

# Problems of Life and Death in Uzbek Literature in the 20th Century: Observation, Study and Interpretation

Hamrakulova Xurshida Kuvvatovna

**Abstract---** Solving life and death problems in Uzbek literature are analysed in the article. Tanatology is currently being applied in many ares. The literature explores the problem of life and death as a literary aesthetic category. Uzbek literature of the 20th century has undergone many changes due to the political processes of the period. As a result, political systems have changed. The artifacts created during this interval reflected these social changes.

**Keywords---** Tanatology, Problems of Life and Death, Uzbek Literature, Classical Literature, 20th Century Uzbek Literature, Uzbek Literature of the Soviet Period, Uzbek Literature of Independence, Jadid Literature, Social Death, Egoistic-Anomic Path, Days gone by, "Mehrobdanchayon", Abdullah Kahhor "Sarob" novel, OdilYakubov, "Ulugbekxazinasi", "Kohnadunyo" novel, Uzbek stories.

---

## I. INTRODUCTION

An artistic interpretation of the problem of life and death is not new to Uzbek literature. In classical literature, death has been considered a natural phenomenon, and throughout the course of a person's life, he has prepared himself for death. This is because Islam is reflected in the whole life and consumption of man. Therefore, there was no need for a separate study of this phenomenon. Neither death was mentioned as a tragedy. However, the relation of man to death differs from that of the 20th century in Uzbek literature, reflecting the social and psychological processes in relation to classical literature. With the exception of the novels of Abdullah Kadiri, 20th-century Soviet literature presents death as the end of human life. In the literature of the independence period, the image of death was regarded and interpreted as a literary aesthetic phenomenon. Human life, the world it encompasses, and its relation to existence are not new, but the issue of human death has always been the subject of debate. It is well known that before the ideas of death were explored in the work of art, humanity's view of death existed in one form or another. The term "tanatology", used in science as a scientific term, is associated with ancient Greek mythology. It is said that one of the titans, Crown (time to swallow everything) at the request of his mother, seized power from his father Urani, and angered the goddess of the night. He gives birth to some terrible goddesses to crown Crown. One of these was death - Tanata. Since then death and its goddess have emerged. Everything that was created before it was immortal. In the 20th century, a number of disciplines based on the science of Tanatology focused on life and death. Unlike other disciplines, literary studies are studied and explored by Tanatology, the problem of life and death as a literary aesthetic phenomenon. The problem of life and death has long been known as a major problem for mankind. Ancient texts emphasize this. It is well known that our literary writings, influenced by Buddhism, monotheism, and later, turning the radical revolution in the spiritual world of the whole nation, are also concerned

---

Hamrakulova Xurshida Kuvvatovna, Doctor of Philology, Associate Professor of the Tashkent State, University of Uzbek Language and Literature named after Alisher Navoi.

with this problem. Thus, when we look at the examples of countries that have left their mark on world civilization, we can see that they have laid the foundations for culture and civilization in the history of literary-aesthetic thinking. Much of the history of Uzbek literature dates back to the Islamic era. In classical literature, the relation to death is based on pure Islamic interpretations, and it has been regarded as a rotation to the eternal world. In connection with the development of Islam, the theoretical ideas about life and death have created a specific doctrine in the East - mysticism. It is natural that Uzbek classical literature of the Islamic period developed on this basis. **Najmiddin Kubro divides death into five parts in the book Usuliash'ara: 1. The Divine Will. - A person's complete relief from worldly and mundane things, that is, the attainment of the fanatic. 2. The blue message is "purple death." It means to be able to resist the desires of the flesh and to overcome them. 3. Blue abyss - "white death." Hunger for pleasure and taste through hunger. The heart is thus purified, and it becomes more transparent. 4. Death is the "green death". Embroider and sew patch. New and beautiful clothes attract the attention of others, which is a sign of fame. 5. Blue Devil - Black Death. Enduring all sorrow and suffering, enduring all the suffering of the people. "**

Of course, even in the best examples of classical literature, the concept of death has been interpreted in the first place with the notion of purity. The great work of Turkish literature in the "Qutadgubilig":

Нэку ул тириглик нэку-ул өлүм,  
Қайудын кэлир-мэ қайуқа йўлум

(1121) - that eternal problem is the basis of the work, shows that the problem of life and death has been of eternal origin for man.

The tradition, beginning with the "Qutadgubilig", is that the death is a bond to the eternal world, not the end and tragedy, and that the attainment of the God is through the conquering of the soul, both in the works of Ahmad Yassawi and in the works of Alishe Navoi. Therefore, in classical literature, the death was not frightening, nor was it the poet's concern to cover it as a key issue. Regardless of the religion that a person obeys, death is a constant issue. Since birth, life and death are written in human fate, and the essence of humanity is contained in these three words, the debate on these subjects does not end. Uzbek literature of the 20th century has undergone great changes in the way the hero looks at life and death. In particular, in the Jadid literature, the fight against ignorance has become a matter of life, that is, the problem of life and death has gone from its bio-physiological crust to the level of social conception. In the Soviet literature, death contributed to the creation of an optimistic tragedy. Nevertheless, some works have explored such issues as the universal nature of death. For example, Jadid's problem has been raised to the level of the problem of life and death, and fiction has shown a solution to this problem. The problems posed by small genres continued later on in epic proportions. In the Jadid prose, the category of life and death did not only affect the end of one's life, but also acquired a social meaning throughout the nation. Jadid literature, and in general, early 20th century literature shows that female characters are poisoned in the death of their characters, and in male characters they have the motivation to commit suicide. The solution to these conflicts was a poetic way for the writer to create cozy situations. The ban on the free and natural approach to death has left its mark on Soviet policy and literature. In the 20th century literature, however, has led to the need for religion as a result of spiritual decay and cataclysm. This situation was first of all echoed in fiction. Some examples of 20th-century Uzbek literature

under the pressure of Soviet ideology have found that death serves an optimistic tragedy. In the literature of this period, death was regarded as the physical end of human life and was interpreted as such. Therefore, the spiritual aspects of the subject of death were ignored. In some cases, even the death of the hero was in the public interest. In the socialization of the literature, the evolution of the personality of individuals was not paid attention. As a result, human fate has been interpreted in terms of social dignity and the subject of death has been omitted, or the issue of human death has been brought to the attention of history. The novel "Sarob" by Abdulla Kahhor, which explores life and death problems in the 20th and 30th years of the 20th century by national-Islamic artistic character and complex situations of the hero's life in difficult situations, from the socio-psychological point of view of human death. The tragedy of a person who has no dignity has been researched in Uzbek literature, as in the world of word art. The interpretations and judgments of the "Sarob" novel, which have been the subject of much controversy, provide not only the fictional character of the hero or the writer, but also the basis for drawing some serious conclusions about 20th-century Uzbek literature. The problem of life and death in the Uzbek literature of the 20th century was reflected in the national-Islamic spirit in the works of Abdulla Kadiri. All issues raised in the novels of Abdullah Kadiri, as well as the solution to life and death, are based on Islamic concepts. First and foremost, the Islamic viewpoint acquires the whole meaning of the writer and moves into the personality of his heroes. This important factor was at the heart of the writer's work. Most of the issues he addresses are a universal one, but the Islamic approach remains the basis for his work. But in the environment in which he lived, the degradation of Islamic values is reflected in his writings, particularly in his novels. The Islamic spirit in the heroic ploy is interpreted in conjunction with romantic-family adventures, historical and social events, and social tensions of the time. The Islamic-religious identity is equally relevant not only to the fate of the characters, but also to social issues. The history of love in the novel is only a means to express the writer's true purpose. The writer reflects the illness and tragedy of the nation in the conflict of love. Some aspects of Abdullah Kadiri's personality are even more exaggerated in the characters, especially Otabek and Anvar. By the time the novel "Mehrobdanchayon" (1929) had been written, Kadiri's views were firmly established, by which time he had gone through "spiritual death", for which he feared "physical death." Therefore, a severe tension in the views of the author moved to Anvar. The situation of death in Kadiri is reflected in the spirits of both heroes. The situation in which we face death is, in more detail, an indication of the dysfunction of the transient world in the image that everything is dying before death. An analysis of the pre-eminence of heroes in fiction shows that death is unacceptable to all. How to deal with death depends on the hero's way of life, his religious beliefs. The story of Kadiri's personality is reflected in the novel, and the transfer of the realities of the work to the Khan's times allowed the writer to express his thoughts freely. The intrigues in the human heart are exaggerated in the novel "Mehrobdanchayon" in comparison to "Days gone by". The novel, in the portrayal of human rights abusive regime, refers to the discomfort in the environment in which the writer lives. Growth and changes in heroic psychodynamics and the dominance of Islamic values at the frontier of human life have been unique to Kadiri in Uzbek literature of the 20th century. In the novel "Sarob", the artistic expression of human fate is fundamentally different from Kadiri's. As the writer progressively analyzes the death of the protagonist Saidi, he decides to examine the reality through the fracture and fracture of the individual. But Sadi's death provides a far more conclusive conclusion than the writer intended. It is a matter of human existence in pre-

mortality. Abdullah Kahhar was able to tell the reader that the tragedy of human fate would eventually break through the shell, that it would not inflict any ideology on it, and that human nature would not be molded. However, Kahhar adhered to his beliefs by asserting through the death of Saidi that in the new regime these people had no right to live. Human dignity is measured not by feelings in the inner world, but by its usefulness to the family or business, i.e., the substitution of altruistic relationships leads to a loss of interest in life. The loss of interest in life, the feeling of admiration for it, increases the desire for death under the mind. Although death is a physical end, the pre-natal states are not always the same. The hero's attitude to life is related to the factors that lead to death. The latest cases of someone who does not enjoy family, work or himself can be as aggressive as Sadi. The writer does not end his fate in this case. The logic of the novel did not raise this end. It is artistic that the negative force in humanity, which is part of the literary nature, ends in its own logic under the protection of nature. Tanatolog scientists have analyzed four stages of death:

1. Social death.
2. Psychological death.
3. Mental death.
4. Physical death.

Everything about the person and their indifference to it is a sign of social death. He wraps himself in his shell and wants to escape. The egoistic type of suicide is similar. Accordingly, man denies everything. In Saidi, the signs of death appear first. Then it begins to show signs of psychological death. The egoistic-anomic trend is the leader of Saidi's death. The analysis reveals that the fate of the heroes of the novel gives an insight into the tragism of the twentieth century, secondly, the victims of the artificial society created at the expense of the victims, and thirdly, the tragedy of Saidi was the writer's idea. The problem of life and death is enriched by socio-psychological interpretations other than national-Islamic interpretations. The hero's death served as a weapon for the writer's idea. At the same time, the current regime was exposed by the tragedy of Saidi, fourthly, the problem of life and death is enriched by socio-psychological interpretations other than national-Islamic interpretations. The hero's death served as a weapon for the writer's idea. At the same time, the current regime was exposed by the tragedy of Saidi. In the 1970s and 1980s, the literature changed its interpretation of the problem of life and death. As in a certain period, monophonic works began to go away. Social consciousness has taken the next step in the approach to the spiritual world of man. In this sense, the study of writer Odil Yakubov's characters from the novels of "Ulugbekxazinasi" and "Kohnadunyo" from the standpoint of life and death is a special event in 20th-century Uzbek literary studies. After all, the writer, first and foremost, in the 70s and 80s of the 20th century in the Uzbek literature, showed the fracture of a person under the reign of fear or the power of death in revealing the prehuman conditions and spirits of a person. The Tanatopsychological condition of the heroine is convincingly illustrated by the example of the fate of historical figures. In his two historical novels, the writer places the crown upon the center of the work, emphasizing the issue of society and person, human and spiritual. At the same time, the Tanatopsychological interpretation has allowed us to analyze the problems of the epoch in history. Odil Yakubov also transferred his views on life and death, which is an important issue of human life, to his historical works and fate. In addition, the writer sheds light on the problems that plagued him in the background of history - the human and the world, the eternal and the fate, society and the individual, life and death. The story of Mirzo Ulugbek and Abdullatif in the book "Ulugbekxazinasi" and the story of three great men - Mahmud Ghaznavi, Abu Rayhon Beruni, Abu Ali ibn Sina - played in the ancient world of X - XI centuries. , the philosophy of life and death was analyzed. In the novel "Ulugbekxazinasi" , Odil

Yakubov focused on the psychological and psychological aspects of life and death. Although the novel is portrayed in the shell of endless tragedies, it is valuable in terms of the impact that individuals have on history. In the work, the evolution of the human psyche provides an in-depth study of life and death. The conflict in the relations between MirzoUlugbek and Abdullatif did not arise at once, nor were the clergy who have made them enemies. Gavharshodbegim - Ulugbek, Abdullatif - Ulugbek relations, which aggravated the explosion, were not properly established family relations. The writer justifies the root of cruelty in Abdullatif as he grew up far from his father's affection. Not realizing that "the will of his father is obligatory for the child", Abdullatif has been the cause tragic in history because of his insufficient attention and bloodless compassion. The novel reveals the deaths of two main characters. If in the case of Ulugbek the fate is reflected, as well as the spiritual frenzy of the helpless, then Abdullatif is depicted as a person who has been disobedient, escaped the fate, and who is willing to do anything but fight for immortality. Contrary to the madness of the writer Abdullatif, Ulugbek's last moments of life once again prove that the true nature of man is revealed at the border of life and death. In describing his pre-death position, the writer, "bitten and crushed by a humiliating sense of humiliation and humiliation," expresses a bitter grudge on the voluntary humiliation of humanity, who exchanges his great personalities for small interests. The glory of Ulugbek's image, which has not lost its identity in the last few minutes, as a hero who meets him, is more than Abdullatif, who regarded death as a nightmare, and Mahmud Ghaznavi ("Kohnadunyo"). Psychologists have found that the majority of criminals usually come from educated and disciplined people. There is nothing supernatural about this, because constant control and harsh conditions do not allow normal childhood. It also has a share of the child's parents. Not only Ulugbek gave to Abdullatif his father's affection, he also did not receive his brother Abdulaziz's share of brotherhood. The aggressive excitement there is primarily focused on his family, father and brother. In the process of studying the nature of the radatif we see its tendency to sadism and perversion, that is, to "deviate from the norm." Perverse behavior occurs when children are persecuted, tortured, and disliked. Abdullatif has become a perversive neurotic man because of his insufficient attention from his childhood. In the novel, O. Yakubov mainly analyzed the causes of Abdullatif's tragedy and argued that Ulugbek's personal attitude played a role in his mental illness. At the same time, the author thoroughly analyzed the issue of fear of death. It turns out that no matter what religion or faith it is, man cannot accept death as a mere necessity. Because death is the first and last experience in human life. Another novel by O. Yakubov was analyzed in the book *The Old World: the immortality of life and death*, and the relationship of the person to it, as an example of the characters of state importance. Yakubov's goal was not to present a negative image of Mahmud Ghaznavi but to provide an artistic solution to the problem of character. Therefore, the writer does not fully cover the work of Mahmud Ghaznavi. The choice of Mahmud Ghazni's life was to clarify his view of life and death at those points in his life. It is not the writer's goal to describe the full life of Beruni and IbnSina. Therefore, their lives are filled with memories and dreams, not in chronological order, and their activities are linked to a problem that troubles Mahmud Ghaznavi. The main role in Ghaznavi's entry into the history scene, the rise of Beruni or IbnSina to the great scholar is of the greatest importance. The brutality and extraordinary intelligence in Mahmud Ghaznawi made him a unique talent - the ability to govern the country. Some human traits are innate and may be different because of reality. Cruelty and selfishness in Mahmud Ghaznavi are innate. It made him the ruler of the palace and the environment. Under the other conditions, the same features

could have been robbers or criminals. So the massacres described in the novel did not come about by themselves. At its root there are innate foundations. The author opposes death to cruelty, showing the fate of the character. The hero chooses a brutal way of uncovering the pure psychobiological aspects of his character, namely the face of death. Thus death is not a physical end, but death is the criterion for the value of life, and death is the discovery of the beauty of life. It teaches the eternal truth, as everyone steps to the immortal world in death. Interest in pure human and natural problems related to human life, nature, and spirit is one of the characteristic features of our modern literature. In the works we have analyzed, the issue of extraterrestrial alienation has been explored as a dualistic criterion of the philosophy of life and death. Works of classical literature that have continued the philosophy of life and death in newer interpretations have also been created during the independence. One of such works is U. Hamdam's novel "Sabo va Samandar". The work is not in vain compared to the poem of Navoi "Leyli and Majnun". The novel depicts the philosophy of love of people who rise above their own aspirations along with the life and anxieties of today. Almost all the heroes of U. Khamdam are people who struggle with self-awareness and the knowledge of their God. After all, at some point in the life of the hero, the writer lives. U. Hamdam's works are genre-specific, but there is the same color in this variety. This is the pursuit of self-determination. These roads are summarized between life and death. Therefore, her heroes face death and seek their luck. In the prose of independence, to know God, to analyze his psyche, to be, in short, to be an analytical hero. It seems exaggerated in Hamdam's works. The perception of life and death among the people of war can also be found in U. Hashimov's novels, the stories of Q. Norqobil's "Daryoortidagiysi" and N. Eshankul's "Urushodamlari". There is something in common in paintings dedicated to war. It is a loss of fear before death. War does not allow us to think about death. The intensity of the battle is sharp, the writer is also trying to be shorter and shorter in the image, and the whole story of the heroic experiences is loaded with dialogues. The vivid portrayal of war people illustrates the vast potential of biographical techniques. The philosophy of life and death is embodied in N. Eshankul's book "Maymunyetaklaganodam". At the same time, there is a tone of sadness and humor inherent in the overall spirit of the works included in this book, which gives us a deeper understanding of the inner world of mankind. One of these works is the story of "Tobut". In this case, it is commonplace that the corrupted society warns of the endless tragedy of the fallen humanity. The basis of the story is that the "Ochilmaganeshik" story must be naturally saturated before any value becomes social. But the story "Shamolnitutibbolmaydi" describes an unusual scene. It shows the sudden change of human psyche by the heroine of the story, Bayanamomo. Typically, moving from one quality change to another qualitatively takes a long time. But as we get acquainted with the fate of the mama, we come across a different phenomenon. The change resulting from a severe psychological shock is more rapid than the progress that humanity has made over the years. As it turns out, death is not just a physical end, but the attitude of death is not always the same. Baynamomo is represented in the image of aesthetic burdens due to the death of her mother and her son. The story, "Jimjitxonagayol" (H. Dustmuhammad) which reflects the fascination of the spiritual world, speaks of unknown aspects of human nature. Written by the Italian writer Dino Butstatta in the light of the story of "Seven floors", the book emphasizes Islamic approach and nationality. There is also a slight inclination in the literature to explain the heroic death. This tradition, which began with the work of Abdullah Kahhar, culminates in Said Ahmad's "Sagana" story. Whatever the story may be, it is important to laugh with the illusion of the

background of the world, the basis for thinking. The interpretation of the problem of death and life in relation to personal tendencies is also found in the work of Zulfiya Qurolboykyzy. In the Uzbek literature, there are several figures of elder grandfathers. Unlike them, the hero of the "O, hayot" story, Nazar, looks at life independently and is judged according to his intention. Adiba acknowledges the great tragedy of not recognizing death through Nazar's death. As the story unfolds, it is understood that dying is a blessing and death is a blessing to man. Unlike Nazar, in "Hilola", the hero faces death every minute. Even in such a situation, trying to avoid the happiness that is bestowed on him will put an end to all fears. The philosophy of existentialism has a conception of a borderline. It is within this boundary that human nature is revealed. See, the brief moments in her life that were meaningful to Hilola were better than lasting uniformity. So he preferred to live a short and meaningful life rather than a dull life, which he did not even know. The first measure of happiness begins with family. Family manages mental balance. The tragedy begins where the balance is broken. The story is also valuable in conveying this understanding to us. Adiba's story of "Xoliqamaki" is important as a vivid reflection of the relationship between the individual and the crowd. The tragic end of a person's death, which has not lasted forever. The writer reveals the tragedy of the people and the people by emphasizing the relationship of Khaliq Uncle, not the weakness of Uncle Khaliq. The story of Zulfiya Kuroloyboykyzy "Ayol" has taken the writer work to a new level. This story is invaluable with its in-depth coverage and vitality of a sudden death. In it, the real reality is artistic and gives the reader aesthetic pleasure. The literature of the years of independence presented to readers a variety of controversial works. One of such works is Togay Murad's novel "Bu dunyodaulibbolmaydi". Writer Botir exemplifies his philosophical views on the world and the person, society, and person in the example of a group image. Botir's image in the novel is embodied as a leading figure and intellectual of the 20th century. He is a living witness of several periods. Because Botir's sect is a symbolic image. He is the epoch himself, the hero who combines the times. Therefore, he feels the pain of the period more than anyone else. But he is the man who survived the collapse of the totalitarian regime. He wakes up on the brink of death and life. The writer presents Botir's group as a whole, with its human qualities and flaws. Although the novel argues that death is a fate of people, at the end of the novel, death is philosophical in the form of observations of Botir's sect. The novel's events cover almost the 20th century. At the end of the story, changes in the heroic mood are aggravated. Death is the ultimate law of everlasting life that liberates people from the problems of life and leaves them alone. The circumstances of the deceased's death make the Batir sect completely confused. From this point on the path for the hero loses its meaning. The current state of the Batir sect gives rise to many interpretations. It reflects both the existential manifestations of human existence, the absurd scenes of an endless day, and the synergistic state of the soul that seeks to know the God. But the reason behind all interpretations is human understanding. Togay Murad Botir, a step-by-step study of the group's ideas, has made it clear that human beings are being tested between birth and death. An analysis of 20th-century literature reveals that the system has changed twofold in the first century, and every time that change has claimed victims. The novel "Sarob", written in the 1930s, illustrates the consequences of a dramatic change in the era, as Saidi and his associates say, while the end of the 20th century shows the story of Batir's sect and experiences. So, in a sense, the writer rules the period through the lives of literary heroes. The 20th century Uzbek prose, in particular, novels "Days gone by", "Sarob", "Ulugbekxazinasi", "Kohnadunyo", "Bu dunyodaulibbolmaydi", is a centuries-old national literature in terms of

literary interpretations of life and death. And also this is a unique phenomenon in the of history literature. Also, the fiction of the characters in the artworks we have analyzed is a serious case of a person's reaction to life and death. On this subject, the literature continues to speak, finding its reader, and the debate and controversy continue intensively.

## REFERENCES

- [1] Kun N.A. "Legends and myths of ancient Greece". –M.: Publishing House "NarodnayaAsvet", 1984. - S. 14–15.
- [2] Abyshko O. The epistemology of death: The experience of Christian interpretation // Figures of thanatos: Philosophical reflections on the theme of death: St. Petersburg: Publishing House of St. Petersburg University, 1992. - P. 45-88;
- [3] Avanesov S. Introduction to philosophical suicidology. - Tomsk: Publishing house of Tomsk University, 2000. - P.122;
- [4] Avanesov S. Culture and suicide // Definitions of culture. Vol. 3. - Tomsk: Publishing house of TSU, 1998. - S. 20-21;
- [5] Aldanov M. Suicide. - M.: Panorama, 1993. -S. 414;
- [6] Ambrumova A., Tikhonenko V. Suicide as a phenomenon of socio-psychological maladaptation of personality / Actual problems of suicidology. - M., 1978. - S. 6-28;
- [7] Aries E. Man in the face of death. - M.: Publishing house group "Progress" - "Progress Academy", 1992. - P. 528;
- [8] Balashov L.E. Life, death, immortality. - 2nd ed., Rev., Supplement., With appendices - M., 2009. - P. 315;
- [9] Ryazantsev S. Tanatology - the science of death. East European Institute of Psychoanalysis St. Petersburg, 1994. <http://www.natahaus.ru>; Tibetan book of the dead / Per. from English FROM. Mist. - M.: Fair-Press, 2000. -- P. 31;
- [10] Shenkao M. Death as a sociocultural phenomenon. - Kiev, Nika-Center, 2003- P. 320.
- [11] Chori Abraham. Mysticism Dictionary. / Tafakkur. 1998. No. 4, pp. 91;
- [12] Hosib Yusuf. Good knowledge (Knowledge for the Blessed). (Transcript and description of modern Uzbek language. Publisher - Candidate of Philological Sciences Q. Karimov- Tashkent: Fan, 1972. - p.220
- [13] Charles, J., & Callcott, H. (2019). Management View: An Experimental Approach for Extracting Internal Organizational Structure and Business Flow. *Test Engineering and Management*, 81(July-August 2019), 07–12.
- [14] Williams, J. (2019). Integrating Technical Debt Management and Software Quality Management Processes: A Framework and Field Test. *Test Engineering and Management*, 81(July-August 2019), 13–18. Retrieved from <http://testmagazine.biz/index.php/testmagazine/article/view/16/15>
- [15] Ali, K.A. (2019). State of Communication Security Topology of Networks. *Test Engineering and Management*, 81(September-October 2019), 01–09.
- [16] Ali, S.M.A., & Hasan, H.F. (2019). Novel Encryption Algorithm for Securing Sensitive Information Based on Feistel Cipher. *Test Engineering and Management*, 81(September-October 2019), 10–16.
- [17] Salman, H.M. (2019). Proposed Preprocessing Methods for Manipulate Text of Tweet. *Test Engineering and Management*, 81(September-October 2019), 17–26.