

Artistic Expression of Poetic Thought in the Verses

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Annotation: *This article is devoted to the study of the stories of the famous writer of the 20th century (GulamAminov). The article reveals that the writer's stories "a well-meaning person", "thirst" are subject to analysis, and in the dramatic development of the events of adib's works, the skillful use of the molding method in the letter, verse reflects certain aspects of the individuality of Fame, and on the second hand, the validity of realism in his works, the As a result, it was found that the creativity inherent in fame, through its own artistic interpretation, was embodied in the components of the above stories, in the images the contradictions in life not only exerted their influence on the human soul, but also caused its anguish, these images served to illuminate the character and psyche of the hero, revealed the*

Keywords: *short story, individuality, life reality, realism, truthfulness, creativity, romanticism.*

INTRODUCTION

The narrative is a work that reflects one or another facet of life in the medium of the fate of the protagonist by a narrative method in a medium epic form[1;468]. The story "the tragedy of one night" of Fame falls into the ranks of similar works. The issue of the individuality of the heroes of the work is one of the important scientific and theoretical issues. Fame reveals the human part in the story" the tragedy of one night " by describing the mental-psychological experiences of femininity.

LITERATURE ANALYSIS AND METHODS.

As you know, life reality is the basis for the plot of a work of art. But writers can create such works from different points of view and, above all, from their own artistic goals to this event when they pen a significant event that happened in life. Such works can be sharply distinguished from each other not only by the fact that the plot lines know, but also by the character of their heroes. This is an issue that depends on the position and skill of the writer. As a result of the ideological and artistic differentiation of life reality by the creator, a world of new types, new images in literature can come to the field.

RESULTS AND DISCUSSION.

The originality of the style of Fame is clearly reflected in the way in which events and situations are penciled, which indicate the human part, state of mind in their stories. This situation was fully manifested in the stories "the well-meaning man" and "thirst", dedicated to the image of the Second World War and its tragedies. In these stories, Adib describes the events associated with the life of the main character in such a way that the reader diligently believes that these events really happened in the life of the hero. Since the writer describes the character of one or another hero, he pays special attention to showing his connection with the people, with the historical period in which he is depicted.

The story "the well-meaning man" began when he received a letter from Rakitin's daughter, who was

fighting the Germans in the Kuban territory. Writing in a letter from her daughter that she misses her father, asking when the childish war is over and she will return, her friend says that Valya's lame is not known at all, as she says that her dad lost one leg and walked on a wooden leg. From the words of this letter, it is realized that the girl's father, although on one leg, dreams of a safe return to his bosom. Writing that the school was not remounted, that in winter the heater was sitting in a coat from not being good, so the letter was getting ugly, it can be seen that adib from the language of the child was able to show his complication not only in the battlefield, but also behind the war. A distinctive feature of ADIB, artistic skill is seen in the letter of the hero of the work, his portrait, psyche, written by the girl, in her words: in the morning in the dark they go to work in his library and arrive late in a murmur (bear in mind, the comment is ours N.S). They are very tired. Hitler is sometimes condemned as "the end of this dry war". When you see my ayam, you no longer know. The coats that you have given you are full, and now they are walking in pufayka. Now everyone walks in pufayka. They also work on Sundays. Even if they don't say it themselves, I know from their faces: my sister is very tired. They come from work and from now on the knee-we do, they lie down quickly, they do not talk much. On the night we lost our five-day bread card, they were very burnt. No, comrades helped in the workshop. Yes, as I said, a black letter came from my Big Uncle. Grandma fell ill and lay down. Ayam also cried a lot. I do not know which ones to encourage. Ayam says," it was bad for your grandmother, it was for Goor if she did not die, " [14;143].

From the content of the letter, it becomes clear that the Dwarf made his little girl older by war, seeing the hardships of marriage as large people and making her think. While Rakitin, who reads the letter, thinks that his daughter, who was only playing dolls yesterday, was glorified by the war, it delusions that this war also manifested itself in his fellow-gun friends, who changed human life so quickly. It should be mentioned here that the writer describes above the image of the hero of the work in the imagination of Rakitin, a creator who gave his appearance, portrait, psyche in the letter of his daughter from the girl's language, now friends in arms: ...how was it with this naive Turdiyev when Misha Gorkunov fell to the front? Some "know-how" commanders who do not know the heart of a person say, "Can they get into battle with them?"he would scream. Now let's see, naq finds an enemy from the mouse's nest and gives his bow [2;145].

The skill of the writer, his genuine artistry, is fully demonstrated in the sentences drawn up in the work. For example, the" wrist "commander said, " Can you get into a fight with these?". This single sentence is the most important tool in the narrative that outlines the artistic idea that Adib imposed on the work. During the work, the answer to this question is covered in realism by adib on the example of the battles being fought. Having read the work, the reader makes extensive observations about the war and its complications. The fact that Adib himself went into battle with weapons directly in his hands in the war ensured the vital output of the work. In the story, the war-overcome fascists break and burn the alamzadalik-attacking part to the chicken cage in an attempt to leave it homeless-and use the work-worthy population as a defense, and with sad pain they will pluck their distrustful side by side.

The climax of the story takes place at the last Station "G"at the exit to the sea. Adib describes in the narrative the image of the "G" station and those who reside there in such a way that the reader seems to see it firsthand: looking from its tall tree, the sea is visible. The one who sets out at dawn brings fish to breakfast. The population says that the person with the wind "is hit by the sea wind." This is how tall reeds grow. A boat is found in every room, a good oarsman with a ten-year-old child. They are proud of their good understanding of wind language and their tight grip on the sail bridle [2;148].

Even because the real interpretation of the reality of life is inextricably linked to tragedies, it is felt that the story turned out to be artistically perfect. It can be observed that the noted features are expressed in the images of various categories in the works of adib. The story expresses in realistic images that the Germans were well settled in this village from the OB, that Kami was not able to capture nodirov, the battalion commander, nodirov, no matter how much reconnaissance he organized, no matter how much aviation he used. The worst thing was that the village was overpopulated at the expense of people driven from other stations, which the Germans could use as

shields if an attack was staged. Kamiga was informed from intelligence that the Germans would suffer a more innocent population than the Germans from the attack, who had joined with three or four ityalak elders and settled in the population cellars. The situation is serious, the decision is difficult. Since it marks the extent to which adib's talent is to instill the reality of life in artistic images, adib describes this situation in battle as follows: the battalion commissioner said to Rakitin Nodirov: –comrade starshiy Leutnant, if the Frits are in the pits, the damage will be seen by the population. It was necessary to think. - For example? - We do not fight with the population. If this is heard by the fighters, they will not shoot either. After all, does a knife cut its stalk? –What do you think you need to do? Unless the shot is” do not touch the population " [14;150].

It is known that”the content of the work acquires vital clarity due to the image of the character, and at the same time acquires the property of influencing our senses " [15;131-132]. Fame fully complies with these literary criteria. In particular, this situation is observed in the image process of the contradictions that arise in the narrative, in the expression of the Adib in compact phrases, in the acquisition of content that persists in the artistic image and its mental state. How humanistic Rakitin, the protagonist of Qissa, is at this point. Rakitin goes with a white flag and says that he needs to draw up an ultimatum, offer to surrender to the Germans, and expresses that he will go for it himself.

The commander of the regiment, the commissar of the Regiment, uses his proposal, but:-if the White Flag did not return, stained in blood. Do we respect the genius of the enemy parliamentarians? [14;151] the thought would scare them away. Rakitin took two automakers, waved a white flag at the enemy, broke through the defenses and entered the station. While the enemy was met with no fire, Nodirov's heart was deeply engrossed for not expecting good from a sad, untrustworthy fascist.

Rakitin, who left with the Ultimatum, will not return, stanitsa is silent. Adib describes this silence, silence in a way that is in parallel with the image of nature. Giving the image of the Earth evaporating from the sunspot rising to the sky, the grass lying on the ground from the spring rain proudly stuttering and shaking in the wind, and in the trees the birds part-by-part beating and chasing and flying towards stanitiya, adib now draws in the image of Rakitin Oy, who, in the mind of Nodirov, became a parliamentarian: they They have no enemies there. He will live freely if he wants. Rakitin-what? Will he return? Why was it a while late? Peace though! Did you not eat the grief of the population and give your head to the enemy's surface? A wonderful man, he heard that there were innocent people there, and his peace was lost. Their fate, life was visible to the eye. As if there were a child and a child there, yet the times were dying out, and it was as if it were coming out over his dead body. those who had not lived a life on their own were burned with pain [14; 154].

”The figurative artistic perception of life, the expression of the creative concept in a form proportional to the content, ensures the reliability of artistic reality " [16;14]. Nodirov thought, Rakitin sacrificed his life by calling others. When not only agitator Borisov, komsorg Comrade, Nodirov, but the whole part was worried about the life of parliamentarians, then the Hitlerites, who welcomed the parliamentarians under the usual rule, were disarming Rakitin and interrogating a fascist officer.

In the story, specific images served to illuminate the character and psyche of the hero. A vivid example of this is the enquiry process between Rakitin and a German officer. From this short conversation it is possible to find out that in addition to seeing the character and psyche of the main character Rakitin, a clear prophecy of the German fascists was revealed:

Whether you accept an ultimatum or not, it's your job. But you have to let me go. The parliamentarian is as inviolable as a diplomat! This is international law.

➤ Inviolable...International law...Who put his hand on the law! Does the great Führer have a signature? It has no mine! Ho-ho-ho, international law we dictate, we [14; 160].

Such a response from the enemy will reveal the Hitler Nazi's prophecy as real, as it is. Their policies in the war suggest that their bloodthirstiness could not fit into any mold, justifying their treachery for humanity.

The following images about the hero of the work attract the attention of the reader. No matter how much they interrogate Rakitin, torment him, put him in a cellar with the smell of poison, mold, tear off his clothes and pour a bucket-bucket of water over him naked, all the suffering he gives will be inconclusive, endure all the suffering with perseverance, do not give any information about his part, remain faithful to his homeland. In the work, his tortured interrogation is interpreted as follows:

–I came to you not to ask questions, but to get answers. Cancel your attempt. Let me go, " Rakitin said. The officer smoked. Dawg. He grabs Rakitin's genius and looks at his mortal. Rakitin also put his eyes on his prickly, unyielding eyes... - You do not try yourself too much. I will not say anything about the power of our part. He shows himself now, you try [14;160].

Desperate for Rakitin's arrival, Nodirov went on the offensive with his battalion. Nodirov said that every projectile is "shig'-shig's heart as if it were rupturing in Rakitin's head, and when aviation starts bombing, it would be like saying Rakitin"be careful with me, in this, throw away a little further. "

Tortured by the enemy, the Germans depart by locking Rakitin, who had been tied two hands to two piles in a pit where those waters had gathered, in the heavy, hall-like door of the basement where he lay.

What to look at when a battle with the Nodirov Battalion begins, What Rakitin says is happening. Along a long, wide street, there are villagers who raise their arms. He looked to the other side and saw such again. Male-female mixed, there are also children. They did not suspect that there were German automakers behind them. He had heard a lot that the German used such tricks. Seeing first-hand, Nodirov was in a hurry for a moment, not knowing what to do. How to shoot at the enemy without weapons, innocent people who are becoming Shields. The Warriors also had one eye on the commander and one eye on the falling population. Their cries were heard freely, and some shouted "Germans behind us." Nodirov was wondering what to do, he knew well, although they did not say it. The bullet has no intelligence that there is still no response from the regiment if it goes to the enemy without touching our own. The writer describes the image of this battle process as follows: the population would still be suppressed. Now it is possible to distinguish their aft-heads, clothes. Here, an old woman is crumbling, and next to her there is a choli. A wife who led a child beyond him [14; 165].

The verse is raised to a climactic point here. Nodirov, who saw the battle, cannot contact the headquarters because the wire is disconnected. One dam is left in confusion, fire-hungry desa the population is slaughtered, and unopened desa the enemy IS stormed and the battalion is under fire. A crime even if he opens fire and not. Nodirov, who had scattered the automaton in Bondar's hands, began to shoot at the population by exaggerating for the Fatherland, while others joined him and opened fire on the commissar. Inhabitants tappa-tappa would shoot himself on the ground, some running forward, while some would show Germans in the background as "otawering-otawering".

At this time, Rakitin ne-ne came out of a pit filled with water with troubles and lay unconscious. In the verse, this avhol of Rakitin is described as:...the body of the limb is molar, the teeth are wrinkled. In his thought, muzhmal will growl like a broken bee with his unthinkable thoughts, and his ears will seem to be hearing all the same sounds. He dares to open his eyes, but cannot afford it, tries to hear the sounds distracted by his ear more clearly-again, already panic is distracted by thoughts. Interprets the trembling of his body,. he is tempted to catch himself, to behave with perception. But the fact that the body of a member was not at its disposal was a hindrance. Lost consciousness again. Came to his senses again. One daughter and one daughter appeared before her eyes. He is writing again. As in yesterday's letter, he is asking when the war will end, asking when it will come. His wife, who comes to his top and looks at his letter, caresses his daughter's silky hair by saying, "When the war is over, your dad himself will fly out of the wing." Suddenly these two disappeared, and a mother appeared in her place, who died several years ago. He has a broad tolerance for his son. The nail of his fingers is very overgrown. But he is not laughing, he is choking. Suddenly, he too disappeared from sight as if he had melted in a black fog. A hot oven was visible. The iron is reddened. So much holds his hand,

does not go hot to his body, but rather beats cold Yale bet from the oven. He was distracted again when he was in a boiling oven, and he cried out that he would not warm the person. Lost consciousness [14; 167].

Seeing Rakitin locked up in his aunt's attic, Zhenya came with his mother and took advantage of the Germans' preoccupation with the battle to rescue him. The boy rubbed the commissar on their bodies as "cold hardened" and covered the coat on it. Her mother put on clothes she found on the street and took them home.

The image of the battle, which took place in a two-story school building, was skillfully described from the writer's side. While the Turdiyev unit occupied the first floor corridor with one talay grenade and three to four zapas rifles, the second floor was still in German hands. "These could not come out, the Germans could not fall. Shooting at the station also ended. The Germans would not come down, nor would they call. If the mule looks out, there is not a single living soul: about fifteen Germans are lying dead. Only one chalajon. One mahal alluded to the story. They had one officer inside, who, when the station became aware of his withdrawal, collected his weapon from everyone's hands, saying "now we surrender". Then he shot them all. In the end he had also perished himself " [14;174].

We see from the plaque described in this text that the Hitlerite fascists, who were applied by Adib with all their savagery, were also ingratiated to themselves.

Having captured half the station, Nodirov, with a search Brigade under Bondar, searched the parliamentarians and commissar Rakitin until dark, but could not find no matter how hard they tried. In the morning, they found the dead of an automaton who had been following Rakitin, who was lying on a sledgehammer. After that, another automaton was found dead in a cellar. He came to him and told him how they had been captured by disarming and capturing them from the abyss that served the Nazis. When he went to the Dream, an old man came and said that he saw three dead, one of which was a stranger. But the corpse did not have a familiar opportunity, their faces were dumbfounded, their bodies were unmitigated. Then it came to the memory of a comrade who washed with the commissioner in the Bath, who saw that the commissioner had an almond-like hollow under his right collar and said, "such men are said to be the holder in us," went and "ripped his shirt from the bed of the corpse and searched for hole. With which eye, let him see, there was a hole, shouted: - Rakitin. Just like that! [14;180].

It is later revealed that the mother-child who rescued Rakitin was taken to his house and cared for. When the three Germans who set out to search for Rakitin after seeing his absence search for him door-to-door, they tell him that he is his brother, lying in bed because of his footband. After the officer comes out confident in his mother's word, he returns with the traitor who, after a while, managed to catch him, "wait for you, our eyes are four, you are there," and put it into German hands: the officer came to the commissar's head, lowered his blanket a little below his chest, Rakitin opened his eyes: - Shumi? - Shu... That's it... Mr. officer, he-hehe, just as he is. Let them be calm, your slave will not get lost. He-he-he. I know from the eye, - said the traitor, smiling, showing his kemtic teeth, which turned yellow with extreme flattery [14;184].

The writer was able to revive his face image in compact verses when giving the image of a treacherous elder. The traitor is shot by the Rakitin Germans, who, due to another betrayal, is glorified by the old warriors as a "pure-hearted man", who takes the pain of each warrior. This had a particularly bad effect on Misha, whose loss of fatherhood after her father's death left her in a heavy shirt. Polk G. after completely crushing the enemy at Stanitsa, the commissar buried Rakitin in a square opposite stanitsa with great pomp and moved from chamanzor to the coastal defense, placing sorted checkers on top of the grave. During the battalion's stay in Stanitsa, two or three political conversations of agitator Borisov were held on the top of this grave. While the Warriors made it a place of pilgrimage, the natives planted sprouts. Armenian Sergeant Asiryan Misha took a picture of Rakitin from Gorkunov and made a bust of Rakitin to find bricks and cement with a thousand difficulties and put it on his grave. The story is completed with such images: Asiryan silently placed

the bust on the table; Commissioner Rakitin was only thermified far and wide with a sharp, strong-willed, deep, and at the same time kindly, sincere, faithfully gentle look.

- Boplabsan, Asiryan, - said Nadirov.
- Very good, - said Borisov. Three days later, with great pomp, two meters of cement were installed on top of the pillar, which was raised from the middle of the Sagana to the chest. By the day of the celebration, Nodirov had taken pictures of the regiment's photographer differently from each side of the tomb and sent them to Rakitin's house[14;205].

"The unique potential of art is also that it absorbs the consciousness of people of the same period, the breath of life and the needs of society into the content being described. As a result, the object of that expression acquires the status of universal value by its essence, which attracts the eyes of all peoples and elates, gaining their attention"[17;27]. In the order of such works, one can include the stories "well-meaning people" and "thirst", which were drawn into the analysis above by Adib.

The story "thirst" is valuable for the fact that hajman belongs to the category of small, meaningfully large stories, and he is also devoted to the image of the heavy traces that left the horrors of war in the life of a child. The story is about a novel about the child of a strange family who settled in the village of Veliky Lyubin in western Ukraine. The verse reads "Have you ever seen a statue placed on a five-year-old boy? Don't you believe it? That's all! True, really. If you don't believe it, I'll give your address, go and see it, or you'll get an answer if you write a letter to that school" [14;205] which, as it begins, is sure to intrigue the reader.

The main character of the story, the landlords of the birth of the novel, sincerely wanted their children to become learned people, leaned and dreamed of them, if they were far from getting knowledge and enlightenment, working in the morning and evening in the hope of somehow passing the fast. Whether his parents' prayers were answered, by the will of God, the novel was published at the age of three, and when he saw pictures in books and magazines that fell into his hands, he would weave stories for it himself and tell his parents in a bilingual language. The father who saw this said that our son would be an artist, and when he was five years old, when he recognized the letter, read books, and recited poems, and received applause from everyone, his father and son would be a poet, and his mushfig mother would pray that whoever else was, be only knowledgeable.

"The romantic ascendancy of the protagonists, the purity of their feelings and moral principles remain a beautiful and inspiring example" [18;368], of which the novel is considered to be of similar characters. In the story, the image of the novel is given with special pleasure, looking at the students who are going to school before their doors with pleasure. The novel follows the children as they sing their poems, he had one noble goal that he set for himself, even if he grew up faster to go to school. A special admirable feature of the novel is that it sits for hours without being clumsy like any other child "...he could learn letters, put letters together and make words, and he could memorize sentences made of these words immediately. His father, who had now become a happy returner from work, would come to his front and repeat with his byronic tongues.

- The mind of our son is sharp, "the father rejoices, and the mother again fills her face with Light:" My God, let the mind be sharp, let it be well-educated in exchange for my illiterate passing with you! "she made her husband happy again" [14; 208].

Of particular importance in the story is the interpretation of the image of the main character Roman. His characteristic character-traits are evident in the texts described in the narrative. One of these is that the novel is going to the railroad tracks, to love watching the train pass. It was this interest that gave rise to the work's climactic point. The sad fate of the novel is manifested in this image, that is, impressively in the process of involuntarily reading the poem that he went and memorized when he saw the train pass by riding the bike that his dad took to his birthday: The Kite is our steam locomotive, looking at it never full eye. Three steamers, three on the roads, long-long catch the horizons". The novel's Wild work on a young baby by the Nazis, who leaves in a wagon at a time when his eye shakes the Earth and counts rumbling steamers, is such that the writer pencils and can

say, "...when the main character consists of images of events around him, and in this regard, special attention is paid to the opening of the inner world of heroes, in the novel, the opening of the "dialectic of his soul" takes a central place [19;248], that: "...a fascist took his eyes on him. Another tilted his nose. It made the novel a nuisance. He also replied: He made two fingers look like a horn above his head. He was not there until he took his hand over his head, suddenly a bullet flew... Roman fell " [14; 216].

Due to the reflection of reality in the story and the image of a boy Roman in its center, the existing conflict in his real life finds an artistic reflection in the work due to the German-fascist savagery. Roman's mother, Nogahon, heard the sound of a bullet and suddenly had her heart pulled behind her and "...with the pulp of his hand, the removal of the fart, which he held in front of him, also came to mind and ran barefoot to the side where his son left - to the side where the arrow came out. He pressed his son, lying in black blood, in his arms, shouted " [14; 216].

Observing the interpretations in the work, one can see that while the novel's Nogahoni death awakens in the reader a feeling of pity for the image of the boy, Hitler's hatred for the Nazis has increased. In the story, the development of events is formed by the conflict between the fictional hero novel and the hostile Germans. In the course of events of the plot line, it turns out that Roman Hitler died from a Nazi bullet, the pregnant mother, who could not bear this distinction, broke her eye before the deadline and put a novel with the name of her firstborn. The war ended and the German-Nazis were repatriated. But now there is no longer a novel and a father who died at the front. Their home was occupied by a second novel with their mother. The little novel took the path of his brother, who was an untimely Khazan, and his dad took it from his brother and hid it - those books, which "fascists do not like", he took from his mother and read. The second novel listened to his mother's words, became learned. Here is the steamer that his brother dreamed of, now he is driving vanquished. As the brother passes by the same railroad tracks where he was killed, he shouts out his steamer in memory of him, and his mother, hearing this sound, refuses to work if he is doing business, and when he is walking, he stops for a moment to remember the same firstborn. It burns and crows those who killed him innocently. The younger son wishes happiness and peace to the land.

We think that the most significant, educational aspect of the story is that the young, diligent, Science-seeking "child with a mind", so that the name of the novel does not fade, was raised on the initiative of rural youth and made a monument to Valery Vakulyuk, a student of the educational institution of Fine Arts in Lviv, in memory of the novel, As the events of the work unfold, adib can be seen in the image of the Roman statue, to some extent, masquerading as a symbol of an inciting lesson to science: he told every student who entered the school: "I was not lucky to read. I loved reading from my soul. Read well for me too, be polite, be the learned, educated faithful children of our motherland!", [14;205].

The writer's skill is that all the images in the stories" a well-meaning person", "thirst " are embodied around the specific individual nature of the main character. The contradictions that are being put at the center of his stories have arisen in the nature of Man and mankind, in the Times of truth and truth, in contrast to the expression of opposition in the line of history and times. The use of mental-psychological imagery, individualization techniques in the creation of heroes in the stories ensured the success of the work and showed the originality of this adib style. Well, in the stories, the main characters are convincingly described in the description of the state of mind, manifested as a character, as a type with a special character and attitude, feeling and thinking. And it can be said that the stories of Fame served to enrich Uzbek narrative.

Conclusion.

As a result of our observations, we came to the conclusion: the creativity inherent in fame, through a kind of artistic interpretation, will unfold in the components of the above verses. As well as taking its toll on the human heart, life's conflicts have also caused its anguish. These images serve to illuminate the character and psyche of the hero, prepare the ground for the formation of the character of the hero.

In the dramatic development of the events of the works of Adib, the skillful use of the molding method in the letter, verse reflects certain aspects of the individuality of Fame, on the second hand, the validity of realism in his works, the ascendancy of romanticism ensured the artistry of the work. Each good work created provides the basis for determining the place of the creator in literature and evaluating it. In the understanding of the literary process of the 20th century, the works created in this period, including The Literary Heritage left by fame, when researching and making theoretical generalizations of updates in the evolution of artistic thinking, serve as sources of support.

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