

## REGARDING THE MODERN POETRY TRADITIONS IN THE WORKS OF KHOREZM POETESSES



### Literature

**Keywords:** rhythm, poetry, khorezm poetesses, Shaira Shams, double, triple, four lines, ghazal.

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### Abstract

This article talks about the traditions of modern poetry in the works of Khorezm poets, in particular Ullibibi Otayeva, Gavhar Ibodullayeva, Gozal Begim and Shaira Shams. The article analyzes the poetry of Shaira Shams written in sarbast rhythm and the creation of another poem by Ullibibi Otayeva, which is similar to the content of this poem. Among the verses in them, organic connection and internal logical harmony are visible. Also, the article proves through examples that today Uzbek poetry has a literary environment that can significantly influence the development of world artistic thinking. For this purpose, the poem “Young Housewife” by the American artist Carlos Williams and the expression of the image of an ordinary Uzbek woman by the poet Ullibibi Otayeva from Khorezm are compared. Also, poems by the poetess Ono-no Komati who have been considered the symbol of beauty in the imagination of Japanese people since the middle of the 9th century until now and Ullibibi Otayeva will be comparatively analyzed. It is noted that Gavhar Ibodullayeva’s collection of poems “My Days that are leaving me” consists of double, triple, and four lines, and that these are examples of modern poetry, and the threes in it are analyzed. In the article, the consciousness, outlook, and attitude of the Khorezm poets whose translations of the poems of Pavel Aleksandrovich Katenin and Eduard Asadov by Shaira Shams and Gozal Begim’s essays “Conversations in Non-English”, “America Behind My Window”, “Letter to Don Quixote” written in the “Iowa Porch” series are connected with the poetic world of the world. It is emphasized that the wonders of Uzbek literature will be born as the worldview, attitude to the changes happening in life and the human heart are connected with the poetic world of the world. While observing the works of our artists who are writing in Uzbek poetry, especially poetesses from Khorezm, we can see the traditions of expressing the advanced creative traditions characteristic of world literature in the tones of the national spirit, as well as in a new form. We are witnessing research and a new way of expression. This, in turn, is an aspect that interests the reader and affects his world of thought and spiritual world. The traditions of modern literature can be felt in the poetry of Khorezm poetesses, and this is reflected in the subtle aspects of artistic expression in their poems, as well as in several features such as the commonality of the world of images.

## INTRODUCTION

It is known that the creative influence of the traditions of world literature is of particular importance in the content and form renewal and development of modern Uzbek poetry. Modern Uzbek poetry began to emerge as a literary-aesthetic phenomenon that makes the reader think, awakens intellectual thoughts, and encourages deep analysis of the deep layers of meaning in words.

When we read the examples of contemporary Uzbek poetry, we can observe different ways of expression of the creative traditions typical of world literature, the traditions of expressing the colors and tones of the national spirit, new formal researches and new interpretation style and traditional style.

The political-social, cultural-educational changes that took place at the beginning of the 20th century caused the renewal of literary genres. Many of our writers preferred non-traditional work to traditional work. As a result of this, creative ideas related to the artistic reflection of existence began to be renewed in human artistic thinking. Many genres characteristic of world literature appeared in Uzbek literature. Also, the world's literary community copied literary traditions from each other and made unique formal and stylistic innovations.

The emergence of independent currents such as poeticism, expressionism, and surrealism in Western poetry became a unique phenomenon in world literature. The practical importance of these currents in the development of intellectual poetry became noticeable in the works of many progressive artists.

Many poets in Uzbek literature, who are creating in the sarbast rhythm, tried to use its artistic forms, denying the political program of surrealism. In particular, in the 1960s and 1970s, Uzbek poetry paid more attention to free poetry - sarbast. Especially in modern Uzbek poetry, many poets are creating effectively in free poetry. Observing the work of poetesses from Khorezm, we can witness that in their poems, they try to reveal their essence by looking at life events with a new artistic eye through the medium of free poetry:

Har gal qolib ketar  
 Qaysidir gaplar,  
 Sal rasmiy,  
 sal sun'iy  
 suhbatimizda.  
 Va davom etadi  
 xayolda ular  
 tugamaydi...  
 uzilmaydi..  
 birortasida  
 Shivirlayveradi  
 ko'ngilda uyg'oq  
 Javoblar kutadi  
 Sassiz...asabiy...  
 Garchi ular xayol  
 Garchi bir sarob  
 Ammo bari...  
 Bari tabiiy [11; 21].

**Meaning:** Every time some words are left out, sometimes in our formal, sometimes artificial conversation. They do not end and continue in the imagination, they are not interrupted at any point. They whisper awake in the heart, waiting for answers, speechless... nervous... Although they are a dream, although a mirage, but everything... everything is natural.

This free poem by Shoira Shams, free of arrogance, vulgarity, and sarcasm, is an example of intimate lyrics that express the delicate experiences of the human heart. The words, poetic form, and artistic expression of the poetess are deeply expressed, just as the dialogues and feelings implied by the lyrical hero are natural. The use of one, sometimes two or three words in the stanzas, that is, idioms, did not have a negative effect on the artistic level of the poem, on the contrary, it increased the impact of the poem, deepened the thought, and served to exaggerate. He managed to create an artistic tone that corresponds to the exchange of experiences and the intensity of emotions in the human spiritual world. Poetess U. Otayeva also has an example of work close to this content, but consisting of four lines in form:

Shu qisqa visolni cho‘zmoqlik nechun,  
Aljiray boshlaymiz so‘nggida.  
Ungacha... Nigohlar sovimay turib,  
Ketgan yaxshimasmi issig‘ida [7; 94].

**Meaning:** In order to prolong this short meeting, we will start talking scrambling at the end. Instead... Before the eyes cool down, is not it good to be gone.

The writer does not simply express what thoughts and feelings passed through her mind when she met or said goodbye to a person. She can fascinate and convince us of the naturalness, depth, and fire of her feelings. We want to say that there is no fakeness in the words of the poetess and the feelings behind them, there is passion in it. It would be appropriate for the poetess to use “uchun” for the last word in the first line. However, the creator used the word “nechun” to describe the meaning of the expression more strongly and to have an effective coloring, and the ending of the poem in the form of a rhetorical question shows the poet's creative fantasy serves to increase the power of influence. U. Otayeva saw that “reality” with an artistic eye and was able to express it in a bright, original image from the point of view of art. Also, Shaira Shams writes what she saw and observed in life, and at the same time, with a deep understanding of their essence, she can enrich her poems with new content, original meanings, and true thoughts, and she is one of the creators who continue the literary traditions of her teachers in a modern spirit. At this point, it is appropriate to quote the following opinion of literary critic N. Khudaiberganov: “Now, every artist who steps into the field of creativity can see what was not seen, feel what he could not feel, know what he could not know, great and small artists who have gone before him, who work side by side with him. In this regard, it is necessary to cook and rework what he has seen and give birth to new images, to give “soul” to original types that shake hearts, otherwise he will not become a real writer with his own style and image [14; 102]”.

“The value and worth of the literature of any people and nation is known when comparing it with the literature of other nations of the world. Now we need such comparisons. How do we evaluate Western literature, what is the West’s attitude towards us - this question occupies our thoughts [9; 3]”. In this sense, while reading the masterpieces of world literature, we observe the achievements of European poetry entering Uzbek literature, and it is noteworthy that today, even

in Uzbek poetry, there are literary works that can significantly influence the development of world artistic thinking. For this purpose, if we compare the expression of the image of an ordinary Uzbek woman by Ullibibi Otayeva's poem "Young Housewife" by the American artist Carlos Williams:

Soat o'nda ertalab yosh uy bekasi  
o'z eri uyining yog'och devorlari ortiga  
uy xalatida kirib ketmoqda.  
Men esa o'z avtomobilimda yolg'izman.

So'ngra u yana yo'lka chetiga chiqib,  
muz sotuvchi va baliq sotuvchini chaqirish  
uchun ikkilanib,  
korsetsiz, to'zg'igan sochlarini turmaklab  
turadi va men uni uchib tushgan  
bargga o'xshataman.

Avtomobilim g'ildiraklari  
quruq xazonlarni charsillatib  
tovush chiqarganda, men unga ta'zim etib,  
jilmayaman [13; 67].

**Meaning:** At ten o'clock in the morning, a young housewife enters behind the wooden walls of her husband's house in a dressing gown. I am alone in my car. Then she went back to the curb and hesitated to call the ice-monger and the fishmonger. Without a corset, she combs her messy hair, and I liken her to a fallen leaf. I bow to him and smile as the wheels of my car screech across the dry fields.

The Uzbek reader who read this poem may think, "Is this also a poem?" However, the author is famous as a poet who developed free and natural poetry in American literature. It is noteworthy that his poems describe the current moment like a snapshot. "Such an approach originated from communication with photographers and artists I met in places like the Steinglitz Gallery in New York. Like photography, his poems often hint at hidden possibilities or allure [13; 67]". In fact, the characteristic aspect of the poem is that the scenes described by the poet are embodied in front of our eyes like a picture. At least for a while, we feel like we are witnesses of this scene. It's like a picture painted by an artist appears in front of our eyes. The poet makes the reader face the real life for a while with imaginary lines, and this aspect is the only effect of the poem. The following poem by Uzbek poet Ullibibi Otayeva, who has such an influential power, is also important:

Bu chehra ol, tiniq rangdamas,  
Qoramtir, bo'g'riqqan,

Bu qo‘llarning xinolari qip-qizil emas,  
 Qoraygan og‘riqdan.  
 Kipriklari xanjar tugul, ignachamas,  
 Kuyib bitgan tandirda.  
 Tandir olovidan omon-sog‘ chiqqanlari  
 Yongan daladami, adirda.  
 ...Ne gunoh qilib qo‘yding,  
 Kimning ko‘nglida gumon  
 Uyg‘ondi soflingga,  
 Nechun har kun olovga  
 Otarlar qayta-qayta [7; 92].

**Meaning:** This face is red, not clear, dark, suffocated. The henna of these hands is not red, but blackened from pain. His eyelashes are not like needles, let alone daggers, they are burnt in the tandir. Those who survived the fire of the tandir were burned in the fields and on the hills. What sin did you commit, in whose heart did you doubt your purity? Why do they repeatedly throw you into the fire?

Each line of the poem expresses not only the appearance of an ordinary Uzbek woman, but also the warmth of her heart through this appearance. The first eight lines of the poem describe an Uzbek village woman. At the beginning of the lines, the image of a woman is expressed, and if it is based on positive thoughts, then in the next verse, the comparison becomes inflated and turns into negative thoughts, and as a result, contrasting images appear in the poetry, which, in turn, increases the impact of the poem. While Carlos Williams directly expresses the fact that a woman is uncorseted, combs her unruly hair and author likens her to a fallen leaf, U. Otayeva, departing from traditional similes, compares a woman’s eyelashes to a fineness of a needle rather than a dagger. And she also indirectly describes that these eyelashes was burned in the oven, and that everything that came out of the tandir was also finished from hard work in the field. Both images are a servant of the Creator with a feminine career. However, the spiritual world of both of them is different. True, the poem expresses two different ways of life and outlook of two different nations. However, the important point for us is not this, but the creator's approach to the event. The American artist likens the woman to a fallen leaf and expresses his attitude towards the American woman by saying that he drives through the autumn leaves.

Ullibibi Otayeva’s artistic skill is that she creates a real image of an ordinary Uzbek peasant woman (housewife) with her will, perseverance, hard work and dedication. In the poem of the poetess, the wave of emotions prevails over the imagery of color. In the image of henna on the face and hands of the woman turning black, it expresses the zeal and determination of the female race. In Turkish literature, attention to black color is special. According to Nizami, no color is better than black. Even “Dar syoyhi shukuh dorad moh” – “The moon is also beautiful in the dark.” Inkness is cosmopolitanism. Alisher Navoi developed the same ideological views of his

immortal predecessor, Nizami, and wrote: “Black color is the crown of the people, blessed is the dark color of the heart” [2; 45]. Due to the fact that throughout the poem, a bright, embodied image of female labor is drawn, this simple conclusion of the creator, like “What sin you have committed, in whose heart there is suspicion” will excite the reader and affect his spiritual world as an unexpectedly deep generalization. It is important to create such works on the contemporary readers, not just impressive poetic scenes, but on scenes that influence their psychological world, contribute to the current spiritual and social development, and absorb powerful thoughts.

If we compare Alisher Navoi’s wise words, “A woman considers her river-like benefit to her country as a drop, and she accepts a drop of benefit from the country as a river [5; 79]”, then we can say that a woman’s heart, full of will and endurance, is somewhat any great imagination can fail to describe. We observe that U. Otayeva tried to draw the eternal image of a woman with the help of such reality and imagination, which embodies an inexhaustible content.

Lines of poetess Ono-no Komati who have been considered a symbol of beauty in the imagination of Japanese people since the middle of the 9th century until now and poetess Ullibibi Otayeva from Khorezm:

Muhabbatim, xayollarim had nima bilmas,  
Hatto tunlari sen tomon boraman:  
Axir tushlarimni birovlar ko‘rmas,  
Hech kim menga “Uyatsiz” deb  
Ola qaramas! [1; 38]

**Meaning:** My love, my dreams know no bounds, I even go to you at night: After all, no one will see my dreams, No one will look at me as "Shameless"

Garchi shu tush faqat meniki,  
Oynayi jahoni bor shoh –  
Iskandar ham ko‘rolmasa-da,  
Beixtiyor ko‘rib qo‘yganim  
O‘sha tushdan hijolatdaman. [7; 44]

**Meaning:** Although this dream is only mine, even King Iskandar, who has a world mirror, cannot see it, I am embarrassed by that dream that I accidentally dreamt.

If we do not take into account the great difference in time and space in the creation of these two poems, then the poem seems to the reader to have been written at the same time. Because in this place, neither time nor space can be a limit to the experience where emotions take the main place. However, the difference in the time of creation of these poems goes back thousands of years. Both poems consist of five lines, in the first poem, the first, third and fifth lines rhyme with

each other, but the number of syllables in the lines is not the same. In the second poem, the verses are not connected by rhyme, but they are connected as a chain based on some internal laws. Although the theme and idea in the poems are the same, they differ from each other in terms of expression. It is true that both poems are built on the basis of the motif of imagination → dream → reality. In both poems, the meeting of the souls with the person whom he has not seen in real life, but whom he is looking for in his dreams, is described in a dream, and it is indicated that this is a sad situation. Already, when a person is asleep, his soul leaves the body for a while and walks on the borders of the outer world and the other world. A dream reflects a person's mental and physical feelings and experiences. In the first poem, the poet states that love has no boundaries, that it has the power to unbalance even the lover's spiritual world that rests at night, that he cannot see a dream apart from himself, and that no one looks at him with a bad eye, saying that he is “shameless”. The same artistic idea is put forward in U. Otayeva's poem, but the way of artistic expression in it is different. At the beginning of the poem, the poet emphasizes that the dream belongs to her alone, and in the following verses she brings the image of “Iskander's world mirror” and deepens the power of the artistic effect. At the end of the poem, the lyrical hero's embarrassment from dreaming is not only expressed, but before it, the verse “I accidentally dreamt” creates a dark image.

There is no doubt that the author's poem describing an Uzbek woman will evoke a lyrical mood in the reader. Today, we can see the artistic effect and expression in the poems of the Japanese poetess that has not lost its power over the centuries in the example of the poetry of the Khorezm poetess. Our hearts are involuntarily filled with pride because she left a literary legacy. And today, our literary science has a number of important tasks, such as the study of the artistic works of our local artists. As literary critic J. Turdimov noted: “First of all, it should be recognized that there are as many ways and methods of expressing lyrical experience as there are poems and poets in the world. This situation arises from the nature of the lyrical experience, that is, it is unique in each poet and poem. But if you take into account the common aspects of all methods and ways and separate them, it will be possible to divide them into groups.” [12; 18]

In modern Uzbek poetry, it is somewhat difficult to determine the genre characteristics of poems. The reason is that although the meaning is traditional in most of them, the form acquires modernity, or vice versa, the form is traditional and the content is unconventional.

“Careful research is underway on the traditional genres, the socio-political landscape, which is described according to thematic problems, in the direction of love lyrics, in poetic genres and forms such as sonnet, binary lines, fard, triple lines, hokku, tanka, octave, five lines, six lines, eight lines” [8; 66]. We considered it permissible to analyze some of the poetic genres and forms recognized by the literary critic on the example of Khorezm poets.

In recent years, in Uzbek poetry, artistic forms, consisting of single, double, triple, five and six lines, called as A. Obidjon's “ignabarg”, “uchchanok”, “uchpakhsa”, F. Afruz's “fiqra”,

“tasbeh”, Dilshad Rajab’s “musallas”, Usman Kochkar’s “muqarna”, Abdu Nabi’s “beshnavo”, I. Subhani’s “shashqator” appeared. It is not surprising that the poems of Khorezm poetess G. Ibodullayeva are included in the ranks of these examples of creativity, as this is a unique literary event for Uzbek literature. This year, the poetess’s poetry collection “Days that are leaving me” was published. This artistic work is characterized by the fact that it is composed of double, triple, four lines. Examples of triplets in poetry collection:

Sizga so‘rayverar meni  
Mendan tashqaridagi bir kuch...  
Uning izmidan chiqqim yo‘q mening-da! [3; 25]

**Meaning:** A force outside of me is asking you for me. I have no intention of leaving his footsteps!

In the poem, the lyrical hero makes another person out of himself. He is such a person who has the art of “differentiating his identity” completely away from the influence of the external world and the internal world. A person does not say it, but an inner voice tells him that his actions are not in line with the original. While describing the complex conflict between the mind and the heart in three lines, the poet managed to describe the emotions of the lyrical hero, their inner world, and the conflicting, sharp changes taking place in their language on a large scale with all the details. An artistic work created with poetic passion and taste is able to reveal the idea of the poem, and then to create a certain idea about the personality of the creator, his world of thought, world of spirituality, and creative individuality.

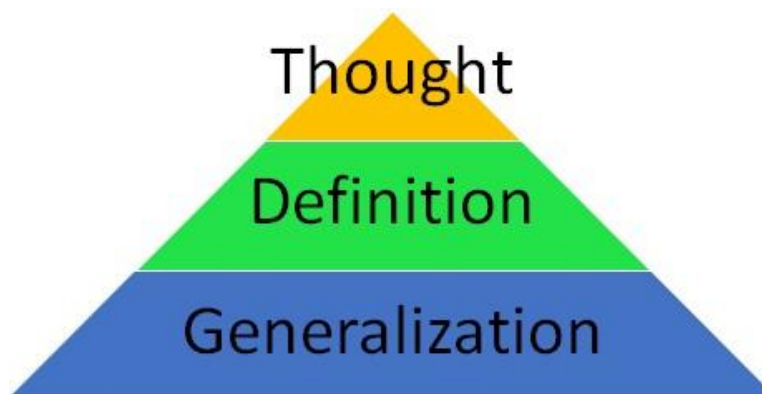
Sog‘inchlarda sarg‘aygan sabr  
Allaqachon oltinga do‘ndi.  
Sizdan esa hamon darak yo‘q... [3; 27]

**Meaning:** Patience, yellowed in longing, has already turned into gold. There is still no sign of you. Each word in the triple lines is in its place, literary thought is developed in the meaningful connection of one word to another. The creator changed the form of the proverb of our people “Sabr tagi – sariq oltin” (Direct translation: Under the patience, there is yellow gold) and adapted the content to his ideological intention. At the heart of the turning of patience into gold, there is a hint that time has lasted for a very long time. The lack of a picture of him could even paint a picture of the mental state of the lyrical hero who went into love. She combined artistic words and spiritual climate. The words of G. Ibodullayeva are the secret voice of a lover pouring out from the depths of the heart. The sound of sincere feelings, optimistic moods, experiences in the world of love. The poetess was able to sincerely imprint her high artistic thoughts in the heart of the reader, which will not leave the human spiritual world for a lifetime.



It is known that musallas (Arabic, meaning three) are rarely created in classical literature. “The reason why this form is rarely used is that after 1-2 lines of verses, the 3rd verse is odd in terms of rhyme (aab). This situation can cause incompleteness in the poem, a mental break.” [6; 52]. If the oddity of the verse in terms of rhyme prevents the development of the genre, how can we explain the development of mukhamas-u nazira in Uzbek classical literature? In our opinion, the main reason for the infrequent use of the artistic form is not the lack of rhyme in the verse, but rather the fact that the literary environment “does not like” brevity in the expression of thoughts at that time. In fact, the literature of each period has its own principles of development, including genres. For example, if we look at the rules of writing a ghazal, it is possible to write from 3 lines to 17 lines. However, if we observe the samples of our classic literature, we can see that there are relatively few ghazals with 3, 4, 5 lines. Although the representatives of our classic literature strictly followed the rules of the poetic form, they did not prefer to allow brevity and conciseness in the way of expressing thoughts, on the contrary, they tried to express them more widely and in detail. On the other hand, modern poetry samples, on the contrary, “emerge” from the boundaries of the form and style we are used to, and while freely expressing the mental landscapes of the human heart, they rely on the conciseness of expression, the scarcity of words and the density of meaning.

“The most magnificent geometric figure is an equilateral triangle. Triple lines in poetry are connected by equal lines and rhymes.” [10] There is no doubt that the triangle is the most magnificent figure, but the fact that it has equal lines and is connected with rhymes, in our opinion, is not characteristic of triplets in our modern poetry. When we observe the triplets in modern Uzbek poetry, we witness the slurs in the syllables of the verses, the lack of rhyme between the lines. We can compare the triads created in modern Uzbek poetry to a geometric figure in that it first expresses an idea, gives an explanation as an expression of the idea, and gives a generalization that invites the reader to observe. The circle of artistic expression expands from top to bottom, similar to this triangular shape in the poem.



**Figure 1.** Pyramid of artistic expression in the triple-line-poem

Shu uyatchan, beozor oydan  
Tortinaman, hatto qo‘rqaman,  
Yuzlariga tik qarolmayman. [7; 44]

**Meaning:** I'm afraid of this shy, innocent moon, I'm even afraid; I can't look directly at its face.

The artist seeks to observe and explore the hidden world of the human psyche. The image of the landscape expressed in the series "Witnesses of my love" testifies to the spiritual turmoil of the lyrical hero. It is known that in traditional poetry, the moon is a symbol of loneliness and seclusion. U. Otayeva, withdrawing from the traditional interpretation of the traditional image, assigns the meaning of transparency to this image and succeeds in creating a new artistic expression.

Garchi tili yo‘q shu terakning.  
Shiviriga hech kim tushunmas,  
Havotirda yashayman undan. [7; 44]

**Meaning:** Although no one understands the whisper of this poplar without a tongue, I live in a worry.

The words in the poem are simple, but the imagination and thinking are deep and attract our heart and soul. Poetic form is close to fine art. During the description of the natural scenery in the interpretation of the poplar, the artist awakens lyrical excitement in the reader and stimulates his imagination. It is not written with rhyme, it is not written sincerely and cheerfully, there is no aphorism that emphasizes the single point of view that has appeared in the reader, there is no attempt to explain something, on the contrary, it is shown and abstraction is not allowed, that is, poetry. The fact that the object of the form becomes the reader's experience of the world around him (even when imagined), expressing the deep connection between nature and man is characteristic of the hokku form in Japanese poetry. In the above three lines of U. Otayeva, all the internal features characteristic of hokku are embodied, but the poem is devoid of external elements such as the number of syllables in the verses and the rhythmic tone. The most important thing is that a real artist, regardless of the direction and genre she writes, can demonstrate the power of the word, its influence, and discover his own unique ideological and artistic world. After all, if she is able to embody every example of creativity with all the beauty and elegance, complications and contradictions of the unique, ideological-artistic world, it will be eternal and will become a source of teaching spiritual lessons for centuries.

As long as the consciousness, outlook, and attitude of the Khorezm poets whose translations of the poems of Pavel Aleksandrovich Katenin and Eduard Asadov by Shaira Shams and Gozal Begim's essays "Conversations in Non-English", "America Behind My Window", "Letter to Don Quixote" written in the "Iowa Porch" series are connected with the poetic world of the world, in our opinion, miracles of Uzbek literature will be born.

In general, while observing the work of our artists who are writing in modern Uzbek poetry, in particular, poets from Khorezm, we can see in them the traditions of expressing the advanced creative traditions characteristic of world literature by blending them into the tones of the national spirit. As well as, we are witnessing new shakily researches and a new way of expression. This, in turn, is an aspect that interests the reader and affects his world of thought and spiritual world. After all, as Asqad Mukhtar noted, “Now the most necessary feature of literature is its power of international social influence. I am very interested in all the new research that is aimed at this in the world literary process.” [4; 3]

It is no wonder that Khorezm poetesses use the traditions of world literature, and through this, i.e., at the expense of the possibilities of Uzbek national artistic thinking, they create the ground for the improvement of world literature. After all, the common aspects of Uzbeks and Europeans can be the basis for creating aesthetic harmony in fiction.

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