deeply understood the essence of the symbolic signs in it. In particular, when the 3rd verse of Surah "Maida" was revealed, when all the Companions rejoiced saying, *"Our religion has become perfect,"* he said, *"This news is not for joy, but for trouble, that is, for the Prophet (pbuh) a reference to their death"*, they cried, the narration that after this event Muhammad (pbuh) lived only 81 days [Obidov 2003, 61] is a clear proof of our opinion. In this regard, the narrations related to Hazrat Ali (r.a.) are distinguished by the relatively large number of them. In the chapter of Tafsir, the cousin of the Prophet (pbuh) Abdullah bin Abbas (r.a.) is honored as a famous painter.

Ibn Abbas used the narrations in the divine books in his interpretations and interpretations, and used the poems of the poets of the Jahiliyyah period to clarify the meaning of the rarely used words in the Quranic verses. In more than two hundred narrations, information is given that Ibn Abbas used such poems [Obidov 2003, 67-68].

In the Quran and Tafsir Sciences, ta'wil, which means *"to return"*, is interpreted in the verses as *"tafsir and appointment"*, *"disaster and consequence"*, *"fulfillment of prophecy"*, *"the meaning of a dream"*, *"fulfilled"*. It is noted that it is also used in such meanings as *"cause of work"*.

According to the information in it, ancient scholars interpreted tafsir and ta'wil as the same concept in the idiomatic sense. Later, in particular, scholars engaged in *fiqh* - Islamic jurisprudence defined ta'wil as *"returning from the strong meaning of a word to its weak meaning"*.

From this definition, it can be seen that the original and figurative meaning of a word with multiple meanings is reflected in the text of a specific verse. "Weak meaning" refers to the figurative meaning of the word. It is considered necessary to prove on the basis of specific evidence that the meaning of the word is meant in the word of God, otherwise the translation will be fosid - corrupted, improperly implemented. The difference between ta'wil and tafsir goes back to the fact that, in addition to the meanings transmitted by our Prophet Muhammad (pbuh) and his companions, there was a need for *mustanbat* - the meanings realized from the text with *ijtihad* (effort).

The terms of analysis and interpretation, which have common features with commentary, and are applied to the interpretation of artistic and scientific works, also have their own specific features. For example, analysis is an Arabic word that means *"to break down"*, *"to crush"*, *"to destroy"*; *"dissolving"*; means *"to solve"*, *"to solve"*. Its meaning as a scientific term has a number of connections with the listed dictionary meanings. The analysis is applied to scientific, philosophical, theological-mystical, didactic, artistic works. One can witness its application to a work of art defined as follows: *"...an emotional-intellectual activity aimed at perceiving the content and essence of a literary work, revealing its uniqueness in various aspects and defining its value as a holistic aesthetic phenomenon"* [Kuronov and others 2013, 52]. Synonymous with the Russian word *"analyz"*, analysis deals first with dividing it into parts in order to understand the whole. It involves the study of issues such as the relationship of a part to the whole, its essence as a component, and its relationship with other parts. Analysis is a much broader concept than commentary. This is clear from the definition given to it. One of its aspects is the fact that the analysis is aimed at *understanding the essence of the literary work*. The breadth of the scope of the analysis is reflected in the study of the existence of the work of art as a holistic aesthetic phenomenon in various aspects. For example, if a work of art is analyzed philologically, it can be analyzed in a number of aspects - levels, such as historical-comparative, comparative-typological, linguopoetic. Or, by considering the analysis of the work from the point of view of its artistic construction, it can be understood that there are many methods of analyzing it in the philological direction. At the same time, the artistic work is also analyzed from a didactic point of view. In this case, the analysis of a specific work is carried out in cooperation between the teacher and the student.

The mutual proximity of analysis and interpretation is manifested in the presence of the act of interpretation in the process of analysis. In Arabic, the interpretation, which means *"to explain"*, *"to teach"*, is similar to the Russian interpretation. *"In a broad sense, the word "interpretation" means to understand the meaning of a word spoken or a written work by another, to understand and explain it in a certain entirety"* [Kuronov and others 2013, 52]. The following comments of the well-known literary critic N.Komilov are important from the point of view of clarifying certain aspects of analysis and interpretation that differ from commentary: *"Interpreting a work of art,*

including a ghazal, has its own requirements. First of all, it should be said that the review is always a tool for understanding the work itself, it can never replace the works of the poet. Commentary is not literally literary criticism or research as such, although it has research and interpretive features. The main purpose of the commentary... is to explain the complex phrases of the work (including the ghazal) in a simpler way. As a result, ancient commentaries paid more attention to the interpretations and to the core of mystical-mystical expressions. In this way, changes in the meaning of the concepts that have passed from one work to another, from period to period, symbols have been explained" [Komilov 2012, 3].

It should be noted that analysis and interpretation, like commentary, is a tool for understanding artistic, scientific, philosophical, and mystical works. Although analytical comments, as observed in the research, are given place in the commentary, they are often aimed at interpreting the terms unfamiliar to the reader, mystical-mystical expressions, symbols and metaphors, the essence of the spirit of the era in which the creator lived. According to this aspect, the interpretation method is also observed in the process of analysis of artistic, scientific, philosophical and mystical works. For example, in books such as A. Hayitmetov's "Lyrics of Navoi", "The First Lyrics of Navoi" and "Poetics of Navoi" by Y. Is'hakov, the lyrical works of the great poet are analyzed on the basis of a specific issue, and it can be observed that the most concise reviews of selected samples are made. For example, A. Hayitmetov, among a series of ghazals in "Lyrics of Navoi", proves that the intellectual and artistic direction of Alisher Navoi's ghazal, which begins with the verse *"Tomida ermas kabutar xayli bir jur'at bila"* a brief review of this ghazal is given place in order to justify that the composition is not aimed at expressing ideas by mixing them together, but at making the idea and form of the poem simple and understandable [Hayitmetov 1961, 95-96]. A similar concise review of ghazals is observed in "Navoi Poetics" by Y. Is'hakov. In order to specify the important poetic functions of raddul-matla, the literary critic briefly comments Alisher Navoi's ghazal, which begins with the verse *"Khushturur gulgun qadah davrinda gulbargi tari"* [Is'hakov 1993, 137-139]. It should be noted that in such comments, the explanation of the meaning of the ghazal serves as a tool, and it is intended to clarify the issue raised by the researcher. That's why such concise reviews are often addressed to experts in the field, literary connoisseurs. Even when comments are made separately or used in the process of analyzing a specific issue, they are written by experts in the field - commentators. Comments written by someone who is not sufficiently qualified in this field will not succeed. Analysis and interpretations can be different. A reader, teacher or researcher can interpret someone's idea or work of art according to their own knowledge. In this case, the analyzes carried out in collaboration between the student and the teacher are oral and, as noted above, are carried out for a certain period of time. In addition, it is observed that the creator has artistically interpreted the literary intention of the creation of the work of art. For example, Alisher Navoi artistically interprets the fact that he wrote "Farhad and Shirin" from the works dedicated to Khusrav and Shirin's love conflicts, with the intention of making it a sharply different epic:

Burun jam' et nekim bo'lg'ay tavorix,
Borida ista bu farxunda tarix.

Topilg'ay shoyad andog' bir necha so'z,
So'z aytur elga ul yon tushmag'ay ko'z.
Ani nazm etki tarhing toza bo'lg'ay,
Ulusqa mayli beandoza bo'lg'ay.
Yo'q ersa nazm qilg'onni xaloyiq
Mukarrar aylamak sendin ne loyiq.
Xush ermas el so'ngincha raxsh surmak,
Yo'likim, el yugurmishtur yugurmak.
Birovkim bir chamanda soyir erdi,
Nechakim gul ochilg'on ko'rdi, terdi.
Hamul yerda emas gul istamak xo'b,
Bu bo'ston sahnida gul ko'p, chaman ko'p [Navoi 1991, 44].

In these stanzas, Alisher Navoi introduces the reader to his unique creative style of creating epics based on traveling subjects. Addressing himself, the poet emphasizes that it is necessary to collect the works written on this topic and to study them. Creativity is to say a new, fresh word, to say it with extreme tenderness, to the extent that it stirs the feelings of the poet. The great poet Farhad, Khusrav and Shirin expressed his hope that in the works written on the topic of love conflicts, words that have not been said on the same topic will be found. With this unspoken word, if the work is composed in a clean design, that is, based on a new plan, it will be free from the same patterns. Also, the poet compares the repetition of artistic creations created before him to a wasteful effort, like chasing a horse after a horse or spending time looking for flowers that have opened while walking in a field. He evaluates such "hard work" as "*xush ermas*" ("unpleasant"). In "*Bu bo'ston sahnida gul ko'p, chaman ko'p*" verse, he refers to the boundlessness and infinity of the creative field. The metaphor "*bo'ston sahni*" in it expresses the traditional theme of the love story of Farhad, Khusrav and Shirin, and the metaphors "*gul*" and "*chaman*" artistically express aspects of the same theme that have not yet been artistically interpreted. There are many lines written in the spirit of the artistic interpretation of the author's literary intention, examples of certain genres, which can be usefully used in the commentary and analysis of such works. It seems that the characteristic of the interpretation is observed in its analysis and interpretation. Of course, the artistic interpretation of the creator's own literary intention, as discussed above, is exceptional.

The well-known literary critic N. Jumakhoja classifies interpretations of ghazals into three categories. However, if you pay attention to the approach in it, it becomes clear that the thought is carried out in terms of analysis. The following comments of the scientist are a clear proof of our thoughts: "*In order to achieve a correct and perfect analysis, it is better to act based on certain measurements and criteria. Creating criteria for ghazal analysis and following it is necessary for both expert scholars and students who are just starting to read. In order to determine the criteria, interpretations of ghazals that are available and will be created can be conditionally divided into three types. 1. Public interpretation. 2. Scientific interpretation. 3. Encyclopedic interpretation*" [Jumakhoja 1996, 5]. As long as the reasoning is about a correct and perfect analysis, it would be appropriate to use the term "analysis" instead of "interpretation" in its classification. After all, it is

considered appropriate to apply such a conditional classification to ghazals that are involved in the process of analysis from an ideological and artistic point of view. Based on the analysis, the author's interpretations are expressed in it.

When appropriate, it should be noted that the terms "perfect analysis" and "perfect review" cannot be applied to the analysis of an artistic work. After all, analysis-and-comments are aimed at explaining the literary intention of the author of the work, and there is a place for the subjective opinions and interpretations of the one who performs the analysis or comment. In such interpretations, it may be debatable whether the intention of the author of the work is correctly interpreted.

The conditional classification of lyrical works, including the ideological-artistic analysis typical of ghazal, recommended by N. Jumakhoja, is certainly valuable as a product of observations based on scientific principles. As for the comment, such classifications are not used in practice, because the explanation in the comments is characterized by the fact that it is aimed at the public.

Conclusions

Regarding observations, the commentary is among the explanation, as well as the explanation of the Divine Word, as well as the Divine Word as a temptation, to be in the language of the Quran and temple, and apply to these divine book verses. According to the review, it is different. Although some places are used, it is advisable to understand it in the sense of the verse, the explanation of the verse. The review is observed in the presence of analysis and interpretation, but the analysis is different from the width, specialist or public nature and similar classifications. The commentary is often the divine concepts and phrases that complicate the understanding of the student, it is meant to mean simpler than a simple means of divine or phrasing. Accordingly, commentary is designed for the public. Although it comes to the comments written in nazid art and scientific works, it is observed that the artification of such works will be awarded to the priority of the content.

References

1. Hayitmetov, Abduqodir. 1961. Navoiy lirikasi. Toshkent: Fan.
2. Is'hoqov, Yoqubjon. 1983. Navoiy poetikasi. Toshkent: Fan.
3. Jumaxo'ja, Nusratullo. 1996. Satrlar silsilasidagi sehr. Toshkent: O'qituvchi.
4. Komilov, Najmiddin. 2012. Ma'nolar olamiga safar. Toshkent: TAMADDUN.
5. Navoiy, Alisher. 1991. Farhod va Shirin. Mukammal asarlar to'plami. XX tomlik, 8-tom. Toshkent: Fan.
6. Nisoriy, Hasanxo'ja. 1993. Muzakkir ul-ahbob (Do'stlar yodnomasi). Fors tilidan Ismoil Bekjon tarjimasi. Toshkent: A.Qodiriy nomidagi Xalq merosi nashriyoti.
7. Obidov, Rahmatulloh qori. 2003. Qur'on va tafsir ilmlari. Toshkent: Toshkent Islom universiteti nashriyot matbaa birlashmasi.

8. Ochiov, Ergash. 2013. "Sohibqiron sevib o'qigan kitob". Shayx Mahmud Shabustariy. Gushani roz. Forsiydan O'zbekiston xalq shoiri Jamol Kamol tarjimai. Toshkent: Tamaddun.
9. Quronov, Dilmurod. Mamajonov, Zokirjon va Sheralieva Mashhura. 2013. Adabiyotshunoslik lug'ati. Toshkent: Akademnashr.
10. Qur'oni karim. 1992. O'zbekcha izohli tarjima. Tarjima va izohlar muallifi Alouddin Mansur. Toshkent: Cho'lpon.
11. "Risolayi Aziza" – "Sabot ul-ojizin" sharhi. 2000. Tuzuvchi B.Hasan. Toshkent: A.Qodiriy nomidagi xalq merosi nashriyoti.
12. Valixo'jayev, Boturxon. 1994. Xoja Ahror tarixi. Toshkent: Yozuvchi.
13. Zohid R. 2018. So'fi Olloyor "Sabotul ojizin" sharhi. Ravoyihur rayhon. Toshkent: Sharq.
14. Shabustariy, Shayx Mahmud. 2013. Gushani roz. Forsiydan O'zbekiston xalq shoiri Jamol Kamol tarjimai. Toshkent: Tamaddun.
15. EŞONKULOV, Hüsniddin. "ALİ ŞİİR NEVAÎ GAZALLERİNDEKİ SIR TUTMAKLA İLGİLİ DÜŞÜNCELERİN İRFANİ ANLAMLARI HUSUSUNDA." *Electronic Turkish Studies* 13.28 (2018).
16. EŞONKULOV, Hüsniddin. "ALİ ŞİİR NEVAÎ'NİN MAHBUBU'L-KULUB ESERİ VE ŞAİRİN AŞİKÂNE GAZELLERİNDE ÂŞK KONUSU." *Electronic Turkish Studies* 13.20 (2018).
17. Vohidov, R., and H. Eshankulov. "O'zbek mumtoz adabiyoti tarixi." (2006).
18. DON'T, SO THAT MY EYES, and FALL INTO ANOTHER THAN. "Navoiy gulshani." *SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY*: 224.
19. ИИТИҚОМ, ИШҚЧ. "NAVOIY GULSHANI." *Muassis: Buxoro davlat universiteti TAHRIRIYAT: Muharrirlar: MQ Abuzalova MA Bokareva NN Voxidova*: 83.
20. Pirimovich E. H. ALISHER NAVOI'S ARTISTIC SKILLS IN THE USE OF WORDS REPEAT AND RHYTHM //湖南大学学报 (自然科学版). – 2021. – T. 48. – №. 12.