



DOI: **10.5958/2249-7137.2021.00921.6**

## THE FIRST DASTAN OF THE “FIVE” ALISHER NAVOI AND THE PROBLEM OF THE UNIVERSAL CHRONOTOPE

**Uzok Khaydarovich Dzhurakulov\***

\*Professor,

Doctor of Philological Sciences,

Tashkent State University of Uzbek Language and Literature named after Alisher Navoi,  
UZBEKISTAN

### ABSTRACT

*This article deals works of AlisherNavoi. In particular, comparison of historical genres on the basis of the principle of poetic evolution has shown that “Five” Navoi is a whole, unified genre system. It has been shown that the function of the framing component organising semantics-structural integrity of “Five” performs the first dastan. In the semantic-structural connection of this dastan with the subsequent four leading is the principle of epic universalization. Semantic-structural units, which serve as the basis of epic universality, also define and canons of genre and at the same time give us grounds to assert that “Five” is a universal genre.*

**KEYWORDS:** *Koran, Alisher Navoi, Comparative-Historical, Comparative-Typological, Textological Aspects, Chronotope, Makalat, Creative Methods*

### INTRODUCTION

The uzbek people, possessing a historically rich cultural heritage, originality and way of thinking, have presented the world with a whole galaxy of great thinkers, and Navoi occupies a special place among them.

The XXI century puts on the agenda the problem of studying the work of writers of a universal scale, including AlisherNavoi, from the standpoint of globalized scientific and theoretical thought. The application of the experiments of historical and theoretical poetics in the system of theoretical methods that are updated and improved from year to year and the study on this basis of the works of the great masters of the word with a worldwide reputation, including AlisherNavoi, has become an urgent task of modern literary science, which involves the implementation of a comprehensive study of creativity great poet.

The first edition of AlisherNavoi's "Five" was published in 1939. In 1960, the Navoi expert P. Shamsiev prepared and published a complete edition of "The Five". At the same time, the publication of the collected works of Navoi in 15 volumes was carried out. Between 1987 and 2003, a twenty-volume edition was published, and in 2011 a ten-volume edition of the complete works of AlisherNavoi. All these works had a significant, positive impact on the development of the literary-historical process, especially in the following four aspects: a) contributed to the formation of the academic system of textual criticism and source study<sup>1</sup>; b) provided a comprehensive study of the heritage of Navoi; c) raised the scientific level of research in the comparative historical and theoretical directions; d) opened the way for the study of the poet's epic heritage, in particular, questions of the poetics of the "Five". Despite the existing problems associated with the social and social life of the era and the methodology of literary criticism, it can be argued that, starting from the 20s of the twentieth century to the present time, Navoi studies have acquired specific outlines as an independent scientific direction.

The first studies devoted to the study of the "Five" were carried out by representatives of Uzbek literary criticism of the era of national revival. In their works, they paid attention to: A. Fitrat in the 1920s in his book "Samples of Uzbek Literature" and in a study devoted to the dastan "Farhad and Shirin"; V. Mahmud in some of his articles in the form of remarks and comparisons; A.Sadi in his articles and doctoral dissertation<sup>2</sup>.

In his works, published in the 1920s - 1940s, in particular, in the books by OlimSharafiddinov "AlisherNavoi, Life and Work", S. Aini "AlisherNavoi", M. Shaikhzode "The Genius Poet" and in the collection "The Founder Uzbek literature" in a general context, the life and work of Navoi and issues related to the study of the "Five" were considered. The works of H. Zarif and H. Alimjan were published, studies of such representatives of the academic school as V. Bartold, A. Kononov, A. Borovkov, A. Semenov, M. Salie, A. Yakubovsky, A. Boldyrev appeared, which have great scientific significance<sup>3</sup>. Among them, one should especially emphasize the works of E.E. Bertels, who comprehensively investigated the life and work of AlisherNavoi in the comparative-historical, comparative-typological, textological aspects.

In the works of such scientists as V. Zakhidov, H. Suleimanov, I. Sulton, A. Kayumov, S. Ganiev, A. Khaitmetov, A. Abdugafurov, A. Rustamov, B. Valikhodzhaev, S. Erkinov, N. Komilov, Ya. Iskhakov, R. Vakhidov, I. Khakkulov, created in 1960-1990, carried out a comparative study of the epic poetry of Navoi with folklore and works of classical literature of the East, highlighted the issues of the creative method, poetics, problems of sufism<sup>4</sup>. Being one of the central problems of literary criticism, the poetics of the chronotope, which we applied to the «Five» of Navoi, has been studied in world and Russian literary criticism within the framework of certain eras, literary trends creative methods, specific literary figures, genres and genre components, philosophy of philology. This can be confirmed by the studies of V. Toporov, M. Okhundov, A. Gurevich, N. Trubnikov, P. Florensky, E. Voitovich, E. Efremova, O. Rezina, B. Sorokin, T. Prokhorov, M. Geio,

N.Rzhevskaya<sup>5</sup>. It should be emphasized that the basis of all studies devoted to the poetics of the chronotope in world and Russian literary criticism are theoretical concepts substantiated in a number of fundamental works of the Russian scientist M. Bakhtin<sup>6</sup>. In Uzbek literary criticism, there are not enough scientific works devoted to this issue. Their list is limited to a few studies,

which consider the issues of the system of artistic time, the chronotope of the novel, the history of the theory of the chronotope, the poetics of the chronotope and Uzbek classical dastan<sup>7</sup>.

In monographic studies dedicated to the problems of the classical gazel (the process of composing the divan) and daznas, the “preamble” (“debocha”) has been studied to a certain extent. Some literary scholars characterized it as the «traditional introductory part», while others pointed to the connection with the author’s biography, the history of the creation of the work and the composition peculiarities of the divan.<sup>8</sup>

But there is no experience in the study of the preamble of the first dastan as a single system that concentrates and generalizes within the artistic chronotop the composition, plot and images, as well as the semantic-structural meaning of the preamble in the genre system.

The preamble of the “framing dastan” in the “Five” Navoi consists of seventeen composite parts of generalizing content. Starting with the first lines of the first chapter, the style of “Five” is defined and takes concrete features. It is a style of “system contrast” and in a work by means of such contrast different concepts are interpreted, numerous events and phenomena are described, such as faith-disbelief, knowledge-ignorance, good-evil, white-black, day-night, fire-water, sweet-bitter. The thesis, which is presented in a strict sequence at the beginning of the story, is divided into two opposite parts, a detailed description of the first and then the second part, after which the author reverts back to the thesis and draws a conclusion (conclusion, synthesis).

In parts of “unfomed” (glorification of Allah) and “munajat” (a plea to God) the “three worlds” are depicted as a system of worlds without borders, infinite, to which the concepts of astrological time, space do not apply. On the basis of this, we classified them as follows: “primary world”, “middle world”, “lower world”.

In the “preamble” the chronicle of the life of our prophet (may peace be upon it!) is reflected in the framework of five “Nats”(praises) and at the same time each step is subordinated to the goal of advancing a specific concept of the righteous, and also has a peculiar chronotypical form. The part of the “preamble”, located after the praise of the prophet, touches on three important issues directly related to the “compositional frame”. It is: 1) the history of creation Hamsa, the poet-forerunners of the creator of “Five”, the artistic discourse with teachers in a great perspective; 2) Judgments on the word and thoughts, which constitute the semantic-structural basis of the genre “Five”; 3) Questions related to the human soul which are present in the sections “Five” as many significant interlayers.

In the context of the “framing dastan” as the object of the discourse, mainly, the three great predecessors of Navoi - Nizami Ganjavi, Khusrav Dehlavi and Abdurahman Jami - are chosen (only in some places other poets are mentioned, including Ashraf). While the two poets and teachers who developed the basics of Hamsa writing occupied an important place in Navoi’s choice, Abdurahman Jami, a contemporary of the poet who supported him, took his place alongside them. In addition, three dastans of Abdurahman Jami (“Gift of pure soul”, “Rosary of righteous”, “Book of wisdom of Iskander”), which were part of “Seven Thrones”, on their conceptual basis, content and form very close to the framing dastan of Navoi. Last Lines of Discourse

If they disappear in the cave of eternity,  
Let me be, «fourth - dog»...<sup>9</sup>

They emphasize that this dialogue takes place in a vast artistic and cognitive space (Islamic knowledge), and reveal such features of Navoi's character as extreme courtesy and humility. Their content coincides and harmonically combines with the conceptual views of the author regarding the word and thought, which were reflected in "Five".

The chapter dedicated to the description of the soul in the chronotope "Preamble" performs the following four tasks: a) shows the degree (poppy) of the soul and its connection with the "chronotop of the three worlds"; b) Gives human touches to the essence of the soul; b) contains a hint on those manifestations of the Dastani phenomenon, the interpretation of which the author intends to give in "Five"; r) is the conclusion of the "Preamble" and directs the reader's attention to the main part.

In general, the chronotop "Preamble" in the context of "Five" performs the function of a poetic key for subsequent composite parts (Dastan), and is also a poetic whole in which the world view, faith, talent, artistic concept and image of the author are manifest. At the same time, the three astronomical dimensions of time (past, present, future) and time outside these dimensions are concentrated in one circle. Thus, the epic concept of subsequent daostan is defined and the ground for chronotop "Five" is prepared.

The function and conceptual essence of the phenomenon "amazement" are determined by three factors. The first of them is connected with the leading cognitive concept of the author in comprehension of the Creator and himself, the second - with compositional traditions in the history of Hamsa writing, the third - with the method of artistic interpretation of the image of a person in "Five"

By its essence and goals "Astonishment of the Righteous" is a work that depicts the way of understanding the Creator through the analysis of the person, his essence. The conceptual basis of "Five" finds its reflection in the term "amazement" (hayrat). The chosen words-concept at the same time determines the nature of the artistic components of "Five", such as genre, composition, plot, image. In our view, it is no accident that Alisher Navoi came to this concept. First, he first as a Sufi who achieved perfection, as a spiritual guide led "amazement" through the prism of his individual, theoretical thought and reworked it. Secondly, he drew on existing deep traditions in the history of the cognitive thought of the East and Sufism. On the basis of all this, Navoi put the phenomenon "astonishment" in the center of "Fives". In "Winds of Love" in the section assigned to the ninth sheikh - the saint, the following wise sayings are given: «And Zunnun has told: The desire to comprehend the essence of Allah with thought - ignorance and hint on it - disbelief. *Truth of knowledge is amazement*» (highlighted by us - U.J.). *A generalized analysis of the text «Fives» shows that the roots of the concept of «amazement» in the works of Alisher Navoi go into this cognitive concept.*<sup>10</sup>

In the section «Three Astonishments» three states of the soul are gradually represented. In the image of the process of amazement, its stages, including the last higher stage, consistently retain the principles of systematism and evolution. According to this sequence, the first stage of astonishment and cognition is intuitive (sensual) cognition, the second is rational (mental) cognition, and the highest is belief, divine intelligence. Each individual stage of "journey",

depicted in the chapter “Three Amazement”, has the purpose of showing the rise of “passage” on these steps and in them the artistic grounds of thinking that each step is comprehended through amazement and its result - knowledge, The highest point of knowledge, its truth is the knowledge of Allah. The interpretations of these processes applied to the “middle world” (land, earthly life and society) have found their reflection in “macalats and stories” dastan.

J.C. Trimmingham gives such a general definition of the term “abror”: “Rank in the spiritual hierarchy of Sufism<sup>11</sup>”. In the note he notes that this word derives from the root of the Arabic word “barren” in the form of a single number and literally means “fulfilling their vow”. But he, on the basis of the general purpose of the research, as well as following the majority of European orientalis, “constrains” to get a deeper insight into the essence of the term. In the “Explanations of Sufi Terms” in the book “Sufi Life” “Abrore” is interpreted in the following way: “Abror” are people who themselves their words and deeds are righteous; people known for their good deeds and their moral integrity. In Sufism, the Abraham is divided into two groups: 1. Futuvy people are those who have dedicated themselves to the service of humanity. 2. People who have distanced themselves from creatures made by God, who have fully devoted themselves to Allah<sup>12</sup> i.e. This interpretation is also limited to Sufi teaching and specialized. Therefore, in our opinion in dastan Navoi, cannot express the essence of the concept “abrogation”. We believe that considering the term in a system of specialized Sufi terms, understanding it and explaining it from that point of view, or giving it too much secular meaning, would mislead us and discourage study, uncovering the true essence not only of Dastan “Astonishment of the Righteous”, but also “Five” as a whole, for at Navoi the temporal-spatial dimensions of the human phenomenon are defined so widely that both simple and selective are equally covered. It is this feature that they acquire a common Islamic and universal character. In their essence, the vocabulary meanings of the term “abror” – “fulfilling their vow”, “faithful to their vow”, “committed vow<sup>13</sup>” - in Navoi from the point of view of time universalised up to maximum. Here the concept of “vow” (Akhed) is directly related to time “al-misak” and question “Alastou birobbikum?” – “I am not a god to you?” Then the souls of all people not yet created by the Creator, confirmed that he is their God: “Kolu bala” – “Have told: Yes, of course” (Sura “Aarof”, oyat 172). Abror at Navoi a man who, according to this vow, has gone on a great “journey”. The path of the righteous man is, in fact, the way of the fulfillment of this vow, the way of loyalty to the vow.

In the dastan before the section about “macalata and stories” a general conceptual artistic interpretation of the degree (poppy) achieved by the righteous in the first two worlds – “world of angels” and “world invisible” is given, as well as in one country – “country of the body” within the chronotop of “primary” and “median” worlds. The path of testing is gradually traced from “evening of non-existence” to “country of body”, which is overcome by “walking”. In the section “makalats and stories” the author, using the method “allegoria-truth”, interprets the knowledge of the “walker”, which has reached the degree of the ruler in the country of the body, in the secular plane (social, horizontal chronotop), as well as the knowledge of the Creator, aspirations to the “original homeland” In short, the means and conditions allowing the righteous person, being within the time space of the “median world”, to associate with the “world of primary”. At the same time, most of the plots of the stories, which serve as a peculiar illustration to the Makalats, coincide with events from the lives of the persons mentioned in “Love Breezes”.



The life path of the man-abraham, the parking places through which he passes, his noble qualities served as a basis for the artistic ideal of Navoi, his conceptual generalizations. But in life, not everyone can reach that level. The ancient laws of life are such that in it the knowing and ignorant, morally perfect and lecherous, truthful and hypocritical, sheared and greedy, impatient and patient, satisfied little and selfish are beside each other. The path of Allah to the step of the happiness of the righteous passes between these opposites. That is why Navoi in his macalates shows two sides of the medallion, depicting also in sharp dramatic contrast to the style of the holy Koran. At the same time, the stories fulfill the task of artistic argument for the Makalats. Thus, the chronotop of macalates and stories has a function of universal scale, so it together with the chronotop "Five" makes one organic whole. As part of the makalats and stories, Navoi also gives important touches to the portraits and characters of such later dastan heroes as Farhad, Majnun, Bahram, Iskander, Shirin, Layli, Dilaram. Such strokes he makes to the image and the path of trial through which these heroes pass, gives a conceptual generalization of the poetic steps of the path of love, the type images of rulers.

## CONCLUSIONS

1. According to the historical poetry, the first examples of poetry were syncretic. They originated from human role models of a particular reality, objects, phenomena and movements. Poetry, which existed as a syncretic unit, over time, as a result of social, cultural, biological, psychological processes, survived the phenomenon of "physical explosion", which contributed to the beginning of the differentiation process. The circular movement of singled out from the poetic units of the syncretic form of "fragments" led to the process of synthetics. Thus, conditions for the emergence of new genres, genre components, poetic canons.
2. "The Five" represents a perfect model of world artistic thought, in particular, the phenomenon of synthetics, characteristic of East Islamic literature. Comparative analysis shows that "Fives" has synthesized specific features, artistic components of such genres as epos, novel, narration, drama, story, kasyda (ode), gazel, sonnet and such works of world significance as "Shahname", "Science leading to happiness", "The Pearls Made", "The Center of Truth". The results of primary analyses give us grounds to conclude that "Five" is a synthetic phenomenon, at the same time an independent poetic system.
3. In the history of world literature there are independent works combining forms of several genres. This poetic phenomenon is consistently observed in folklore, in the written literature of the West, and in the history of Eastern literature. In particular, the artistic structure of epic cycles of world folklore, ancient Greek romances, tales of prophets, "Thousands and one night", "Kalila and Dimna", "Shahnome" testifies to the fact that this process has developed consistently before the emergence of "Five" shows that the system of five-year-old (Hamsa), of which Nizami is the founder, did not appear by accident, but arose on the basis of certain regularities of the development of aesthetic thought of mankind.
4. A comparative analysis of the above-mentioned processes shows that "Five" has a number of differences from the genre cycles that existed before it and has an advantage in terms of perfection of its theoretical canons, a manifestation of purely genre features. Although the cycle of works that existed before "Fives" has certain properties, they acquire a common essence, but the system of canonical units that make up the genre system is not sufficiently formed in them. In "Five Steps" Nizami and Khusrav Dehlavi he also does not act as a coherent, independent

system, as it is not foreseen by the artistic design of the author. But Navoi from the very beginning aimed to create a whole artistic system, which is specially underlined by the author in some places "Five".

5. Comparison of historical genres on the basis of the principle of poetic evolution has shown that "Five" Navoi is a whole, unified genre system. It has been shown that the function of the framing component organising semantics - structural integrity of "Five" performs the first dastan. In the semantic-structural connection of this dastan with the subsequent four leading is the principle of epic universalization. Semantic-structural units, which serve as the basis of epic universality, also define and canons of genre and at the same time give us grounds to assert that "Five" is a universal genre. Based on the chronotopic comparison and analysis, the above canonical units can be classified as follows: a) Universal epic time; b) Universal epic space b) A universal story and a fable system; r) a universal image; d) A universal epic concept.

6. Universality of epic chronotop in "Five" Navoi found its reflection in the semantic-structural system of the preamble "Astonishment of the Righteous".

The system analysis of parts "hamd" (praise of Allah), "munajat" (pleading, appeal to God) and "nat" (praise of the prophet) allows to come to the following conclusion. This chronotyped form serves as an image of artistic time space in three dimensions, consisting of "primary", "median" and "lower" worlds, and in a harmonic combination gives a poetic interpretation of the trinity "The Creator - everything is human" circularly.

7. The section "three amazement" in the first dastan serves as the justification of the author's concept in "Five".

In it three stages of amazement, through which goes "hoja" - sensual (irrational), mental (rational) and betrayable (superrational), serve as an artistic and conceptual basis for the steps of love in subsequent dastans. Therefore, for the love of ordinary people the basis is a sensual (irrational) amazement, for the people of the chosen - mental (rational) and for the love of righteous - betrayed (superrational, divine). Evidence of this can be found in the passion for all worldly in Bahram, the madness and selflessness inherent in Farhad and Majnun, the principle of loyalty to the Creator, strict compliance with Iskander's installations.

8. At the heart of the concept of the human being, which has its artistic meaning in the section of makalats and short stories, is the phenomenon of the human-abrector. The human-abromous image depicted here does not fit within the existing artistic and Sufi terms. By its essence and content, the roots of this image reach to the time "al-misak" (a vow) and a vow given before the Creator, and in the vocabulary as well as in the artistic-conceptual meaning denotes a person faithful to his vow in "al-misak". In this way, the image of the human-abroint from Navoi acquires a universal human essence and at the same time, in a semantic-structural sense, concentrates in itself the central images of the following four dastans.

9. The interpretation of the "Human-Abrore Path" and the theoretical basis of the "Human-Abrore" image were reflected in the work of Navoi "Love Winds". The analysis of images of our prophet Muhammad (peace be upon him!), his four friends, as well as episodic images of such saints as Bahauddin Nakshband, Feared Bistami, Robiya Adaviyah, Ibrohim Adham, etc. Thus it can be argued that the theoretical results of the study of "Five" Navoi on the basis of the chronotop poetry lead us to the following conclusion: "Five" is an independent genre, a universal

poetic phenomenon characterized by the original composition system, A kind of story and a complete system of images.

## REFERENCES

1. Абдуллаев В., Валихўжаев Б. Навоийнинг ўз қўлёзма девони // Шарқ юлдузи, 1979. – №7.
2. Абдуғафуров А. «Бадоеъ ул-бидоя»нинг тузилиш санаси // Ўзбек тили ва адабиёти, 1989. – №4.
3. Алишер Навоий. МАТ. Т. 7. Ҳайрат ул-аброр. – Тошкент: Фан, 1991.
4. Алишер Навоий. МАТ. Т. 17. Насойим ул-муҳаббат. – Тошкент: Фан, 2001.
5. Абуталиева Э. Пространства и время в русской прозе Средней Азии. Автореф. дисс... канд. филол. наук. – Ташкент, 1993.
6. Арабско-русский словарь. Сост. проф. Х.К.Баранов. – М.: Государственное издательство иностранных и национальных словарей, 1962.
7. Бахтин М. Проблемы поэтики Достоевского. – М.: Сов. писатель, 1963.
8. Бахтин М. Вопросы литературы и эстетики. – М.: Худ. лит., 1975.
9. Бахтин М. Литературно-критические статьи. – М.: Худ. лит., 1986.
10. Бахтин М. Эстетика словесного творчества. – М.: Искусство, 1986.
11. Вохидов Р. Взаимосвязи узбекской и персидско-таджикской литератур во второй половине XV – начале XVI в. (Историко-типологический аспект): Автореф. дисс...док. филол. наук. – Ташкент, 1987.
12. Валихўжаев Б. Ўзбек эпик поэзияси тарихидан. – Тошкент: Фан, 1974.
13. Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. – Тошкент: Ўзбекистон, 1993.
14. Жўракулов У. Назарий поэтика масалалари: Муаллиф. Жанр. Хронотоп. – Тошкент: Фафур Фулом номидаги НМИУ, 2015.
15. Жўракулов У. Фитратнинг тадқиқотчилик маҳорати. – Тошкент: Университет, 2003.
16. Зоҳидов В. Дебоча сири / Ҳаётбахш бадиият тароналари тўпламида. – Тошкент, 1975.
17. Зоҳидов В. Яна бир дебоча шаходати / Жаҳон бадиияти зарварақлари. – Тошкент, 1980.
18. Исҳоқов Ё. Навоий поэтикаси. – Тошкент: Фан, 1983.
19. Каримова Ф. Ўзбек адабиётида дебоча. Филол. фан. номз. дисс. – Тошкент, 1993.
20. Носиров А. Бадиий асарда эпик вақт тасвири // Хорижий филология, 2003.-№4.-Б. 46-48.
21. Ойбек М.Т. Адабий-танқидий мақолалар. МАТ. Т. 13. – Тошкент, 1979.
22. Рустамов А. Навоийнинг бадиий маҳорати. – Тошкент: Ф.Фулом номидаги Адабиёт ва санъат нашриёти, 1979.



23. Сирожиддинов Ш. Алишер Навоий ҳаёти ва фаолиятига оид XV-XIX асрларда яратилган форс-тожик манбалари (қиёсий-типологик, текстологик таҳлил): Филол. фан. док. дисс... автореф. – Тошкент, 1998.
24. Сирожиддинов Ш. Алишер Навоий: манбаларнинг қиёсий-типологик, текстологик таҳлили. – Тошкент: Akademnashr, 2011.
25. Солиҳова М. Алишер Навоий девонларига ёзилган дебочаларда шоир биографиясига оид маълумотлар / Адабий мерос. 1-китоб. –Тошкент, 1968.
26. Тримингэм Дж. С. Суфийские ордены в исламе /Перевод с английского, под редакцией с предисловием О.Ф. Акимускина. –М.: Наука Главная редакция восточной литературы, 1989.
27. Умарова М. Тарихий драмада бадиий вақт концепцияси (Шекспир ва Фитрат драмалари мисолида): Филол. фан. номз. дисс... автореф. – Тошкент, 2011.
28. Хасанов С. Роман о Бахраме. – Ташкент: Издательство литературы и искусства, 1988.
29. Халлиева Г.И. XX аср рус шарқшунослигида ўзбек мумтоз адабиёти тадқиқи: Филол. фан. док. дисс... автореф. – Тошкент, 2016.
30. Шайх Нажмиддин Кубро. Тасаввуфий ҳаёт. Таржимон ва нашрга тайёрловчилар: Иброҳим Ҳаққул, Азиза Бектош. – Тошкент: Мовароуннаҳр, 2004.
31. Шодиев Н. Горизонты эпоса. – Ташкент: Изд-во лит. и искусства, 1986.
32. Шодиев Н., Тўраева Б. Тарихий вақт ва унинг системаси. – Тошкент: Fan va texnologiya nashriyoti, 2012.
33. Эркинов С. Шарқ адабиётида Фарҳод қиссаси. – Тошкент: Фан, 1985.
34. Ганиева С. Алишер Навоий насрида назм ва унинг роли // Ўзбек тили ва адабиёти, 1979. – №6.
35. Ҳайитметов А. Навоийнинг ижодий методи масалалари. – Тошкент: Фан, 1963.
36. Ҳаққул И. Занжирбанд шер қошида. – Тошкент: Юлдузча, 1989.