POETIC FEATURES OF UZBEK POETRY OF THE NATIONAL AWAKENING PERIOD

Abstract: The period of national awakening is also explained by the fact that in Uzbek poetry the features of both aruz and finger rhythm come together, but first of all, by the process of transition from aruz to finger rhythm in poetry. The frequent occurrence of shortcomings in the poems written in aruz indicates that the poets did not strive to adhere so strictly to the requirements of rhythm, and that what mattered to them was not form but content.

Key words: Service to the Motherland, rhythm, Ibrahim, composition, lyric.

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Introduction

Each lyrical work is based primarily on a rhythmic composition. Rhythm adds musicality, charm, melody to any work. In determining its place in a poetic work, it is important to study the elements that create the rhythm - weight, rhyme, radiance and other means of artistic expression. Rhythm has a special place in Uzbek poetry of the period of national awakening, in particular, in the lyrics dedicated to the national liberation movement and the events of 1916, including ghazals.

This can be seen in Siddiqi's poems dedicated to the events of 1916, such as "Sizlarqa mujda", "Zamona makridin ta'zhir", "Eski hukummat zulmi", and "Achqiq shikoyat". The poem "Good news for you" is written in nine bytes, in the rhythm of the hazazhi musammani solim. The work is distinguished by the fact that the poetic expression of the life of that period, the tragedy caused by labor events to the people is more perfect, in essence, accurate and precise. In the ghazal, the words "bolu parim", "chashmi tarim", "gavharim", "dilbarim", "bogu barim", "mashaqqatparvarim", "rahbarim", "za'farim", "sarvarim", "nek axtarim" were rhymed.

So, what other functions does rhyme and radif perform in addition to creating the rhythm of the work? Let’s take a look at what the theoretical sources have to say about this. "And the essence of the poem is rhyme. And poetry is not possible without rhyme "[1. 75.], says Sheikh Ahmad Tarazi. Abdurahman Jami writes in the "Risalii Qafiya": "You should know that according to novice poets rhyming is usually a repetition of words at the end of verses, provided that they are not independent in pronunciation, but are part of the verse. Radif is a word that is repeated in the same way at the end of all bytes" [2. 301]. Among the descriptions of rhyme and radif in the sources, the comments of twentieth-century literary critics on these poetic elements are noteworthy: "... rhyme is subject to meaning, it emerges as the best means of expression" [3. 345]. "A creative rhyme draws the reader's attention to the most important points in a poem. Rhyming words serve to draw the spiritual image of the lyrical or epic symbol embodied in the play, to vividly reflect their moral principles: the world of thought, feelings, dreams and aspirations "[4. 195]. "... the part of the radif that is an independent word, phrase, or sentence; it should emphasize, strengthen and emphasize this or that meaning in the work "[5. 25]. Thus, in the sources it is specially recognized that the components of the poem,
such as rhyme, radif, perform close and important functions in the work of writers. 

Musofirlikda rangi qahrabo yanglig' sarig' bo'lg'on.
Qizil guldek yuzi so'lg'on, mening bog'u barim keldi.

[21.7]

(Definition: He is all that I have. He came tired walking in exile and got yellow, and "His face is as pale as a red flower")

The radif "Keldi" served not only as a single mother’s, but also as an expression of the boundless joy of thousands of mothers, women, and, in general, our compatriots whose children, husbands, brothers and fathers returned. There are many such poetic elements that express the desires and ideas of the writer. For example, poetic arts are one of the important means of expressing the artistic value and level of a work. In classical literature, poetic arts are "honored with the title of science and art" [2. 220]. The skillful application of poetic arts requires the poet to have mature artistic thinking and aesthetic skills. In classical literature, metaphors such as "Qahrabo yanglig' sarig' bo'lg'on" and "Qizil guldek yuzi so'lg'on" reflect the state of a lover who has suffered, but now he expresses the suffering of a lyrical hero who suffered from the oppression of the time.

Abdullah Avloni's "O'g'lining onasiga aytgan so'zi" and "Xotuniga aytgan so'zlari", which were devoted to the events of 1916, were written in rhythm of ramali musammani mahfuz and initial 8 bytes' radif was – “sen eding” (it was you). Ghazal starts with matla'I tanosub:

Volidam, Makkam, Madinam -mehrbonim sen eding,
G'amg'uzorim, mushfiqim, oromijonim sen eding. [16.21]

(Definition: It was you-my mother, my Mekke, my Medina.
It was you – my pain, my sympathy, my relax.)

The radifi of the next is the double word "ko'rsam - ko'rmasam" in the form of a muqobala. In the poem, muqobala is skillfully used:

Kecha- kunduz fikru zikrim oy yuzing vasli o'lar,
Ko'zlarim yo uyqu, yo bedor ko'rsam - ko'rmasam.

[16.22]

(Definition: All day and night I think of you,
I cannot sleep whether I see you or do not).

The words that have counter meaning such as, "Kecha- kunduz", "fikru zikrim", "uyqu - bedor", "ko'rsam - ko'rmasam" increased the sensitivity of the byte. Of these, the pairs "kecha - kunduz", "uyqu - bedor" formed the art of tazad as antonyms, while the repetitive radif is a contraction of the verb with and without division

"Vatanga xizmat" is written by Akrabiy and in it has the words: “Xotuniga rozi bo'l, yaxshi qol, deb aytgan so'zi”. The volume of the poet is weighty and consists of 28 bytes. In the ghazal, the phrase “ ey, yori jonim, yaxshi qol” ( Oh, my soul, stay safe) is repeated in every two verses instead of radif.

Bo'lmagay toqatlarim, man oy yuzingni ko'rmasam,
Dunyo davrin surmasam, ey, yori jonim, yaxshi qol.
Oy yuzingni sog'inibman, yig'layurman subhidam,
Xat qilurman dambadam, ey, yori jonim, yaxshi qol. [17.22]

(Definition: I cannot stay, if I do not see your face and relax. My soul, stay safe.
I missed your face and cry day and night, I write to you often, my soul, stay safe.)

The poet describes the farewell scene with the beloved wife of a young man full of longing, using the metaphor of "oy yuzing".

Muhiddin Ibragimov's poem "Our Voluntary Party" from the collection "Loshmon" was written in the rhythm of ramali musammani mahfuz. In some lines of the poem shortcomings might occur. The phrase "Chiqdi ko'ngilli firkamiz" has been working as a radif. This repetition of words and phrases forms an anaphoric composition. The artist's appeal to such a compositional receptive indicates that he intended to emphasize the poetic idea.

Yosh yigit chindan tilab millatga doim ma'rifat,
Jonini aylab fido, chiqdi kongilli firqamiz.
[19.2]

(Definition: Young man really wanted the good for his nation and there was a group that sacrificed themselves)

The last verse of the ghazal refers to the art of tazad: tazad in the words "motamzada - shod" has increased the effectiveness of meaning.

Axli Turon yosh ila motamzada bo'lg'on zamon,
Shodi millat aylabon, chiqdi ko'ngilli firqamiz.
(Definition: When people of Turan were in mourning, volunteer group came out making people joyful).

Masnavi is another genre that is often referred to in the description of the events of 1916. In particular, Avloni's poems "Bir mardikorning otasi o'g'liga aytgan so'zlari" and "Onasining o'g'liga aytgan so'zi" from the collection "Mardikorlar ashulasi" are rhymed in a-a, b-b, v-v and written in the rhythm of aram.ali musammani mahfuz. "Bir mardikorning otasi o'g'liga aytgan sozlar" consists of 24 verses.

Har g'anning poyoni bordur, har alanning oxari,
Shodliq'a aylanodur har fig'onning oshiri.

[16.19]
Words such as, "G'amning", alamning", "poyoni" and "oxiri" are formed in proportion, on the basis of which a balance is created. In this place, the words "g'amning oxiri" (the end of sorrow), "alamning oxiri" (the end of pain), "f'ig'onning oxiri" (the end of sadness); "bordur" and "aylanodur" are in harmony. "Har g'amning poyoni bor" (Every sorrow has an end) is an aphorism.

These words that encouraging sorrowful and afflicted soul, firstly enhanced the expressiveness of the expression and secondly provided the populism of the language.

Jon bolam, jonim bolam, Ollo seni yoring bo'lsun,
Kecha -kunduz yo'lda cho'lda Tangri 
'gamxo'ring bo'lsun. [16.20]
(Definition: My dear child, my dear child, God bless you. May Allah take care of you day and night, even in the desert)

This 32-line poem, "Onasining o'g'liga aytgan so'zi" is characterized by its artistic maturity and vivid imagery, in which we observe two different arts. The repetition of the words “Jon bolam (my dear child)" and “jonim bolam (my dear child)" are formed takrir rythm, and the words "kecha va kunduz (night and day)" forming tazod are served as the artistic coloring of the poem. Tashbeh is also used in the poem he wrote:

Hech qayg'u yo'q jahonda
bu judolig'dan yomon,
San kulib o'yinab yurarsan, man bo'lib rangi somon.
(Definition: There is no sorrow except losing someone in the world, but you are happy and I'm in pain)

Through this the poet refers to one of the most common metaphor in labor poetry. Being "rangy somon", yellowing, saffron is also used in the works of Siddiqi, Hamza, Akbari, etc., which served to illuminate the mental state of man. Some of the poems in the collection of songs "Mardikorlar ashuvlasi" are reminiscent of the genre of masnavi (some murabba) in terms of rhyme. However, between each of the two lines (four lines), the dual or quadratic clauses are repeated as a refrain. Such a phenomenon has been recognized by some writers as a refrain [6, 237; 7, 493-498; 8, 310; 9, 257.]

In fact, there is a good reason to call this phenomenon a refrain, not a refutation. In science, O.Safarov and N.Ruzieva have drawn their conclusions on this issue: “….refrain is a phenomenon inherent in written poetry that occurs in the beginning or end of a byte or byte in certain fixed poetic genres intended for singing. If the verse is a poetic repetition of a line or verses that are repeated exactly or with certain changes, the refrain is influenced by folk beliefs and occurs before or at the end of each verse or byte of the song…." it is also a poetic repetition of the whole text of the song, which is repeated exactly or with certain changes in the verses, giving a melody, musicality and increasing the emotional impact, sometimes solo or choral performance "[10. 28.]. This means that in poems intended for refrain singing, there are bytes or bands. It has been acknowledged above that in Eastern, including Uzbek classical poetry, refrain is found in murabba, musaddas, musamman and other stable poetic forms "[10. 28.].

The poem “Mardikorlar ashuvlasi” given on pages 11-16 of the collection consists of 72 lines, and the order of rhyming of the poem is as follows: Yaxshi qoling garindoshlar, eson bo'ling yo'ldoshlar, a Biz ketamiz, siz qolursiz, oqizursiz ko'z yoshlar, " a Ey dindoshlar, ko'z u qoshlar, ey sevigli qardoshlar, a Vatan uchun, xidmat uchun biz ketarmiz, xush qoling b Ey otamiz, ey onamiz, og'a – ini, tuvq'onlar, v Mehrionlar, jonajonlar, jondan aziz yoronlar v (Definition: Goodbye relatives, be easy comrades, a We go, you stay, you shed tears. a O believers, eyebrows, O beloved brethren, a For the homeland, for the service we go, welcome, b O father, O mother, brother, natives, v Kind, dear, dear friends v)

It is clear that the reason for this rhyme is that the poems are sung. The rhyme of the poem is perfectly suited to the genre of masnavi, except for the occasional refrain. Muminjon Muhammadjon oglu Tashkin's poem 'Ishlar o'ldi osonlar' in the collection is unique. The poem consists of 32 lines, rhyming in the form a-a, b-v, g-g, b-v, d-d. In the poem, the white king is praised and called to service. The poet also touches on the subject of war:

Ikki yil to'lib o'tdi, urush Olmonni tutdi,
Oqdi qonlar daryod, el boshqa ish unutdi. Yashasun shohim, yashasun voly, Yashasun yordamchi erlar, yashasun askar. Tortmasamuz mashaqqat, ko'rolmazmiz hech rohat, Vatandoshlar birlashing, ko'rsatayluk sadoqat. [16.17-18]
(Definition: Two years past, Olmon is in the War, The blood flowed like a river, nation forget others works. Long live our King, long live our governor,
In the sixteenth year of the events described in the date of the events described in the sixteenth year, the impact factor of the journal "Rusiya inqilobini tarixi" is 1.500.

The line "Eshik oldi shohsufa, shohlar kelib o'ynasun, Vatandoshlar, millatdoshlar, ey, aziz dindoshlar" contains "sho'ralar", "o'ralar", "jo'ralar" and is characteristic of the worldview of our people to believe in the power of pray. This line also expresses the hope that the "voyna ketgan yigitlar" will return safely with the help of "jo'ralar", that is, their friends and brothers who remained in the homeland.

In the line "Mildir- mildir suv oqar, suv tagida qum oqar" (Water flows gently, sand flows under the water), a characteristic feature of the native soil - the slow, "gurgling" flow of water from the ditches, while the movement of the sand under the water - served to vividly depict the hero's sad observation. Why is he sad, why is he so deep into thought? We find the answer to this question in the second line of the byte: "Xizmatga ketganlarni onasini kim boqar?" (Who will take care of the mother of those who have gone to war?) It is not in vain that this question is asked. In the poem, the dominant mood, hesitations about whether or not to see those who have gone to war, tones of despair and despair, combined with the spirit of asking for a "pray" and hope for the abstract tomorrow, formed a whole pathos.

In general, the folk tone of the poem brings it closer to finger rhythm than aruz. The use of homonymous and double words, the proper use of one- and two-syllable words, the untranslated use of words such as "voyna" (war), "rabotchi" (worker), the rhythm formed by melodic words are reminiscent of examples of folklore.

Javhari's poem "Rusiya inqilobini tarixi" is written in ramali musammamni mahfuz rhythm, in which the sixteenth year - the date of the events described in the historical year of the art of history:

**Biz musulmonlardan o'n oltinchi yilda hukm ila**
The frequent occurrence of shortcomings in the poems written in aruz, indicates that the poets did not strive to adhere so strictly to the requirements of rhythm. What matters to them is not the form, but the content. The declining demand for the formal features of the poem eventually paved the way for the aruz to become obsolete as a unit of poetic measurement. Akbari's collection "Vatanga xizmat" also includes 64 lines of "Munojot". Although the rhyme of this poem is also reminiscent of muabba' it is written in finger rhythm. The recurring verse is, "Bandangni holiga o'zing rahm ayla." This phenomenon is recognized in the literature as a compositional solution. Compositional solution is a compositional epiphora that is repeated in a certain rhythmic and thematic group [8. 309.]. Such compositional receptions served to emphasize and reinforce the poetic idea. In the poem, well-known names and religious terms such as "Adam", "Eve", "Abu Lahab", "Muhammad", "Ahmad" are often used.

In addition to Akbari, Munojot is also present in Siddiqi's work. The collection "Rabotchilar namoyish" includes the poem "Muxoraba da'f'I uchun munoojot." Munojot is rhyming in muhammas form: aaaaa, bbbbaa, vvvv. The word "muhoraba" has been a radif, the narrator of the rhyming letter "n". Rhyming words in the poem, such as "hayron, giryon, bag'ir qon, e'lon" provided a unique rhythm. In some places the rhyming words are repeated twice. Since the poem is a munojot, about ten places are addressed to Allah, Oyo Rab..., and he is asked to be saved.

When it comes to muhammas, one of the genres of poetry that perfectly reflects the events of labor, the name of Siddiqi should emphasized. Siddiqi gives a unique interpretation of the subject, creating the muhammas "Sitamdiyda rabotchilar keelishi." The work is written in a question-answer, namely in dialogue style.

**Question:**
Boribon mis qonig'a anda na ishlar qildingiz?
Ushbu kun zolim hukumat zulmini xo'b bidingiz,
Mulk, bola- chaqa, xotun -barchadin ayrildingiz,
Barcha zolimlar qo'lidin xo'bat qutingiz,tosh, O'ldi zolim shohu qoldin zulmingiz omon, xash kelingiz!

**Answer:**
Bizni ozod ayladi, yangi hukumatlar bu kun, Ko'nglimiz shod ayladi, yangi hukumatlar bu kun, Dilni obod ayladi, yangi hukumatlar bu kun,
When Siddiqi Khandayliqi uses the question-and-answer, dialogue method in writing the muhammas "Sitamdiyiya rabotchilar kelishi", these characters show that the lyrical and dramatic spirit is combined in the poem.

Another work in the Muhammas genre is Mulla Murtaza's poem "Ayrilib goldim". The 90 lines are rhymed with aaaa, bbbb.

*Meningdek intizoruz or, hayron bo'lmasun hech kim,
Ko'korganda qurib, yer birla yakson bo'lmasun hech kim,
Misoli g'unchadek choki giribon bo'lmasun hech kim,
Musoli chug'zdek aftoda, vayron bo'lmasun hech kim,
Vujudim shahrig'a Iskandarimdin ayrilib goldim.[18.3]*

(Definition: Nobody craves and wonders like me, May no one be destroyed, may no one be destroyed as an owl. No one should look like a bud, I lost my Iskandar in my soul)

The image of the owl in the poem served as a figurative depiction of the country's plight under the influence of the events of 1916. Consequently, the owl's habitat is ruined. Such a poetic emblem played an important role in ensuring the art of poetry.

The poet used several poetic arts in this passage. In this case, the words "intizoruz or" formed the mukarrar art, the phrase "ko'korganda" formed istiora (metaphors) the words "misoli g'unchadek", "misoli chug'zdek" tashbeh, and the word "Iskandarim" formed the talmeh art.

Among the poems under study, there is, qasida also can be observed. Akbari's qasida "Oq podshohim, yasha" from the collection "Vatanga xizmat" is rhymed in a-a, b-a, v-a. The title of the poem has been a radif. This 14-byte poem is entirely dedicated to praising the king.

The poet Siddiqi also turned to Tarijiband, one of the most complex genres of poetry, in his artistic depiction of the events of 1916. "Rabotchilar haqinda bir jonso'z tarjiband" [12. 2]. It consists of 144 lines. Tarijiband is a more complex lyrical form in terms of structure, and only skilled poets have written works in this genre. The rhyming structure of the Tarijiband is similar to that of the tarkiband. The difference is that if one byte at the end of a clause is rhymed independently in a tarkiband, the same byte is repeated at the end of all clauses of the tarjiband.

*Boringiz onom, qahramonlarim,
Kelingiz eson, pahlavonlarim.  
(Definition: Go safely, my heroes, Come safely, my children)
The poet sincerely wants Allah to "nazar et (look)" at the situation of the "qahramonlar", the "pahlavonlar" and to put an end to injustice:

\[\text{Elni holiq'a, Yo Rab, et nazar, Qiyluqoliq'a, Yo Rab, et nazar.} \]

(Definition: Take a look at the condition of our land, O Lord. Take a look at the rest, Lord.)

Poem is written in mutadoriki musammanli maxbuni maqtu' rhythm that rarely used in classic literature. (The column and sketch of the poem are as follows: - V - V - - V - V - foilun faal foilun faal). We did not notice information about the rhythm mutadoriki musammanli mahbuni maqtu' in theoretical sources of Uzbek literature ("Mezon ul - avzon", "Muxtasar", "Funun ul - balog'a"). Information about this rhythm is given in U. Toirov's book "Farhangi istiloxoti aro'zi Ajam" in tadzik (Dushanbe: Maorif, 1991. -B.283.)

In this tarjiband, the poet tries to express the content with a unique art, using such arts as hyperbola, tanosub, muvozana and talmeh:

\[\text{Uzotib sizı qoytamiz hamma, Hamchu shorishī Karbalo qilīb} \]

(Definition: we will send to the war like in Karbalo (where prophet Muhammad’s grandchild was killed))

The poet remembers the story of Karbala, suffering from the bitter fate of our compatriots. Through this he tries to give a poetic interpretation of social reality.

In general, most examples of labor poetry are written in such genres as tarjiband, qasida, muhammas, murabba, masnavi and ghazal in aruz. In them, aspects such as the repetition of a refrain, the singing of poems, are characteristic of finger rhythm or folklore.

The place of finger rhythm in the Uzbek literature of the beginning of the XX century, which has been almost not used for centuries, mainly used in folklore, has become stronger. In particular, some examples of labor poetry are written in finger rhythm, including the works of poets such as Hamza, Ibrahim, Olim, Rafiqi.

Poems written in finger rhythm be found in the collection "Loshmon". Muhiddin Ibragimov's poem "Ko'ngililarg'a" is presented in the form of four verses and consists of 16 lines. There are rhythm-related deficiencies in both clauses. In the poem, the arts are almost non-existent.

\[\text{Vatan sendan xizmat kutar, Xizmat etsang, u jonlanar.} \]
\[\text{Vatan uchun o'limmaq'a bor, Lekin qarzing yashamadur.} \]

(Definition: Motherland waits a favour from you, if you can, it can blossom. Go through in danger for your land, but you are asked to stay alive)

Through these verses, it is clearly stated that the real intention of the poet is to educate nationalist, patriotic youth. Another work written in this spirit is the poem "Yo' u ustinda" by Olim, which is written on the finger and consists of 19 verses. There is an orderly rhyme in the poem. Using the art of metaphor in scientific poetry, they achieve a harmony of expression and image:

\[\text{Xush qol emdi g'arib Vatan, Fido etduk jon ila tan.} \]
\[\text{Bitma uzqungdan uyq'ongil, Ko'zlaringni ochib Vatan. [19.15]} \]

(Definition: Goodbye my poor Motherland, we sacrificed our heart and body. Wake up from endless sleep, open your eyes)

These phrases "uyqungdan uyg'ongil" and "ko'zlaringni och" served to indicate the main aim of the poet.

It should be noted that labor poetry is poetically unique. In fact, the study of the poetics of a book has a certain degree of complexity. Consequently, the study of plot, composition, thesis, synthesis, style, rhythm, word function, and other literary elements provides a basis for such a conclusion.

The use of the proverb "O'sma ketar, qosh qolor (O'sma (a liquid used for eyebrows) goes away, but eyebrows stay)" is called an example, and served as a logical confirmation of the creative idea. After all, the poet believes that in time there will be freedom, liberty and awakening.

In Hamza Hakimzoda Niyazi's "Tanlangan asarlar", "Mukammal asarlar" and "To'la asarlar" the poem "Salom ayting" is presented in the form of 13 decimal places. However, it should be noted that "Salom ayting" is written in the form of aruz - hajaji musammanli salim and is muhammas according to its rhyme: a a a a a a a, b b b b a a a. Khamzashunos L. Kayumov also quoted the poem "Salom ayting" in the form of a five muhmass. 211-212 ; 14. 371-373. "Salom ayting" [15. 8] was first published in 1917 in a lithographed version of the lithograph, in the library "Ma'rifat, G'ayrat". Perhaps that is why the poem is published in decimal-verses form in the above collections. Let’s determine the rhythm of the first verses of this poem in muhmass form:

\[\text{Ag'o, sog' borsangiz, avval, dadamlarga salom ayting, V - V - - V - - V - - V - - V - -} \]
\[\text{Mafiyoilun mafiyoilun mafiyoilun mafiyoilun} \]
\[\text{Yugurib chiqqan ul mushiq onamlarga salom ayting, Ko'zi qon hamshiram birlan akamlarga salom ayting.} \]
The lyrical protagonist greets his parents and urges them to follow the example of “Hazrat Ya'qub bardoshi”. Avloni also uses this talmeh in his poem in a special way:

**Hazrat Ya’qub necha yillar Yusufidan aylarilib, Sabr ayla, shodliqga chiqg’on necha yillar termulib.**

*(Definition: Hazrat Ya’kub was away from his Yusuf, be patient, he became happy after many years)*

Through these examples we see that the names of historical figures who can serve as an example in labor poetry are frequently referred to.

Summarizing the views of Hamza’s three poems on the events of labor, it can be said that the combination of both aruz and finger rhythm features is explained, firstly, by the transition from aruz to finger, and secondly, by the fact that Hamza’s poems were written for “Milliy ashlularlar”. In conclusion, the harmony with traditional poetry is also seen in the widespread use of the arts in works on the subject of labor. In the poetry of labor, such arts as allegory, tashheb, hyperbola, tazod, tanosub, tazmini muzdavaj, muvozana, takrir, mukarrar were used effectively. These arts, poetic means of depiction, served to more vividly express the spirit of the period and the mood of the lyrical protagonist.

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**Impact Factor:**

| Country | Impact Factor |
|---------|---------------|
| ISRA (India) | 4.971 |
| SIS (USA) | 0.912 |
| PHHII (Russia) | 0.126 |
| GIF (Australia) | 0.564 |
| PIF (India) | 1.940 |
| JIF (Morocco) | 1.500 |
| ESJI (KZ) | 8.716 |
| IB (India) | 4.260 |
| SJIF (Morocco) | 5.667 |
| OAJJ (USA) | 0.350 |
| Impact Factor: |        |        |        |
|---------------|--------|--------|--------|
| **ISRA (India)** | 4.971  | **SIS (USA)** | 0.912  |
| **ISI (Dubai, UAE)** | 0.829  | **ICV (Poland)** | 6.630  |
| **GIF (Australia)** | 0.564  | **PHHI (Russia)** | 0.126  |
| **JIF** | 1.500  | **ESJI (KZ)** | 8.716  |
| **SIS (USA)** | 0.912  | **IBI (India)** | 4.260  |
| **ICV (Poland)** | 6.630  | **SJIF (Morocco)** | 5.667  |
| **PIF (India)** | 1.940  | **OAJI (USA)** | 0.350  |

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