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JIF = 1.500	SJIF (Morocco) = 2.031	

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2018 Issue: 08 Volume: 64

Published: 27.08.2018 <http://T-Science.org>

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SECTION 29. Literature. Folklore. Translation Studies.

UNTIRING RESEARCHER OF ALISHER NAVAI

Abstract: In this article is reviewed the activity of Professor Abdukodir Hayitmetov, who carefully analyzed the heritage of Alisher Navai and his creative method. He achieved to solve the important issues of the theory of literature in the example of Navai's works as a literary scholar. Also, it is illuminated that the history of artistic method of oriental literature and Navai's methods are compared, the new branch of Navai-studying is created.

Key words: Professor Abdukodir Hayitmetov, Alisher Navai, literary scholar, methods, analyz.

Language: English

Citation: Kuvonov ZO (2018) UNTIRING RESEARCHER OF ALISHER NAVAI. ISJ Theoretical & Applied Science, 08 (64): 68-73.

Soi: <http://s-o-i.org/1.1/TAS-08-64-12> **Doi:**  <https://dx.doi.org/10.15863/TAS.2018.08.64.12>

Introduction

Alisher Navoi, who became the "Shamsu-l-millat" of Turkish peoples, is a professional artist of word who has enriched the world literature treasury with his passionate poetry, the great "Khamsa" and rich scientific heritage devoted to the various branches of science. This great genius, who used more than 26,000,000 dictionary wealth, has amazed the people of the world with deep philosophical observant in his works, wide degree of the meaning and essence, and the vastness of the sea of heresy in his poetical heritage for 5 century.

It is difficult to find another creator such as Navai who his works are widespread in the world; copies of his books have been kept in almost every corner of the world. Even though making dictionary of his works in his language when he was still alive the gives an evidence that the branch which we now call Navai-studying, is very ancient. In this meaning, we can say, Navai's activity and the history of researching his heritage has begun from poet's period, with the work of his contemporaries.

Materials and Methods

At the beginning of the twentieth century, it has begun to study it scientifically, to create the history of Uzbek literature on the basis of manuscripts and sources. Abdurauf Fitrat, O.Sharafiddinov, P.Shamsiev, H.Sulaymonov, Oybek, N.Mallaev, M.Shaykhzoda and I.Sulton carried out a number of researches in this area. The role of Abdukodir Hayitmetov is incomparable in researching the

history of literature after them, in particular among the scientists who shared the development of Navai-studying. He left a great scientific heritage as a literary scholar. Almost all of these scientific heritage are scientifically-theoretical works aimed at solving the important issues of the theory of literature in the sample of particular creator's works. It is well known that the issues belong to the theory of literature consist of four major categories: the views on the social role and uniqueness of literature; the views on the structure, content and form of the literary work; the issues related to literary-historical process, and issues related to literary type and genres. From this point of view, if we look at the scientific heritage of Hayitmetov, these parameters have been studied in detail from scientific-theoretical articles and all the monographic researches of literary critic. For example, we see that brilliance of genre of lyrics of poet, specific characteristics of poetic forms such as ghazal, qit'a, ruboi, the scientific and theoretical views belong to the content and form in his book "Navai Lyric". Abdukodir Hayitmetov is one of the most prominent scholars of the theoretical knowledge that the great researches such as "The literary and critical views of Navai", "The issues of creative method of Alisher Navai" [4], "From the history of the creative method of the Oriental literature" [6], are set up on the basis of strong scientific theoretical foundations.

Until the 60's of the last century, some works were made in the fields of literature theory in literature. During this period, the Uzbek literature



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formed the components such as the history of literature, literary criticism, literature theory. It survived transition period to a new level. All of them has been made specifically because of the activity of scientific-literary organizations, the scholars who have created the literary atmosphere of the period. The book-complex of Fitrat "Uzbek Literature Samples", was written in 1927, played an important role in the systematic introduction of Uzbek literature samples. In "The readings of history of the Uzbek literature", prepared by Olim Sharafiddinov (published in 1941 first volume, second volume, in 1946), were published and received a certain scientific value the materials of Uzbek literature till XX century.

In the 1960s, the creation of three volumes of manual "The history of Uzbek literature" by literary scholars Natan Mallaev, Vohid Abdullaev and Gulom Karimov for the students of higher educational institutions was a significant step in studying the history of literature. But in these works, it was natural that general scientific considerations with the nature of the genre rather than the specific analysis, the character of review became the leader. Despite the works of A.Sa'di, "The Practical and Theoretical Literature Lessons" (1925), A.Fitrat's "Rules of Literature" (1927), created by the Uzbek literature, in particular the theory of literature, are the result of initial research by generalizing conceptions belong to the theory of literature, afterwards, they were out of use with different shortages.

The "Theory of Literature", created by the theoretical scientist Izzat Sultan in 1937-1939 years, became the main guide until the 1980s. Any research is appeared on the basis of the study of the successes and shortages of the works created by them. Scientific research created in Uzbek literature and achieved and being achieved achievements in other nations literature have led to the need to upgrade to the new quality level studying literary history and theory of literature in the 60s years of the last century, it is allowable that the major researches of Abdukodir Hayitmetov would be considered as the result of this need.

His candidate and doctoral dissertations are devoted to the theoretical problems of Navai's creative works. It is found scientifically that the great poet was the talented specialist in literature and literary critic in his work "The literary critical outlooks of Alisher Navai". "Majolis un-nafois" and "Mezon ul-avzon" are the special works of Navai dedicated to literature and literary criticism. At the same time, the majority rare views of great poet belong to literary criticism is known to reveal in his other works. It is well-known that the research of these issues necessitates the study of the rich heritage of Navai. His scientific works, lyric poems, epic poems, prose works, reading of his letters, the scientific research belong to the language gave

opportunity to combine his literary and critical views into a single work. Not only this, Hayitmetov thoroughly analyzes the Turkic and Persian scientific-literary sources mentioned in this theme to Navai in studying literary and critical views of the great poet. As a result, the views belong to the theory of literature; literary critique in the period and till the period of Navai and Navai are summarized. The work of Navai "Mezon ul-avzon" is devoted to theory of formation of poem which is one of the most important fields of literature. The great poet summarized the doctrine about the formation of poem to the single system in first time in the history of Uzbek literature as a prominent literary critic in this work; he created the most invaluable theoretical guide. The views in the field of literary criticism of Navai, the issues raised in this area, are still preserving its literary-aesthetic significance. The issues such as social task of literature, unit of content and form, tradition, skill, language, behavior of creator are expressed in detail and consistently in the research of A.Hayitmetov that these issues above mentioned are main issues of Navoi literary criticism. The literary critic wrote - "The principal difference between the most valuable aspect of literary criticism of Navai in Uzbek literature with the literary criticism till the period of Navai is that he first began to approach literary work and literary creativity on the basis of life, experience and important theoretical issues of literature in evaluating them" [3, 78].

"Majolis un-nafois" is definitely in the center of the researches in this monograph of Abdukodir Hayitmetov. Despite he frequently addressed to the "Khamasa" of Navai in the research, gave the fragments from the parts of prologue, conclusion of these epic poems (especially from "Hayrat ul-abror"), the analysis of passage, records, and comments extracted from "Majoil us-nafois" serves to show deeply the appearance of Alisher Navai as the literary critic. It is also emphasized in this research that the effect of the folk oratory in the creation of this discourse became strong; lively, diminutiveness, sturdiness in the written style of it were mentioned the folklore jokes.

"Alisher Navoi's literary critical views" is a serious achievement of Navai-studying with its sturdiness scientifically-theoretically aspects in the 50th years of the last century. This work opened the wide way to create such researches of scholar as "Navai lyric", "The issue of creative method of Alisher Navai" and "From the creative method of the Oriental literature". The research of Abdukodir Hayitmetov "Navai Lyric" was created on the basis of the manuscripts of divans of poets. Because the perfect works of Alisher Navai have not yet been published. Secondly, until the 60s years, scientific and theoretical information was scattered across various manuscripts when textbooks, manuals, and



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literary dictionaries belong to the history of literature, the theory of literature were not created yet, this case was undoubtedly required a great deal of effort, diligent research and patience.

The first chapter of “Navai Lyrics” is dedicated to the research of the diversity of genres of poetry of Alisher Navai. The researcher sought to enrich the theoretical views on classical genres, such as ghazals, muxammas, musaddas, mustazod, sokiynama, rubai, qit’a, chistan, tuyuq, fard, qasida, to mark the characters of genre of them.

If the aesthetic idea of the author is reflected directly in the images in the artistic work, it will be reflected in the form of reaction to the object of particular research in the scientific work. It is also possible to define evidenced degree of exposure of the universal, national and individual features of the creator's aesthetic ideology in the means of this attitude, it can be concluded that the author's scientific-aesthetic thought, creativity psychology by them [1, 32]. As professor Abdukodir Hayitmetov analyzes the samples of each genres, firstly, he reflects thoroughly and in detail about the theoretical foundations of that genre. For example, let's analyze the features of the rubai genre in the interpretation of scholar.

History: “The form rubai, first of all, began to develop extensively in the Persian-Tajik literature. It is well known that the Tajik poets such as Rudaki and Shahid Balkhiy created wonderful rubais in the X century...”[5, 58]

Definition: “Rubai is a complete lyrical work which consists of four couplets. The inner experiences of the lyric hero should be reflected in the most delicate, but very clear and accurate, very characteristic, expressive, in the means of discriptive images ...”[5, 59].

History of the research: “Navai not only practiced with rubai, but also made a great contribution to the development of its theory. He drew attention to the measure features of rubai in his “Mezon ul-avzon”, and compiled their perfect charts”[5, p. 59-63].

Comparison: “Rubai reminds the culmination momentum of music and song. At the same time, thoughts with emotions will help to increase actively the idea to the targeted height”.

Ideology: “The ideological nature of rubai of Navai is diverse. He also criticized the social system and the hoarse life in his rubai, and searched the ways to get rid of it, along with this, promoted the ideas of heroism”.

The theme: “There are rubai in the political character, rubai in didactic character among rubaies of Navai.... Several rubaies of Navai are in romantic character”.

Rhyme order: “Rubai is mainly coincided with the scheme a-a-b-a. Rubaies which are coincided four couplets are rarely found. The four couplets in

116 rubaies are rhyme from the 133 rubaies in Navai's “Khazoyin ul-maoniy””.

A series of repercussions about the artistic ability of the poet can also be given in the use of visual instruments in the research.

Abdukodir Hayitmetov analyzes every genre in poetry of Alisher Navai through such solid scientific-theoretical basics, and then shares the logical reflections and conclusions with the reader.

As you know, “Khazoyin ul-maoniy” organizes heavy part of Navai's common heritage. It includes works regarding total 16 lyric genres. Ghazal is the most important genre in the complex. For this reason, the literature writer separates a special chapter for analysis of ghazal.

Abdukodir Hayitmetov studies the scientific and theoretical aspects of the ghazal genre, in particular, the soul of ghazals of Navai, the artistic universe in the context of the Oriental literature. At the same time, he relies heavily on the scientific works of Abdulghani Mirzoev, a scholar of Oriental literature, and in many places he gives replicas from thoughts of Abdulghani Mirzoev for the approval of his ideas. Academician A.Mirzoev's monograph “Rudakiy and the development of ghazal–studying in X-XV centuries” was the only specialized work dedicated to the genre of Oriental classic literature in the Central Asian literature until the 60s years of the last century. A number of scientific and theoretical problems in research such as the ideological and artistic features of the Navai's ghazals, the compositional integrity, the development evolution of the lyrical image and the lyrical character, the diversity of the subject are compared to the same issues in ghazals of Hafiz Sherozi, Sheikh Sa'adi, and are researched with comparative-typologically method. This, in turn, helps to illustrate widely being studied theme.

According to the opinion of Abdukodir Hayitmetov, the hazaj bahri has been used commonly in the Persian-Tajik ghazals. This is particularly evident in the creative works of Hofiz. In the Uzbek ghazals, the ramal bahri branches occupy a great place. In particular, writing ghazals in ramali musammani mahzuf or ramali musammani maqsur rythem of ramal is heavy and this is related to the features of the Uzbek language. These views of the scholar have been reproved in researches which have been carried out in recent years. Therefore, the scientist acknowledges that it is impossible to approach to the Persian-Tajik ghazal-studying and the Uzbek ghazal-studying in the same way in the rhythm issue, also, parokanda and musalsal ghazal-studying issues: “According to the opinions of Abdugani Mirzoev, A.Hayitmetov writes, connectivity of couples mutually by content in the ghazal is the main positive feature of the ghazal.... In general, the high grade given to Hafiz, his ghazals, is absolutely true. However, according to our mind, it is



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not entirely correct to take ghazals of Hafiz as a basic measure in the issue of binding or not binding of the bayt (couplets) by content in the ghazal. Because, first of all, the same formal aspect in ghazal is not a unique feature for the creative works of Persian-Tajik and Uzbek poets. Secondly, this feature is not develop widely after Hafiz"[5, 91]. The work of Abdukodir Hayitmetov "Navai Lyrics" is an important source in the study of the outstanding poetry genres, in particular, the history and theory of the ghazal genre. The major scientific and theoretical issues such as the issue of history of ghazal, stages of formation, the mature representatives, size of the genre, bahres, the issue of using the pseudonyms, the issue having or not having independent meaning of baytes (couplets) of ghazal, the scope of the subject, matla' and maqta of it, the structural integrity, the creation of the compositional formation according to the lyrical character, the system of characteristics, traditional rules and skill of creator are widely covered and studied.

It is understood that the "problem" of the author was inside of him, he thought in the level of the ideology of epoch are seen on the chapters of research work "Thematic properties of Navai Lyric" and "The Main characteristics of Navai Lyric". In particular, the minds and views specific to the spirit of epoch are said and expressed by the author about the thematic features of Navai lyric: "...Poetry does not describe life events and issues in the Navai era, in Navai's creativity, such way how they can be and direct way as in realistic literature, it describes in traditional style, traditional patterns, linking with traditional characters and themes, the thematic of lyrics develops, is widen and deepen with such way" [5, 106], on the next page, "against any possibility", "even the ideological position of Sufi poets who try to distract people from real, vital issues are close to the ruling reactionary class interests than the masses of the people in the thought of love"[5, 107]. In general, the "Navai Lyrics" has concluded to the Navai-studying till the period of him in a certain level, has given a positive impetus to study of classical works and to the prospect of the Navai-studying.

Professor's work "The issues of creative style of Alisher Navai" is dedicated to exploring Navai's creative methodology which is one of the most important theoretical issues of literature. Until this work, given the fact that the creative method of Oriental literature, including the creative method of certain works of the creator, have not been specifically studied in the Uzbek literature, it is clear that the researcher has been tasked with solving some theoretical issues. The reason of this is the problem that will be solved in the context of issues such as methodology, style, worldview, principles of acceptance and reflection of reality, aesthetic approach.

The main criterion for determining the method of writing any work is considered that the writer, the poet create the characteristics, the plot on the basis of how descriptive methods, it is not important that writer, poet express what ideas in his works, raise what important issues of his time. In romanticism, the temperament of characters, appearance, behavior and activity of the characters can be depicted to exaggerate, overstate, make legendary according to their spiritual condition, imagination, wishes. There are different views on this subject in the Uzbek literature. In particular, in the monograph of Hayitmetov, corresponding to the expression-description methods of the works of Navai with the romanticism method is proofed in detail. The views of Vohid Zakhidov, Izzat Sultan, Natan Malallaeov on this issue correspond to the scientific conclusions of Abdukodir Hayitmetov. In particular, I.Sulton in his textbook "Theory of Literature", expresses the following thoughts about the romanticism - creative methodology of the mature representatives of the Oriental literature:

- applying to the desired reality image;
- Idealizing the main heroes when describing the writer's epoch or the realities close to this epoch;
- applying more legends of the past and paying special attention to legendary, supernatural, miraculous events in the heroes' image;
- Moving events which are being described, to other historical epoch and other countries;
- Paying particular attention to the description of the most beautiful, most painful situations in the life of the characters.

However, literary scholar Gulyam Karimov proposes the ideas that the epic and lyric heritage of Navai is created on the basis of the principles of realistic method. G.Karimov in his article "Problems of realism and romanticism in Uzbek Literature" used the views about the methods of realism of Russian scholars such as B.Suchkov and S.Petrov into Uzbek classical literature: "Khamsa" epic poems, its main heroes Majnun, Layli, Farhod, Shirin, Bahrom and others, - G.Karimov writes, undoubtedly, literary heroes, who have created the historical environment of the XV century, have shown the issues of social environment, have struggled for the sake of this environment [2, 103]. Gulyam Karimov emphasizes the ideas raised in the works of Navai in his article. In our opinion, not the ideas raised in the work, but the methods of description, plot construction, and the creation of characters must be the main criterion for determining the method of written work. "For example, the poets who wrote epic poems about Yusuf and Zulayho, or Layli and Majnun, preserved the character of main heroes who are in previous written epic poems, with the main storyline in their works, as well as the theme. In realistic literature does not have such feature. Because the realist writer performs as much

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real life as he is writing his own work” [7, 37], emphasizes Hayitmetov. The researcher gives the conclusion that Navai’s creativity was based on romanticism on the basis of rich heritage of Navai. However, it is noteworthy that this did not prevent to the poet to use of realistic artistic images, the creation of realistic human characters and life sights in artistic description.

Defining the issue of methodology in literature is one of the bases of comparative-typological study of samples of artistic creativity created in different nations. Therefore, the study of the creative method of Navai necessitates the study of the artistic methodology of Uzbek, Persian-Tajik, and Azerbaijan literature.

An analysis of purely scientific and theoretical issues such as “The subjective-emotional aspects in Navai description”, “Conditionality and traditionality in artistic description” and “Realistic features” of the monograph show that Abdukodir Hayitmetov is one of the outstanding theoretical scientists in our literature. “The poems written on the basis of realistic trends make up absolute numbers in four devan of Navai’s forty five thousand couplets. Therefore, they can not characterize the Navai lyrics from a methodological point of view. Namely, according to these poems, we can not conclude general conclusions about the principles of artistic description in Navai’s lyric” [4, 128].

Conclusion

In the research it is proven by scientific-theoretical aspects that Navai’s lyric has not only traditional features, but also it is created by the aspect of content, by the aspect of formal perfection on the basis of traditional laws, almost entirely connected with them, and this feature is specific to the works of the Oriental literature. In the 60s years of the last century, scientific researches in this direction have been intensified after a series of conferences on literature and communication issues. Abdukodir Hayitmetov studied the issues of creative method of Navai in his doctoral dissertation and began to study the issue of creative method in the field of Oriental literature. In 1970, as a result of these research works, the work “From the history of the creative method of Oriental Literature” is created. Realistic and romantic imagery in monograph is studied in detail in the case of a great deal of differentiation of this issue from the Western literature in Eastern literature, the allegorical phenomenon as a base in Eastern literature, and the issue of interaction and cooperation of the West and East in the analysis of the works of classical poets. The issues raised in the work, the ideas that have been put forward, and the opinions and conclusions reached on the basis of a clear analysis can show the scientific and theoretical perspective of the development of the Oriental literature. The romantic

artistic attractiveness of Oriental poetry, interpretation of historical and ideological foundations of romantic images have led to give opportunity to Abdukodir Hayitmetov to clarify the creative methods of Nizami, Umar Khayyam, Hafiz Sherozi, Lutfi, Abdurakhman Jomi, Alisher Navai in broader theoretical base. The issues raised in the study of the artistic method of Navai have deepened in his work “From the history of the creative method of the Oriental literature” and came to a number of theoretical summaries about the X-XV centuries in the process of Oriental literature. Abdukodir Hayitmetov also published a number of scientific articles on creative methodology, which is an important branch of the theory of literature. The scientific observations about a very important aspect of the creative method are given in each article. They have been in the collections of various scientific papers since the late 1960 s. In particular, among them are “Realistic features in Navai’s epic poems” (“Navai genius”), “Creative style of Alisher Navai” (“Life giving spring”), “Realistic traditions of our literature” (“Follow from the revered persons”), “The issue of creative method of Alisher Navai”, “The conditional image in the epic poems of Navai” (“The conversations of Navai-studying”) are an opportunity to count articles devoted to the interpretation and research of important theoretical issues. Some of these articles served as the basis for the doctoral dissertation and the monograph “The history of the creative method of Oriental literature” of the scholar. Some of his articles were written after major researches, this indicates that the mature literary and theorist scholar occupies with these issues regularly. The articles about scientist’s creative method have been published without any changes when reprinted from one book to another due to they have deeply theoretical views. For example, the article “The Creative way of Navai”, from collection “Life giving spring” (“Hayotbaxsh chashma”) was published in the 1974, was included in the book “The conversations of Navai-studying” (“Navoiyxonlik suhbatlari”) in 1993, without any changes and corrections. We can give such conclusion about “About poetry skill of Navai”, “About poetic style of the great poet” and other articles. It should be noted that the issues of literature theory and methodology have played a considerable role in research works of Abdukodir Hayitmetov. These works continued in the following directions:

Interpretation of literary and critical views of Alisher Navai; Researching of Oriental classical poets, especially Nizomiy, Dehlaviy, Hafiz, Sa’adi, Jomi, Navai, Mashrab, Turdi, Uvaysiy, Munis, Hamza and other poets and the issue of literature methodology; classification of poetry genres, research of their specific features; rhythm, qofiya, analysis of artistic and visual means; The issue of creative method of Navai and



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Oriental literature; the principles of romanticism and realism, scientific observations on methods of literary analysis and others. We can say that the analysis and interpretation of these issues has been a serious achievement of the Uzbek literature and

literary criticism since the 1960s years of the last century.

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