

# THE PERIOD OF NATIONAL AWAKENING IN UZBEK POETRY ECHO OF THE TREASURE VOICE OF THE NATION”

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**ABSTRACT--** *As literature became increasingly close to social life, the content changed, while retaining the form of traditional genres in labor poetry; divine and romantic motives were replaced by socio-political motives, symbolic images were replaced by the image of a real person. The ideological-emotional image, which reflects the aesthetic ideals of the artists associated with national liberation, created a realistic pathos. Poetry dedicated to the events of labor reflected the social problems of the time, the secret thoughts of the nation, as well as pain and hatred, irony and anger, which raised the subjective feeling of the poet to the level of pathos*

**Keywords--***tradition, traditional form, traditional genre, dream weight, finger poetry system, event, labor poetry, refutation poetry, innovation, “intermediate” weight, pathos, prototype; real approach, rhythm, Russian words, historical figure, signs of new Uzbek literature, hijo.*

## I. INTRODUCTION

In the late nineteenth and early twentieth centuries, as a result of the influence of socio-political realities, centuries-old traditions in literature began to evolve. By this time, the social pathos in the literature had begun to intensify. Social reality has become the main theme of works of art. The free people rose up against injustice and muteness - the nation began to wake up. The literature of this period was, in essence, truly "literature of the national awakening." After all, its development paths were also unique and complex.

European and Russian science and technology have affected the life of Turkestan. The issue of education reform was on the agenda. The national press was formed. Theater entered the life of the nation. The content of literature has changed, and new types and genres have emerged in it. News began to be felt in form and content, in idea and motive.

Any innovation happens on a certain ground, of course. Naturally, novelty and innovation in art are formed on the basis of tradition. Tradition and innovation always demand each other. It is well known that novelty enters literature under the influence of a new subject and idea, language and style, real reality. For any work of art to be truly artistic, it must combine tradition and innovation. No matter what period the artist lives in, it is natural that in his works, along with the elements of tradition, the spirit of that time, that time, that environment is reflected. In particular, the fact that some of the poems dedicated to the events of 1916 were written in the traditional dream style, and some in the finger, is proof of this. If we look at the poems of Abdullah Avloni, Siddiqi

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Khandayliqi, Akbari Tashkendi, Mulla Murtaza bin Ismailjan, Jawhari, Lutfulla Olim, Anbar Atin, Mutriba, Hayrati, Tavallo about the events of 1916, the content of which has changed completely. That is, the weight and tone are traditional, but the content and theme are new. This is confirmed by the fact that in these poems the figurative image is replaced by a life-realistic expression, the traditional symbols are replaced by a real person and the interpretation of reality.

The nation had to present itself as a nation, to show its identity. Literature could no longer deviate from the need to look at the world of thought and mind of the people. As literature began to take a bold interest in the fate of the homeland, it began to shed light on the social nature of grief and sorrow. For this reason, the "sad voice" of the nation resonated in the hearts of poets. This, of course, required changes in the weight, language, and expression of the poem.

That's when finger weights came in handy, especially in giving creators a fierce, rebellious spirit. It should be noted that before the events of 1916, no social reality was reflected in the literature on such a large scale. The formation of a realistic image on the ground of social reality was also a new phenomenon.

Doctor of Philology A. Jalolov, speaking about the works of Avloni, Shavkat, Tavallo and other poets, said that "these writers act as a bridge between two literatures, two epochs, two lives" [1; 4], - he says. A study of the works of some artists who have served as a "bridge" in the transition of Uzbek literature to a truly realistic stage shows that the principle of realism has become increasingly strong in their works. Consequently, realism in the poetry of this period is mainly:

- a) event;
- b) prototype;
- c) reflected in the pathos.

Poetry dedicated to the events of 1916 was created primarily on the basis of a realistic approach to a specific historical event and specific historical figures. All the events associated with it found expression in poetry as a realistic element. The studied works describe almost all the events from the proclamation of the decree on labor, the popular uprising and its suppression, the observation of our compatriots to labor, their lives behind the front lines and, finally, their return to the country. In the poetry of labor, these events have different motives - farewell, emigration, farewell, rape, longing, praise, asking Allah for salvation, duty, calling, self-contradiction, protest against the social system, exposing the tsarist rulers, freedom and liberty, patriotism, described on the basis of devotion.

## **II. results**

In most of the poems, psychological expression leads. These include farewell poems ("Words of a laborer's father to his son", "Words of a mother to her son", "Words of a son to his mother", "Words to his wife", "Songs of laborers sent to Tashkent", "Words of a young man to his friends", "Anosidin set out to ask for consent", "Say goodbye to his wife, stay well"), poems describing the mood of the laborers ("Hey, hero", "Miss you", "Say hello", "The arrival of workers in Sitamdi"), Know the attitude to return to the country and, on the other hand, the joy of parents and children who lost parents grieving depicting poems ( "Sizlarg'a" to declare, "This is a day of happiness ..."), as well as the decision of Allah munojotlar and other topics, especially in the psychological expression of some of his poems. What is the reason for this? Because the events of labor, including labor poetry,

were caused primarily by the discontent of the people. Protests were expressed in the text of the work as a result of Tsarist censorship until the February Revolution of 1917. The pain, sorrow, grief, and longing of the people demanded a spontaneous psychological image in this poem.

Most of the poems are written in first person language. The fact that an attitude to an event or reality is expressed in first-person language is also a peculiar form of realistic expression. The titles of the poems prove it: "Jora is interesting in the language of a rabbi", "In the language of a rabbi", "In the language of Turan", "In the language of volunteers", "Our volunteer party", "Words of a son to his mother", "Words to his wife", "I miss you", "Say hello", "Song of the laborers sent by Tashkent", "A young man's words to his friends", "Anosidin set out to ask for consent", "Agree with his wife, say goodbye", "The Tashkent working class of black workers is leaving for service and abyoys he said in his poems" and so on.

From this point of view, the concepts of labor and patriotism are incompatible. But the main feature of labor poetry, perhaps the most exemplary aspect, is patriotism. It reflects the relationship between the motherland and the child, the loss of the child from the country, the feelings of love, devotion, longing, longing in this separation in an extraordinarily sincere and touching way. In addition, the power of memory and alertness are also of special importance in this poetry. In particular, the frequent remembrance and glorification of Amir Temur was not a coincidence.

*Навмид ўлмам миллатимдин, мендирман Турон ўгли,  
Олий шону олий шавкат, яъни Кўрагон ўгли, –*

says Lutfulla Olim with pride. In general, in the works of various forms and genres created at the beginning of the last century, Amir Temur is often mentioned and honored in the image of invincible strength, unwavering hope, courage and victory. In more than thirty scientific and journalistic works of Abdurauf Fitrat alone, Amir Temur is discussed [2; 81]. At this point, it is worth remembering his drama "Timur's Sagan" (which has not yet reached us), his poems "The Sorrow of the Country (Temur is ahead)", "The Sorrow of the Country (Sochma)". The historical-imaginary story of the Jadid leader Ismailbek Gaspirali "Mukolamai salotin" ("Conversation of Sultans") is also about Amir Temur ("Tarjimon" newspaper, December 1906; January 1907) [3; 43]. In the late nineteenth and early twentieth centuries, Furkat's socio-political radifi muhammad "Boldi" reads: "Everybody has become an owner." "Indeed, the nation at that time needed Sahibkiran, a leader. Sahibkiran, who liberated the country from Mongol oppression, is a symbol of national liberation. That is why the poet dreams of a leader like him for the nation" [4; 126]. In general, in times of oppression and freedom, it was natural to hope for independence and ask for help from the spirit of Timur.

It is obvious that the appeal to the invincible Amir Temur had a traditional character not only in the poetry dedicated to the events of 1916, but also in the literature of the late XIX - early XX centuries. It was, firstly, an expression of a peculiar attitude to the real historical figure, and secondly, an example of patriotism, nationalism, nationalism.

One of the realistic details used in labor poetry is Russian words. Russian words are often found in the works of Tashkent artists Akbari and Mulla Murtaza, some of which are given below:

*Биз жўнармиз мингдин ортуқ кетба-кет вагон тўлуб,  
Вақти хуш бирлан борурмиз доим ўйнашиб клуб... [5; 7].  
Акбарий, тезда юборурман санга номамни йўл*

*Тилгирам бирлан жавобим, эй, ёри жоним, яхши қол... [5; 20].*

*...Эшик олди тефача, тефачада кўрфача,*

*Дуо айланг, ёронлар, **работчилар** келгунча [6; 11].*

Words such as "wagon", "tilgiram", "rabotchi" are new terms that entered our language in the late XIX - early XX centuries. At this point, Akbari involuntarily deviated from the weight requirements by using the word "wagon". The word had to be used in the form of "wagon" to fit the weight of the dream. The word "tilgiram", on the other hand, corresponds to the wish, but the word is used in a completely changed form (actually "telegram"). The poet, in particular, could not give the word "wagon" in any other form, that is, in Turkish, Arabic, Persian. Because the words "train" and "wagon" came from European languages. "Tilgiram" is also slightly different from the concepts of "letter", "letter", "letter". But the word "rabotchi" used by Mulla Murtaza (as well as Siddiqi) could be expressed as "laborer" or "worker". The creator's choice of the word "rabotchi" was an expression of his real attitude towards reality. Because in the decree issued by Tsar Nicholas, the word "worker" was used, not "laborer".

Naturally, Russian words do not carry the weight of a dream. This is probably one of the reasons why weight loss occurs in the poems on this subject and is shifted to the finger. The following verse from Hayrati's poem "Value" also confirms this idea:

He took his daughter with his property to the fortress,

Kelturgali would go at dawn [7; 208].

The poem is written in a petition. Under the influence of the word "fortress" there was a weight loss. When the poet used the word in the form of "fortress" or "fortress", he could not achieve his goal. Because, unlike "fortress", the word "fortress" has its own meaning. Because it is a Russian word, "fortress" belongs to the Russians and therefore it cannot be a "fortress". This is a proof of the poet's unique attitude to reality.

The frequent use of similar Russian-international words and Russian names indicates that new elements of Uzbek literature began to appear in poetic works dedicated to labor events. However, as a result of this, there were cases of deviation from the requirements of aruz weight, literary traditions, and the classical aruz was replaced by the finger system.

### III. DISCUSSION

There are other reasons why Aruz is out of consumption, of course. In particular, the system of dream poetry, the rhythm of which was based on the length and brevity of the syllables, could not give the mood and violent spirit of the new age. It is true that labor poetry is expressed in both aruz and finger poetry systems, sometimes in an "intermediate" weight (meaning refutation poems) that combines the characteristics of both weights. However, in these poems, not form, but content took precedence. The creator sought ways to communicate and influence his goal faster to the public (including Hamza's poems). The traditional genre, that is, the traditional form (all of Siddiqi's works devoted to the events of labor), was adapted to a new social theme.

The new theme appears in a new form (the finger system, which has not been used in written literature for centuries, as well as works on journalism, drama, autobiographical short stories, novels), including finger-weighted poems on the subject of labor. As Professor B. Sarimsakov rightly points out, "the relationship between

the content and form of a work of art is always changing in relation to social reality and creative talent” [8; 95]. In particular, the factors that had a significant impact on the development of Uzbek literature in the early twentieth century were the First World War, the national liberation movement of 1916, the February Revolution and the October Revolution. "1916 was a year of dramatic changes in the work of Abdullah Avloni and Shavkat Iskandari (Siddiqi), Tavallo and Mirmukhsin Shermuhammedov, Hamza and Abdulla Qodiri, Abdurauf Fitrat and Sadridin Ayni" [9; 171], - says the literary critic E.Karimov. These changes were signs of a new Uzbek literature. It should be noted that one of the factors in the formation of a new Uzbek poetry in labor poetry is the influence of Azerbaijani and Tatar poetry. This is evident in the use of certain words, grammatical and phonetic forms peculiar to the Oghuz dialect. For example, a word typical of the Oghuz dialect: chok (many); phonetic features of the Oghuz dialect: ver (ber), dushti (toast), versun (bersin), emaz (not), vor (bor), yafrog (leaf); grammatical features of the Oghuz dialect: - a (suffix of the future tense) - service, labor, us; - an (past participle affix) - in the evening and in others.

Elements of the Oghuz dialect are also found in Avloni's poems: "O young compatriots, there is an admonition for you", "Long live, long live, emperor, your justice is here".

During this period, the linguistic, literary and cultural influence of the fraternal peoples intensified. In particular, the services of Ismail Gaspirinsky, who aimed to bring the Turkic languages closer together, are noteworthy. The influence of the idea he put forward is also observed in the poetry of labor. Consequently, the real reality demanded the same, because the intelligentsia was not unaffected as they became acquainted with the sources in Russian, Azerbaijani, Tatar and other languages.

It is obvious that many realistic elements and details are reflected in the poetry of labor. At this point, there is a need to reflect on another aspect of the manifestation of realism in the poetry of labor.

Siddiqi's "The Coming of the Rabbats in Sitamdi", Hamza's "Our foreheads are narrow", "I miss you", "Say hello", Avloni's "The words of a laborer's father to his son", "The mother's words to her son", "The son's words to his mother", Siddiqi's epic "The Russian Revolution" and other works impress every reader or listener, sometimes with sympathy, sometimes with hatred, sometimes with kindness. Take Siddiqi's epic The Russian Revolution. So what is the reason why a work captivates the reader? Is there a reason why the poet's "pain" affected us as well?

First of all, the poet knew and effectively expressed the "pain" of the people, the nation, as well as other peoples and nations as his personal suffering. Second, the poet's views are depicted in universal and national motives. For example, the poet speaks of Emelyan Pugachyov, the leader of the Russian serfs who fought for justice and equality, freedom and liberty, before describing the details of the uprising in The Acceptable Victims.

*Пўғочўф замонида бу ихтилол  
Қўзўлгон эди, халқ ўлиб поймол  
Ки, яъни қўзўлгон эди можаро  
Мингу етти юз етмиш икки аро.  
Ўшал кунда бўлди тўла тортишув,  
Тўкулди халойиқни қони чу сув.  
Тўла эл хуррият учун берди жон,  
Вале қўлга келмади бу иш равон.*

*Яна сўнгра хуррият эълон ўлуб,  
Кўб эл бўлди йўқ, оҳ, қурбон ўлуб [10; 19],*

It is no coincidence that the Pugachyov uprising was mentioned here. This rebellion was not in 1772, but in 1773 [11; 23], was the unprecedented struggle of the common people, that is, of the poor peasants, for freedom, for equality. The poet describes the national liberation movement in Turkestan as a symbol of the Pugachyov uprising in Russian history. He emphasizes that this struggle was for freedom, and that "the blood of the people (ng) was shed like water" in this way.

The more respectfully the poet speaks of Pugachyov and his comrades, the more he hates Rasputin and all the Tsarist officials, a feeling which will not leave the reader indifferent.

*Бор эди Тобольскида бир мужик,  
Тўнгуздин улугроқ, эшакдин кичик...  
...Эди ўрдада Распутин ҳукмрон,  
Ки, яъни хотунлар аро ул қобон [10; 25].*

The question arises: in each line of reading, why do the feelings that stir the reader's heart, sometimes arouse hatred, sometimes kindness, sometimes laughter? The epic "Russian Revolution" is not an example of a dramatic or tragic or satirical work, if the work impresses the reader in exactly these ways.

In our opinion, this can be explained by the peculiar pathos of the work. According to V.G. Belinsky: "Paphos is the poet's love of ideas. It forces the reader to look at the world through the eyes of a poet"[12; 125]. In the epic of Siddiqui Khandaily, pathos was manifested as an important sign of realistic interpretation. The following examples also confirm this:

*Ўн олтинчи йил июль ойи аро  
Муслмонни қирмоқга турди яно.  
Бу қиргинда Колкин, Калисникўф  
Халойиқни Тошканда эзди сиқуб.  
Мачалўф деган лаънати бор эди,  
Ани кўрса Шош аҳли титрар эди.  
Чу шаддод эрди. Анга қору бор  
Ситампешау золиму нобакор...  
...Мабодо бешикда бола йигласа,  
Босилгай эди: "Ол, Мачалўф!" – деса [10; 21-22].*

Mochalov was the bailiff who suppressed the Tashkent uprising (Abdullah Qodiri also published a mocking and sarcastic article about this man and his accomplices under the headline "Mochalov") [13]. He was indeed: "Sitampeshau tyrant and ignorant." On July 11, he told the Tashkent police court, "We will not hire laborers!" Rozvonbibi Ahmadjanova was among the women who came with the slogan Since Mochalov did not like his bravery and grace, he shot the woman with his pistol [14; 422]. Like Rozvonbibi Ahmadjanova, there were many women who wanted to keep their children out of labor [15; 93, 100].

It is clear from the above passage that the pain and anguish that engulfed the poet's heart did not go unnoticed by the reader. In this quote, not only the idea or thought that the poet wanted to express, but also his feelings were vividly expressed.

The names of literary movements reflect the leading feature of Paphos, says EG Rudneva in the monograph "Paphos of divine production." For example, it is possible to observe the manifestation of sentimental pathos in sentimentalism, romantic pathos in romanticism, critical pathos in nineteenth-century classical realism (meaning Russian literature - X.N.) [12; 162].

Of course, while a certain pathos occupies a leading position in the literature of each period, the sum of pathos in each play is a common occurrence. When in the context of a particular work there are elements such as romance, satire, heroism, tragedy, which are inextricably linked and form the ideological basis of the work, they create a unique pathos that completely destroys the heart of the reader. In particular, in the epic "Russian Revolution" involved in the study, it can be observed that the pathos of criticism, satire, tragedy is commonly expressed. For example, in the works "The Imprisonment of Ministers", "Dobrovolsky", "Maqoref", "Sukhomlinef", "Kenoz Shakhovskiy", "The Throne of the Tsar", "Rasputin and the Creator's Lady", "The Enemy of Religion - Missionaries" satirical, tragic in "Acceptable Victims", critical in the chapters "Rise of Separation", "Traitor, tyrant, robber, screams and taunts of old officials", "Propagation of Soviet Islam, propaganda of ignorance, apostasy from ignorance", "Union time" does.

*Жиз(э)ахда на қилди Иванўф лаъин,  
Тутуб тўпқа айлади вайрон замин.  
Даригоки, маъсума қизларни кўб,  
Босиб янчибон, булгади тўб-тўб.  
Ато қизга боқмай, ўзин қутқариб,  
Аносининг орқасида қиз ахтариб [10; 22].*

The play depicts the inhumane actions of the invaders, the "destruction of the land by the ball," the persecution of innocent girls, and the fact that they were forced to "save themselves without looking at the girl." Phrases such as "The Curse of Machalo'f" and "The Curse of Ivano'f" served to exaggerate the satirical and critical pathos in the play.

The tragedies of the uprising of 1916, described in the chapter "Acceptable Victims" of the epic "Russian Revolution", are not so brutally exposed in any of the poems we have analyzed. The poet openly demonstrates his hatred of tsarist officials and local wealthy clerics. Therefore, many sentences and words in the work have been omitted from the publication. According to Siddiqui, this badass is ungrateful ... the muftis and courtiers of Shalla have banned many of the humorous expressions classified in my book, The Russian Revolution, which was written with great care and enthusiasm. Although I was very upset, they did not listen to my objections "[16; 232]. By the way, in the works of Siddiqui, the owner of a sharp pen, there are many cases of satire, open humor and expressing his hatred in rude words. This was the result of the poet's uncompromising attitude towards the colonialists.

When we talk about poetry that reflects the events of 1916, first of all, it is expedient to divide these poems into two according to the period of their creation:

1. before the February Revolution of 1917;
2. Poems that emerged after the February Revolution of 1917.

Among the works created before the February Revolution of 1917 were Siddiqui's "Rabotchilar Namoyishi", Abdulla Avloni's "Mardikorlar Ashuvlasi", Akbari's "Vatanga Xidmat", Mulla Murtaza's "Vatan Xizmati", as

well as Muhiddin Ibrahim, Lutfulla Olim, Rafiqi's "Loshmon". can be added. Siddiqui's epic "Russian Revolution", "The Coming of Workers", Hamza's "Safsar Gul", Azmi Azizi's "New Shugufa or National Literature" (Javhari's poem) are works created after the February Revolution of 1917.

The short time elapsed between these collections created some differences between them. Critical pathos predominates in all works created after the revolution, when the tsarist regime was overthrown and a new government was established, in contrast to earlier works. These works are dominated by motives of protest and freedom from the socio-political system. Academician I. Sultan When talking about the Uzbek literature of the end of the XIX - beginning of the XX century, this period was marked by the "intensification of criticism of reality" [17; 275]. After the February Revolution of 1917 in Turkestan, many intellectuals and artists had great dreams of a new Provisional Government. The main thing is that the old government, the old social system, the tsarism were ruthlessly exposed and works were created about it. Siddiqui's poems "The Arrival of Workers in Sitamdi", "The Oppression of the Old Government", "Zamona Makridin Tahzir", "Bitter Complaint", the epic "Russian Revolution" and other similar works are proof of our opinion.

Indeed, "without the revolutionary lessons of history, realist art would not have reached such a revealing pathos" [18; 221]. Especially when it comes to Siddiqui's epic "Russian Revolution", it should be noted that this work was written with such pathos. However, this "euphoria" did not last long, and the dreams of artists such as Siddiqui were dashed. The October Revolution of 1917 brought about a new system - the socialist system. Even as literature was a reflection of life, it was now natural for it to reflect the characteristics of a new life and system.

While artists such as Siddiqui, Hamza, Akbari, and Javhari criticized the events around them, that is, the inadequacies of the environment, they were laying the foundation for the future. In other words, they fought for a decent life through their works.

At the same time, it must be acknowledged that the motive of social inequality is the same in the works created before and after the February Revolution of 1917. Zavkiy's "Famine", Tavallo's "Famine", Hayrati's "Expensiveness" poems reflect social inequality with all its contradictions and complexities.

*Бойлар олди галла арзон омбор тўлдуруб,  
Камбагаллардин чиқар чанг қилса ҳасратлар, дариг [19; 122].*

The poet Tavallo, while comparing the rich and the poor, reveals the inequality through vivid realistic details. We see a similar picture in the poem Hayrati:

*Қимматчилик узайди, борми мунинг давоси,  
Бойларда галла кўндир, бермайди рў сиёҳлар [19; 208].*

Hunger, high prices - these differences between rich and poor had provoked sharp protests. Such public discontent, in turn, shifted to the work of poets. Because by this time, the life of the common poor, that is, the masses, had become the main theme of artistic creation. "Art rhetoric, in order to get rid of imaginary luxury, as Belinsky pointed out, had to draw attention to the masses, to depict ordinary people" [20; 310]. In 1916, the people were in a very difficult situation. On top of that, injustice is on the rise. To whom could a poor farmer complain about the actions of the local rich officials during the execution of Nicholas' decree? They are revealed in the poems:

*Ҳар кимда бўлса пул қўп, қолди алар қутулуб,  
Бечора камбагаллар кетди бари сотилуб [21; 310].*

Mutriba's sorrowful words were exactly the same. This is an almost unchanging expression of historical reality in a work of art, in other words, the result of a realistic interpretation.

*На учунким бойлар ўглин қолдируб,  
Минг сўмга камбагал ёллаб олдуруб,  
Онларин юрак-бағрин ёндуруб,  
Бир Оллоҳга топшурдум ман сизларни [5; 12].*

#### IV. CONCLUSION

Apparently, the poetry dedicated to the events of labor reflected the social problems of the time, the secret thoughts of the nation, as well as pain and hatred, irony and anger, which raised the subjective feeling of the poet to the level of pathos.

In general, poetry about the events of 1916 has a special place in the formation of Uzbek realist literature. As literature became increasingly close to social life, the content changed, while retaining the form of traditional genres in labor poetry; divine and romantic motives were replaced by socio-political motives, symbolic images were replaced by the image of a real person. The ideological-emotional image, which reflects the aesthetic ideals of the artists associated with national liberation, created a realistic pathos.

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