



The problem of literary skills in the Turkic and Persian ghazels of the Alisher Navoi

Bekova Nazora Jurayevna,

Associate Professor, Doctor of Philology (DSc), Bukhara State University,
Uzbekistan.

Xudoyorova Nigora Nuriddinovna, researcher of Bukhara State University,
Uzbekistan.

Lecturer, Termez engineering and technology institute, Uzbekistan.

Sayliyeva Mokhinur Rakhmiddinovna, Lecturer, Bukhara State University,
Uzbekistan.

10.48047/ecb/2023.12.si4.1473

Key words: quotation, the Koran, Hadis, “Arbain”, Turkic gazals, Persian gazals, bilingual, poverty, prophet, Muhammad, Jesus, ideal person, love.

Abstract: The article describes the skillful use of quotation art in Turkish and Persian poems by Alisher Navoi. Most of the byts of the great poet were born on the basis of theological and Islamic ideas. If the ghostly meanings of each poem are compared together with the divine book, it will be assured that a number of poems are the product of Navoiy’s creative work are spiritual and literary interpretations of the divine book. The poetry of Alisher Navoi is often referred to the hidden form of this art, along with an explicit interpretation. Divene-eloquent expression such as the Talmud, the quotation, the tafsir, is an active event for the ghosts of praise of Alisher Navoi. Abdurahmon Jomiy, the leader of the poems of praise, is very rare in the works of the great Navoi.

According to master Sadriddin Ainiy, this word (quotation) in the meaning of "taking a bribe of fire" is the art of quoting verses of the Qur'an and hadiths of the Prophet in poetry or expressing their content in poetry. In the literature of the

Muslim region, the phenomenon of giving strength to the thought to be expressed by extensive reference to this art is a unique ancient tradition. We can also find his bright traces in "Arbain" written dedicated to hadiths. For example, in the hadith of Alisher Navoi "Arbain" this phenomenon is clearly visible in this continent:

Оналарнинг оёғи остидадур
Равзаи жаннату жинон боғи.
Равза боғин висоли истар эсанг
Бўл онанинг оёғи туфроғи.

It seems that the meaning of the hadith of Muhammad Rasulullah "Al-jannatu tahta aqdamī umma hatinum", i.e. "The key to Paradise is under the feet of mothers" is embedded in the core of the above lines. Such a tendency to refer to Quranic verses and hadith ideas is also observed in Alisher Navoi's Turkish and Persian ghazals.

In some ghazals of the great poet, the reference to the verses of the Qur'an is not obvious. However, if such verses are examined more deeply, it becomes clear that they are rooted in Quranic ideas. For example, in the following stanza, such a tendency is observed:

Нақди жон чикқанда имон гавҳарин кўнглумга сол,
Айлагил жондин жудо, лек этма имондин жудо [3, 5].

The meaning of verse 101 of Surah Yusuf is hidden in this verse. It is reported in this verse: "(O Lord) take my life as a Muslim and add me to the ranks of righteous servants."

Сен эттинг шамъу гулда жилваким, парвонаву булбул
Бири куйди, бирига бўлди юз дарду бало пайдо [2, 8].

If we pay attention to the logical connection of this verse with verse 41 of Surah "Nur", the above ideas will be more clearly convinced. Didn't you see that he was being purified by chanting the tasbih? .

In most of Alisher Navoi's bilingual ghazals, poverty is glorified, and it is emphasized that the person who wants to live must first become a fan:

Бирор етти сангаким ўзлуги даштини тай қилди,

Бақо истар киши аввал керак қилса фано пайдо [3, 199].

It is not difficult to notice that in this verse, the meaning of the hadiths "Whoever knows his own mortality knows his Lord's immortality" and "Difference is my pride and I will be proud of it on the Day of Judgment".

Нафс хор этмиш Навойни, азиз эт фақр бирла,

Эй жалолу раҳматингдан гар залилу гар муаззаз .

In the following verses from the Persian divan, we can witness the artistic interpretation of this idea:

Чу саркашест тариқи риё, сари Фоний,

Шавад ба дайри фано хоки остон, ё Раб [5, 120].

Meaning :Эй Раббим, риё йўли-ўжарлик йўлидир, шунинг учун

Фонийнинг боши фано дайрининг остонасида тупроқ бўлсин.

Only Allah is the Most Just, Aware of Pinhonu Nihon. The polytheists led by Nimrod tied the hands and feet of Abraham and threw them into the fire. Gabriel asked him, "Do you have any wishes?" - when he asked, "My Lord is aware of my situation", they only asked Allah for help and were patient, and Allah said: "O fire, be cool and safe for Abraham!" (Anbiyya, verse 69) - the one who sent the mentioned order, the light of the fire faded and its heat disappeared. Through the following verses taken from the Turkish and Persian divan, the poet wants to convey that only Allah is aware of the hidden secrets of each person, and he pointed to the above events related to the life of Ibrahim alayhissalam :

Сабур исми билан қилсанг тажаллий,

Қилиб Намрудға юз минг мудоро [1, 12].

Look at the following:

То бисўзам ҳамаги ҳастин худ рў во кун,

3-он гулистони Халил оташи гулнор биёр [5, 46].

Meaning:Эй жонон, юзингни оч-у Халил гулистони(олови)дан

Оташин гул келтир, борлиғимни ёндирай.

The soul becomes greedy for possessions and eventually perishes with the riches of lust. We read about this in verse 84 of Surah Qasas: "Whoever comes with good, then for him (reward) better (than the good he did). Whoever comes with evil, those who do evil will be punished only for the evil they have done." In the verse, the art of talmeh was created by referring to this verse:

Мунча ҳашмат топмоғингдин сўнгра бировни қулунг,
Жоҳ ила мукнатда Қорунга тавонгар бўлди тут [3, 18].

Also, the art of talmeh was used in the ghazals of Mir Alishergazal by referring to the Qur'anic stories related to the names of Khizr, Nuh, Isa, Sulaiman, Qorun. The main purpose observed in this inclination is to show the incomparable power of Allah. Under these artistic symbols, the relationship between "Truth and Man" is hidden with a very high art.

Заҳри фироғингдин қаю ошиққи бўлди талхком,
Нўши висолинг етмаса, Исо анга топмас даво [3, 69].

We quote a similar style of expression from the verses of "Devoni Foniy":

Because Christ has a soulful head and a little breath,
To ba izzat dar bisotash neh nafasro, dar pos [6, 82].

Meaning: Исо сингари у ерда нафасидан жон бахш этувчилар бор,

Унинг бисотига иззат билан оёқ босу нафасингни сақла.

During the time of Jesus, peace be upon him, the science of medicine was advanced to such an extent that not a single disease was considered incurable. Jesus gave power to this process of giving life to the dead with his miraculous breath. This is reported in the 49th verse of "Ali Imran". "I have brought you a proof from your Lord (that I am a true prophet): If I make for you an image of a bird out of clay and put it on it, it will become a real bird by the will of God. And I can heal the blind and the leprous, and by the will of God I can raise the dead, and I can tell you what to eat and what to keep in your houses. If you are believers, surely there are clear signs for you in these matters." That is, if God had not given

him this blessing, if he had not wanted to reveal the secret of amazing miracles, Jesus would not have been able to heal even one person. All the miracles in existence are under the command of Allah. Alisher Navoi makes a more extensive artistic observation about this issue in the chapter "Description of Faqru Fano Valley" of "Lison ut-Tair" epic.

Khizr's enjoyment of the "old beast" and his eternal life, Noah's deliverance from danger, Jesus' reviving breath - all these are proofs of God's grace and miraculous art. According to the great poet, if Allah does not will, there is nothing that is not in accordance with His command, selfish people like Nimrud, Qarun, Pharaoh, who consider themselves powerful, cannot survive His wrath. The following verse refers to the following verses:

Нега олам ўртади, ҳуснунг ўтидин ламъаи,

Тушмаган бўлса жамоли Юсуфи Канъон аро [3, 56].

The twelfth chapter of the Qur'an is the story of Yusuf. It is known that in divine books (Torah, Psalms, Qur'an) Yusuf, peace be upon him, is glorified as a symbol of beauty. In this verse, it is indicated that the beauty of Allah is reflected in Yusuf. In "Devoni Foni" we find the following expression of the same content:

Орази Юсуф намуда ламъаи рўят,

3-и шуда машъуфу зари ишқ Зулайхо [5, 10].

It is clear that in the great poet's ghazals in both languages, harmony is a priority in terms of ideas, content, and artistry.

Zulaikha's falling in love with the Canaanite prince is expressed in verse 30 of Surah Yusuf. According to Tafsiri Jalalain, Yusuf, peace be upon him, was given half of the husn in the world.

In a series of praise ghazals and the part of the ode "Ruh ul-Quds", due to the divine power of Allah, the issue of night and day, earth, sky, moon and sun moving in a regular manner is highlighted.

The power of Allah is manifest in all existence, from the smallest creature in nature to the shape of a gigantic being. Night and day, sun and moon, planets and stars act in obedience to Allah's command. Because creating and commanding is unique to Him:

Чи кудратест, ки дар борги чархи баланд,

Нагашта бе сабаби ў зи зарра то байзо [7, 6].

Meaning: Ажаб кудратдирки, юксак чарх қасрида қуёшдан энг кичик заррагача ўша мўъжиза туфайли пайдо бўлгандир.

Look at the following:

Юзунг кўзгусидин оламда юз нуру сафо пайдо,

Қуёш андин анингдекким қуёшдин зарра нопаёдо [2, 7].

This truth is repeatedly emphasized in Islamic teachings and its holy book. That divine light is also deeply embedded in the ghazals of praise and the verses of the ode "Ruh ul-Quds". In this regard, verses 3 and 5 of Surah "Yunus" are significant:

"Indeed, your Lord is Allah who created the heavens and the earth in six days and then took His throne. He (Allah) is the one who gives light to the sun and gives light to the moon and divides it (i.e. the moon into several signs) so that you may know the number of years and the calculation of (times) Allah created this (being) with the Truth (law and purpose). He explains His verses in detail for a people who know" [8, 133].

In Hamd ghazals and "Ruh ul-Quds" Alisher Navoi Qur'an Karim's knowledge of the sky or stars is related to the seasons, the nine stars, the twelve constellations and the natural changes related to them, the figurative and inner meanings of the seasons and their interrelationship with the heavenly bodies. "Бақара", "Анъом", "Аъроф", "Юнус", "Хут", "Юсуф", "Раъд", "Иброхим", "Ҳижр", "Наҳл", "Ал-исро", "Қаҳҳор", "Тоҳа", "Анбиё", "Ҳаж", "Мўъминлар", "Фурқон", "Анкабут", "Рум", "Луқмон", "Фотир", "Ёсин", "Вас-сафот", "Фуссилат", "Қоф", "Ва-з-зориёт", "Ва-н-нажм", "Қамар", "Раҳмон", "Воқеа", "Ҳадид", "Тағобун", "Мулк", "Ал-ҳааққа", "Нух", "Жин", "Муддасир",

"Қиёмат", "Вал-мурсалот", "Набаъ", "Ван-нозиот", "Такбир", "Иншиқоқ", "Буруж" There is no doubt that he was inspired by surahs like From this point of view, the style of artistic depiction of praise ghazals and "Ruh ul-quds" ode is very close to each other.

In the 1st ghazal of "Garayib us-sigar", the most perfect miracle of Khaqaryat is glorified. In the first ghazal of "Navodir ush-shabab", the work that separates Man from the creatures created by the Truth and defines his essence is described. Because man has assumed the responsibility of knowing and understanding the truth. This ghazal is devoted to the interpretation of the same idea:

Чу жилва айлади улхусн истабон ошиқ,
Салойи ишқин этиб офариниш ичра нидо.
Пари қабул эта олмай ани, магарки мен,
Қилиб отимни залуму жаҳул бирла адо.

The role of love in human destiny and its "history" is given in verse 72 of Surah "Ahzab" of the Holy Qur'an:

"We had placed this burden on the heavens and the earth and the mountains, and they refused to bear it and were afraid of it. But man took it upon himself. Verily, he (was oppressor and ignorant of himself), that is, how restrained is the entire burden of this deposit. the universe knew and realized that it was not capable of lifting it, but man unknowingly took on that difficult task."

Man was "cruel and ignorant" when he took on this "burden of deposit". Because the way of love is spiritual and spiritual poetry.

The great poet referred to the divine history of Man and his classic love by taking only two words from this verse. Another aspect is that Quranic ideas are being propagated through this tool. Navoi dwells in detail on the biological structure of a person, and gives an artistic image of the four elements (anosiri arbaa) (soil-dry, fire-heat, water-cold, air-moisture).

Чу аз заминаш бардошти ба сад эъзоз,
Ба мартаба гузарондй зи торуми хазро [7, 12].

You raised it (soil) from the earth with a hundred respects, and made it higher than the blue dome.

As can be seen from the concise interpretation of the verse, the Truth separates Man from the whole existence with a special distinction. This separation combines several bases. The great poet dwells on each of these bases separately in the lines of his ode. If each of the things in existence is made of one or another element (soil, water, air, grass), in a person different, opposing elements are united and they determine the complexity of human nature. Alisher Navoi in the 5th ghazal of the book "Navodir ush-shabab" describes the reality as follows:

Сарсаройи ҳар қуюн қилғай бадан туфроғининг

Жузв-жузвин бир-бир ушбу гунбади гардон аро [2, 5].

The fact that the human body and nature consists of four elements - red (blood), yellow (grass), wet (water) and dry (soil) of the body, fiery (phlegmatic), gray (sanguine), blue (melancholic), body (choleric)) is a common fact both in Eastern classical literature and in ancient Greco-Indian philosophy. Therefore, a person is viewed as a unity of contradictions both materially and internally and externally. Man is distinguished from other creatures in existence by his contradiction:

Чаҳор зидро карди ба якдигар таркиб,

Ки хоку оташ буд, онгаҳоб буду ҳаво [7, 13].

According to the Islamic-mystical concept, man consists of two elements - body and soul, and the human body consists of four elements - water, fire, air, earth. Man goes back to angels with his soul, and with his body to nature, i.e. animals. This is reported in several verses of the Holy Qur'an. Surah Wa-Sasafat, verse 11 ("We created Adam, the first of mankind, from sticky clay").

Man is a creature between an animal and an angel. Such connection with nature causes its hardness and roughness. And the soul leads a person to spiritual maturity. Because it is a "property" of the unseen world, it gives a person a gentle power.

Ба хоки жисмаш борони раҳмат афшондӣ,
К-аз он мулоимат овард тинаташ пайдо [7, 14].

You showered the rain of grace on his body made of earth, and from that time gentleness appeared in his character. However, human nature was not fully purified.

We read in the 85th verse of the Holy Qur'an, Surah Al-Isra: "Wa yas'alunaka anirruhkulir ruhu min amri rab" (O Muhammad, they ask you about the soul and the soul. Say, "The soul is one of the things that only my Lord knows." The soul with divine enlightenment and wisdom That is why great people who enjoy the joy of spiritual life will be impartial, unbiased, optimistic, gentle, kind, compassionate, diligent. So, the essence of a person is in this Spirit. In fact, both the mold and the body are subordinate to him. If there is no temporal soul, then it is obvious that he has no attention.

Another unique quality that distinguishes man from other creatures is that God has given him science and knowledge. Allah has made the human heart a treasure of science and knowledge, and has hidden himself in this knowledge: in the ode, the highest miracle that characterizes a person is described with particular emphasis on the mind and heart. The poet creates a beautiful scene by means of quotation, allegory, figurative art:

Дар ў нишониди дилро ба тахти султони,
Ки шуд ба расми салотин хидеви мулқоро.
Хирад вазорати он шоҳро муайян шуд,
Гадои шоҳону вазирон, камина банда туро [7, 15] .

In it (badan shashchri) you put the heart on the royal throne. From that he (heart) became the owner of the property and the country in the image of the sultanate. He became the king's minister of wisdom (mind). In fact, all the kings and ministers are Your humble servants. The poet bases these thoughts on the content of the Qur'anic verses.

Зи илми маърифаташ чунки баҳравар карди,

Малоикаш ба сужуд омаданд абдосо [7, 16].

When the angels were powerless under the command of Allah Almighty, Adam, peace be upon him, explained the truth of existence to them. The seven layers of heaven will be enlightened by the knowledge and enlightenment of Adam, who was created from the earth. It is because of this knowledge and enlightenment that angels worship Adam like slaves. Because a person has a rare quality that shines with the light of wisdom, like pleasure-spiritual perfection. In the process of feeling God's enlightenment with pleasure and enthusiasm, he can surpass the angel in spiritual height and reach the true Self.

Эй, нечукким, дурни махфий асрабон уммон аро,
Гавҳари ишқини пинҳон асраған инсон аро?!
Чунки инсонни бу гаар бирла айлаб баҳраманд,
Сарфароз айлаб малойик хайли бирла жон аро [4, 9].

He created the material world as a mirror for himself to watch his own life. The world was created because of man. There is also a hadith in Buhaq: "Lav laka limo khalaktul-aflok" (If it were not for you, I would not have created the heavens and the heavens).

As each season becomes a symbol of a certain quality in literature, Spring is a symbol of life, awakening, grace, refreshment, renewal, the beginning of human life. Autumn is a symbol of abundance, maturing nature and the hazan of human life - life, the end of living (withering, becoming hazan) is embedded in Alisher Navoi's rare masterpieces. At this point, it should be said that the four Persian odes of the great poet called "Fusuli Arbaa" are dedicated to the description of the seasons, and the artistic image in them and the images of the ode "Ruh ul-Quds" (the part dedicated to the description of the seasons) are very similar to each other. Through these images, the great poet emphasizes the closeness, connection, and relationship between the human body (four elements, four types, four types) and the structure of the universe (four seasons). Allah Almighty created the entire existence not based on coincidences, but with certain laws, interrelationships, chains of wisdom, amazing discipline and events, but He

did not assign eternity to anything. In the world created on the basis of the principles of cause and effect, the law of contradiction and negation of negation applies in the nature of all things. And the relentless struggle for survival goes on continuously in the exam world. This same process is uniquely expressed in the following verses:

Далел он ки ду рангист кори гулшани даҳр,

Чи дар баҳору хазону, чи дар сабоҳу масо [7, 9].

According to the poet, the proof of the two-color appearance of dahr gulshan work (that is) is clearly visible in spring, morning and evening. In the 364th ghazal of "Navodir ush-shabab" we find similar verses:

Жамол зевари қош айладинг, магар урдунг,

Бу икки мисқал ила уйла кўзгуга сайқал.

Фироқ шомини ошиққа айладинг тийра,

Агарчи анжумидин ёқтинг анда кўп машъал.

Баҳор мошитаси саъйи бирла кийдирдунг,

Чаман арусии юзу қаддиға ҳулию ҳулал [2, 265].

Since nothing in the world is eternal, a person should strive to leave only good deeds. In verses 45-46 of Surah "Kahf" of the Holy Qur'an, the statement of God, who created the change of seasons based on a strange law, is reported as follows:

"(O Muhammad, give the people) an example of the life of the world. (It) is like a water that when We rain down from the sky (in the spring of a person's life) because of it, the vegetation of the earth gets mixed (with each other), then (after the autumn of life) the winds it will become a perishable trait. Allah is the One who has the power to do everything. Wealth, children, and this life are the ornaments of the world. And good deeds that remain (forever) in the sight of your Lord are more meritorious and desirable (more desirable)"(19).

The One who has ensured the exchange of summer, winter, spring and autumn has created the conditions to enjoy and enjoy the delicate benefits of them

and avoid the natural disasters of the seasons (heat, cold, winds, storms, hurricanes, hailstorms) when the time comes:

Асиреки, зикрингни айлаб ҳадя,
Берибсен халосиға юз минг ҳадоё.

"Рух ул-қудс"да мазкур моҳият қуйидагича акс этган:

Паи иложи вай меваҳои бору рутаб,
Мизожи инсонро сохтӣ қарини шифо.
Замин зи бўстон афрӯз гашт хунолуд,
Зи теғи куфр б-дон сон, ки тораки шуҳадо [7, 15].

To make it (high temperature) possible, you made fresh ripe fruits a close friend of the human client, intending to heal them. The earth became (as if) stained with blood from such a suffocating (appearance) of the gardens. "It reminded me of the martyrs (human blood) and the head of the infidels on the path of religion," says the poet. The basis of these thoughts is the Qur'anic Surah "A'raf", verse 74: "He appointed you as caliphs after (the people of) Od, and for you to build palaces in the plains (summer) of the earth, and to build shelters (restore) in the mountains (winter). remember the One who gave you a place to live! So remember the blessings of Allah and do not wander around doing mischief on earth" [8, 111].

The poet, who deeply feels the high miraculous power of God, is moved by the events happening in the environment, he worships the Creator for those miracles that are evident to the eyes, he praises His power:

Ду рангу даҳ ранг чӣ бувад, ки ҳар варақ аз барг,
Нигошта ба дусад ранг шуд зи килки қазо [7, 15].

Look at the following:

Мунча хилъат махзани инъоми ташрифингдин ўлди,
Чарху тоғу баҳрга атлас вагар хоро вагар хаз [2, 146].

Юқоридаги фикрлар эса Қуръони карим “Бақара” сурасининг 138-ояти бадий ифодасидир: «Оллоҳдан ҳам гўзалроқ ранг берувчи борми?» [8, 17].

Alisher Navoi's ode "Ruh ul-Quds" verse 2 and 118, verse 82 of Surah "Yasin" ("When He wills something (to create), His work is only to say "Be". Then it (something) comes into existence ") refers to:

«Иннама амруҳу иза арода шайъан ан якула лаҳу кун фа якун».

Чи хомаест, ки дар коргоҳи «кун фаякун»,

Нагашта бе рақами ў зи қатра то даръё...

Ба пайҳ камтар аз он метавонияш, ки кунт,

Чунон набуд, ки набувад асар аз ў пайдо [7, 6].

We read this essence based on the art of quotation in the 2nd ghazal of "Badoe' ul-wasat":

Ироданг бирла тақдиринг ўлғай икки кавн ичра,

Агар бўлса фано зоҳир ва гар бўлса бақо пайдо[3, 23].

Verses 10-23 of the poem reflect on the relationship between the human body (four elements, four types) and the structure of the universe (four seasons), the creation of man, the function of his internal and external organs, and his miraculous perfection.

Чу соз кардй таркиби жисми инсонй,

Зи хок таъбия сохтй ба зебу баҳо [7, 7].

"Naba" (verse 6), "Infitor" (verse 7-8), "Insan" (verse 28), "Balad" (verse 8-9), Surahs such as "Tiyn" (verse 4), "Was-Saffat" (verse 11), "Baqara" (verse 29), and "Hijr" (verse 26) can be shown. The great poet places special emphasis on the divine possibilities that characterize man:

Бас, он гаҳе ба улумаш чу раҳнамун гаштй,

Нахуст кардй таълими алламал-асмо [7, 9].

When you guided him (man) to learn knowledge, you (Yourself) first taught him to follow the ancient names.

"Allamal-асмо" means "taught the names". This combination is from the 31st verse of Surah Al-Baqara: "And he taught man the names of all things.

Then he addressed them to the angels and said: "If your words that we are entitled to the caliphate are true, tell me the names of these things!" [8, 15].

God separated man from other creatures and created eighteen thousand worlds for him as a treasure of knowledge and knowledge:

Бўлуб сифатингга мазҳар жамиъ махлуқот,

Алар муфассалу инсонни айладинг мужмал” [2, 266].

"Рух ул-қудс" meaning:

Дар он ажуба намудорй аз ҳама кардй,

Амонататро ҳам додияш ба расми хифо [7, 10].

These verses are an artistic and educational interpretation of verse 151 of Surah Baqarah (I am a hidden treasure that entered the heart of a servant as love) and sacred hadiths such as "Lav Laka", "Kuntu Kanzan".

It is clear from the examples that most of the verses of the great poet were created on the basis of theological-Islamic ideas. If the inner meanings of each ghazal are compared with the divine book and seriously researched, it will be confirmed that a number of poems created by Hazrat Navoi are educational and artistic interpretations of the divine book. In conclusion, it is worth saying that in Alisher Navoi's poems, along with open talmeh, the hidden form of this artistic art is often referred to. The form of theological-mystical expression, such as talmeh, iqtibs, tafsir, is an active phenomenon for Alisher Navoi's praise ghazals. Abdurrahman Jami is considered the leader for the ghazals of praise.

Literature

1. Навоий Алишер. МАТ. 20 томлик. 3-том. Ғаройиб ус-сиғар. -Т.: Фан, 1988. –Б.613.
2. Навоий Алишер. МАТ. 20 томлик. 4-том. Наводир уш-шабоб.-Т.: Фан, 1989. –Б.557.

3. Навоий Алишер. МАТ. 20 томлик. 5-том. Бадоеъ ул-васат. -Т.: Фан, 1990. – Б.541.
4. Навоий Алишер. МАТ. 20 томлик. 6-том. Фавойид ул-кибар. -Т.: Фан, 1990. 199-бет. –Б.564.
5. Навоий Алишер. МАТ. 20 томлик. 18-том.Девони Фоний.- Т.: Фан, 2002. – Б.549.
6. Навоий Алишер . МАТ. 20 томлик. 19-том. Девони Фоний.- Т.: Фан, 2003. –Б.598.
7. Навоий Алишер. Рух ул-қудс. Сўзбоши, насрий баён, изоҳ ва луғат билан нашрга тайёрловчилар Р.Воҳидов, Н.Бекова. –Т.: Ўзбекистон, 2002. –Б.60.
8. Қуръони карим (таржима ва изоҳлар муаллифи Алоуддин Мансур). –Т.: Чўлпон, 1992.
- 9.Газзолий Зайниддин Муҳаммад. Кимиёи саодат. –Т.: Камалак, 1995. –Б.63.
10. Bekova N. Potential of language and artistic art //SychosocialP international journal of Psychsocial rehabilitation/ ISSN: 1475-7192.Yanuar. 2020. –(Scopus). – Pag .416-421.
11. Bekova N. Ali Sir Nevai'nin Divan-I fani adli eseri uzerine yapilan calismalar // Turk edebiyati dergisi, 2011, №4. – Sah. 48-49.
12. Bekova N. Potential of language and artistic art // «Modern scientific research journal», London, 2019. –P .433-439.
13. Бекова Н. ”Девони Фоний”нинг ўрганилишига доир // Ўзбек тили ва адабиёти. – Тошкент, 2011. –№4. –Б.9-13. (10.00.00; № 14).
14. Бекова Н. Алишер Навоий ғазалларида ирфоний ғоялар талқини // Ўзбек тили ва адабиёти. – Тошкент, 2012. –№1. –Б.22-25. (10.00.00; № 14).
15. Бекова Н. Ситгаи зарурия”да анъана ва ўзига хослик // Ўзбек тили ва адабиёти. – Тошкент, 2013. –№1. –Б. 29-32. (10.00.00; № 14).
16. Бекова Н. Навоийнинг ҳамд ғазалларида илоҳий-ирфоний ғоялар талқини // Бухоро университети илмий ахборотлари. – Бухоро, 2004. –№4. –Б. 21-25. (10.00.00; №1).

17. Бекова Н. Шарқ қасидачилик тамойиллари хусусида // Тил ва адабиёт таълими. – Тошкент, 2007. –№ 3. –Б. 58-61.
18. Nazora Bekova. Alisher Navoiyning «Devoni Foniy» asari haqida // Til va adabiyot ta'limi. – Тошкент , 2011. № 9. –Б. 58-59.
19. Бекова Н. «Девони Фони»: исследования и издания // Преподавание языка и литературы. – Тошкент , 2014, №3, стр. 32-35.
20. Бекова Н. Тил имконияти ва бадий санъат // ”Бухоро давлат университети илмий ахбороти”. – Бухоро , 2014. №3. –Б. 81-88.
21. Бекова Н. Навоий ижодида гул бадий тимсол сифатида // «Тил ва адабиёт таълими», 2016. №1. –Б. 46-49.
22. Bekova N. A worthy response to Hofiz's ghazal // «Бухоро давлат университети илмий ахбороти” . – Бухоро, 2020 йил. № 6. –Б.227-229.
23. Bekova N., Khudoyorova N. Autonomous ghazals of Alisher Navoi // International scientific and practical online conference on human resources: problems, solution, perspectives/ JournalNX – A Multidisciplinary Peer Reviewed journal. USSN:2581-4230/ Journal Impact Factor 7.232.www.journalnx.com. – Pag .163-165.
24. Бекова Н., Сайлиева З. «Девони Фони»: издания и исследования / Международной заочной научной конференции «Филология и лингвистика в современном обществе « (Москва, февраль 2014 г.). (Секция « История литературы»). –Москва , 2014. Стр. 20-22.
25. Бекова Н., Сайлиева З. On a separate literary sources of the poetry collection «Sittai Zaruriya» by Alisher Navoi / Международной заочной научной конференции «Современная филология «(Уфа, июнь 2014 г.). (Секция « История литературы»). –Уфа, 2014. Стр. 32-35.
26. Bekova N., Sayliyeva M. The interpretation of praise in the east literature / Научная дискуссия: вопросы филологии, искусствоведения и культурологии, Москва, декабрь. –Москва, 2015. Стр.147-152.
27. Bekova N., Khudoyorova N. Muxtara - an example of discovery and invention (on the example of Foni's poems) // European journal of Molecular Clinical

Medicine / ISSN 2515-8260. Volume 08, Issue 01, 2021, –(Scopus). – P.1463-1468.

28. Bekova N., Khudoyorova N. ORIENTAL POETRY AND NAVOI-FONI POETRY. International Journal of Early Childhood Special Education (INT-JECS) ISSN: 1308-5581 Vol 14, Issue 03 2022.9923.DOI: 10.9756/INT-JECSE/V14I3.1146. P.9923-9927.

29. Bekova N., Khudoyorova N. Navoiyning muxtara' g'azallari. GlobeEdit. 2021. 155 bet.

30. Mokhinur Rakhmiddinovna Sayliyeva 2022. Linguopoetic and linguocultural issues in literature. The Peerian Journal. 6, (May 2022), 33–36.

31. Mokhinur Rakhmiddinovna Sayliyeva 2022. LINGUOPOETIC AND LINGUOCULTURAL ISSUES IN LITERATURE. Web of Scientist: International Scientific Research Journal. 3, 5 (May 2022), 301–305. DOI:<https://doi.org/10.17605/OSF.IO/SE89V>.

32. Bekova Nazora Jurayevna, Xudoyorova Nigora Nuriddinovna. Alisher Navoi's Interpretation Of Asmai Husna In Bilingual Poetry. Journal of Positive School Psychology, 2022, Vol. 6, No. 12, 216-222.