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A DEVIL NEW MYTHOLOGICAL IMAGE IN THE MODERN UZBEK PROSE

Abstract: The article deals with the comparative-typological analyze of the new mythological images like Ximer, Devil Buzurg, Devil in the works of Shoyim Butaev “Shox” (“Horn”), Nurillo Muhammad Raufxon “Shaytoni buzurg” (“Devil buzurg”), Nazar Eshonqul “Tun panjaralari” (“Night fences”) with the world poetry. The fact that the image of Devil, reflected in the Uzbek prose, was also influenced by the creative traditions of Western and Eastern literature, was supported by scientific observations and general conclusions.

Key words: the Uzbek poetry, Devil, Ximer, a new mythological image, Sh. Butayev.

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Introduction

There is a strong need in ancient Uzbek myths and legends. The device of artistic work, mythology, the plot and the motives created by a particular artist based on mythological or thinking constitute a new adjective in modern Uzbek literature – neo-myth prose. The neo-myth prose created by the creators of the 20th century writers, is, in essence, not a repetition of myths, but a new look at the mythological plot and image.

In particular, today Uzbek writers created the stories in “the Holy Quran” (The meeting of Adam and Eva and their expulsion from Paradise, the ejection of Devil from Paradise, the stories of Ya’juj and Ma’juj, Qobil and Hobil) and the images of religious-mythological characters: Devil, Ghost, Creature under water, the governor Iskandar, seven siblings sleeping and a dog in a new look and spirit. For example, Sh. Butaev created Ximer in the novel “Horn” (“Shox”), N.M. Raufxon did the image of Shaytoni Buzurg in the story “Devil Buzurg” (“Shaytoni Buzurg”) basing on “the Holy Quran” and stories and legends in religious sources.

U. Hamdam used the story of Adam and Eve in the novel “Isyon va itoat” as an artistic symbol that

parallels the life of the man living at present time. X. Dustmuhammad based on the stories written in “The Holy Quran” when he created the images of the evil underwater creatures and a sanctified Swallow in the stories “Qichqiriq”, “Beozor qushning qargishi”. This writer glorified two different worldviews of a sick person from the east and the west to death with religious belief in the story “Jimjixonaga yo’l” which was written for the story “Etti qavat” by Dino Butsatti, the Italian writer. Highly human ideals in “the Holy Quran” are praised for perfection. The sigh of perfection is considered to welcome death not merely a sigh of disappointment and sorrow but to welcome with luckiness. Consequently, the creation of a new spirit and a new meaning by contemporary Uzbek writers from the stories in “the Holy Quran” emerged as a distinct literary direction developing a new mythological prose. After all, the written artistic genesis of this process was based on the works of classical writers, such as N. Rabguziy, A. Navoi, Mashrab, Gulhaniy, Ogahiy, Fitrat. In this sense, the study of the patterns of Uzbek new mythological prose as well as the analysis of their layers of symbolic meaning created by our writers like A. A’zam, X. Dustmuhammad, Sh. Butaev, N. M. Raufxon, U.

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Hamdam, N. Eshonqul, I. Sulton who uses the ideas and narratives of *"the Holy Quran"*, opens the way for new research.

Of course, every folklore, rich experiences, traditions and literary influence of classical and the world literature are undoubtedly for the peoples of the world. At the same time the main source of influence on the literature of the Turkic peoples is religious stories in *"the Holy book"* and universal ideas in it. In particular, this impression and tradition is evident in the work of the great Uzbek contemporary prose writers like E. A'zam, X. Dustmuhammad, Sh. Butaev, N.M. Raufxon, U. Hamdam, N. Eshonqul, I. Sulton.

A large scaled book called *"Legends about Doctor Faust"* with the commentary and introduction of V.M.Jirmunskiy in the Russian literature in the 50th of last century. According to the materials contained in the book works about Doctor Faust and Devil Mefistofel were based on the German folklore. (The researcher observed in an example of the German literature.) The image is mentioned by various names in the world literature. In particular, there were a number of names in the world and Uzbek literature like Mefistofel (in the tragedy *"Faust"* by Gyote), Demon (in the poem *"Demon"* by Lermontov), Volont (in the novel *"Usta va Margarita"*), Iblis (in the novel *"Dorian Greyning portreti"* by O. Uayld and in the story *"Shaytoniy shisha"* by Robert Stivenson), Shayton (in the story *"Shaytonning isyoni"* by Fitrat, in the novel *"Ko'zgu oldidagi odam"* by O.Muxtor, in the novel *"Tun panjaralari"* by N. Eshonqul), Mr Ximer (in the novel *"Shox"*), Shaytoni Buzurg (in the story *"Shaytoni Buzurg"* N.M. Raufxon).

The literary genesis of Devil which has been created for thousands of years under different names in the literature of the peoples of the world, is in fact linked to religious sources. In particular, the narration and surahs in *"the Holy Quran"* about the devil confirm this view.

Sh. Butaev wrote unusual experiences of Hotam and Qulmahmud, the young businessmen in his novel *"Shox"*. The structure of the novel shows strong sarcasm, parodied humor, parody characters, cartoons, images of people with masks, the prism of portraying events and heroes to the image of another country and a new mythological elements. In the work ironic art modus and new mythological modus are used with such a blend of professional pen that I have not read such a piece recently.

The line "Egri shox, tugri shox, ahli turfahol" in the tragedy *"Faust"* by Gyote, the German writer was chosen as an epigraph for the novel *"Shox"*. As we abovementioned, I.V. Gyote based on the German folk myth when he created "Faust". The images of a wise human (a doctor Faust) and a devil (Mefistofel) was described in it. Shoyim Butaev created the image of a devil which had literal genesis for a long time in

the image of "Mr Ximer" again in his novel *"Shox"*. The descriptions which were given to the image and his studying the history of his generation indicate that it is the image of "Devil".

The new mythological images created as Mr Ximer and Doctor Rabinovich remind of Mefistofel and Doctor Faust by Gyote. The critical identities are observed between these religious-mythological, literal images. As we observe, Sh. Butaev used from the literal archive in the work *"Faust"* created in the influence on German folk myths professionally. However, Sh. Butaev, the writer, did not repeat the same plot in the popular folk myth told in the tragedy. The writer created the novel *"Shox"* with his own fantasy and great literal thought. When the writer created the image of a devil he based on both the mythology of the Turkic and the work of Gyote, the German writer efficiently. As the most important source he expressed the meaning of "the Holy Quran", the holy book of Islam religion and surahs, legends, stories with proficiency in the novel. Let us read the following: Mr Ximer was going to read with a great interest one of hundred tales about the appearance of Iblis which was differently made up by the people in this book..." [1. 109] The writer wrote religious myths about Adam Ota's coming down from the mountain "Sarandib", Momo Havo's going down from the mountain "Jadda" and Iblis's coming down from Basra in a interesting style as a image of Mr Ximer and the past of his generation in the novel. Mr Ximer was described as a symbol of "a wise, business" as well as "a midwife of trickery, haram, obscene behavior".

When the heroes Hotam and Qulmahmud were making business, they did something illegally without realizing it. They made business with a horn of the saiga. Creating the program of "The horn business", "A gold horn prize", "The gold horn show" was found as a original plot in the work. The sexually enhancing fluid in the horn of the male saiga is sold at a high price.

As we know, the image of the devil is imagined as a wooly creature with a horn, a tale, a hoof. Sh. Butaev described the image of the devil in the same way and in the human form relating the religious-mythological and literal views. For example, The devil was expressed in the statement of Polina who saw him with his own eyes: "I saw a horned creature running behind me there." said Polina indicating the place where Qulmahmud stood. - It was a wooly creature with turned red eyes [1. 180]; The devil was described in the description of a gypsy, a heroin: "Don't look and try to see. You can not see. It has terrible eyes making me be in terror. It has wooly ears and bent shoulder";[1. 32.]

"A gypsy girl, whom the driver expelled, sewed the money given by Hotam mumbling "Devil, devil" with trembling.[1. 34]

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Mr Ximer had a unique feature that he could guess opinions of other people. Sh. Butaev emphasized the feature of "Mr Ximer" who was in the image of a devil. In this way the writer wrote the image of the devil in a divine and mythological expression.

A new literal image of the devil was expressed first in the work "*Shaytonning tangriga isyoni*" in the XX century-modern Uzbek prose. This image was described again in the works "*Shox*" by Sh. Butaev, "*Tun panjaralari*" by N. Eshonqul, "*Shaytoni Buzurg*" by N. M. Raufxon at the end of that century and at the end of the new one. When the three writers created the image of a devil in a novel and a story, they chose the same way to write the external and internal features of that image and the meaning of the stories about the devil in "the Holy Quran" and the work "*Qissasi ul anbiyo*" by Rabguziy. At the same time they expressed their personal creative abilities to create the model as a perfect new mythological image with a help of their individual literal composition. We mentioned the image of Mr Ximer (a devil) in the novel by Shoyim Butaev at the beginning of the article. We are going to analyze a little the novel "*Tun panjaralari*" by Nazar Eshonqul in comparison with the novel "*Shox*". In contrast, the writer did not write the novel in the mass style. The writer told about the mental stratum of the hero who was in the unhappiness, offence, indifference, inactivity, egoism in a metaphorical, lyric-experienced style. The novel was written in an internal monologue. The portrayal style of Eshonqul reminded of the image of F. Kafka, the French writer. The hero made a friend with a devil when he was unsuccessful at love and friendship, unemployed. The hero described the devil in the novel so: "*I was surprised at his brown hair as Nitshe expressed, he was insolent and he had doubts of everything as well as he searched distrust; but I must tell that he was clever and sly*"[7. 164.]; "*He had ragged trousers, a white shirt and a black tie although it did not suit him. He had a hat with a sunshade and he tried to cover up his yellowish, wooly moving in his tight trousers. His polished and smooth hair glittered in the hat.*"[7. 164.]. We must said that Shoyim Butaev worked in two ways to create the image of the devil. Firstly, he took form of a devil in the human figure as a model of Mr Ximer. Secondly, he described a devil like a creature with a tail and hooves as N. Eshonqul reflected. We introduced you the image that the heroes imagined. Sh. Butaev described the image of a devil as "a horned, wooly, crooked creature with turned red eyes".

In our opinion, the symbolic figurative work of a hero, in a heraldry, is a symbol of society and social conditions which symbolically falls into the grip of misery, failure, inactivity, selfishness and indifference in the story "*Tun panjaralari*" by N. Eshonqul.

Sh. Butaev chose the tale about Iblis that occupied the blood of the person as written "*the Holy Quran*" as the main archetype when he created the model of Mr Ximer as a image of a devil. The history of this tale was written in the seventh chapter of the novel. The tale in "*the Holy Quran*" is in the same written style as ones told about Iblis in the novel.

N.M. Raufxon is a writer who expressed the image of a devil as a human-being like Sh. Butaev. In particular, this religious-mythological image can be read in the story "*Shaytoni Buzurg*" by the writer. N.M.Raufxon described a devil that turned into the image of the human and ingrained in the body of a woman cleaning the corpse and a story of the woman who was slier than the devil in an accessible way. Although Shaytoni Buzurg tried to use all his witchcraft he was not able to have the same slyness as this woman. The writer wrote the sentence of Shayton Buzurg so: "*Shaytoni Buzurg thought that the human must be hold but he did not know that the human could find his way without help if he was shown it because he had eyes, legs and hands. Shaytoni Buzurg thought that he was a creature that could cheat anybody and he had no idea that the human might take in him.*"[3. 70-71.]. Mordant irony, adventurous experiences were iconic to Uzbek tales as well as the tune in the stories of "*Ming bir kecha*" which was composed of Arabian folk tales. This is because in fairy tales, the theme like "an adulterous husband, an adulterous wife, and adulterous siblings" is the leading one in the tales of "*Ming bir kecha*". The description of one of the heroes as a wife (corpse) reminded me of the tales which were about the same theme in "*Ming bir kecha*".

Besides it, you can see bitter irony simplicity which is specific to a folk style, narratives, interesting popular plot in the story. There are also mythological elements (The penetration of Shaytoni Buzurg into the human body, his different appearance – a man or a devil) as well as the features of a new mythological image (religious legends about nasty activities of the devil).

The image of the devil (Mr Ximer and Shaytoni Buzurg) created by Sh . Butaev and N. M. Raufxon was based on a legend about the of the devil from the paradise in "*the Holy Quran*". Both of the writers supplemented the meaning of these tales in their work. When the legend about Iblis and his child Hannos was narrated in chapter 7 of the novel "*Shox*", the narratives of Shaytoni Buzurg, the hero about his remembrance in the story was described shortly in "*Shaytoni Buzurg*". N.M.Raufxon expressed the ejection of the devil from the paradise in a form of the hero's grievous remembrance: "*Shaytoni Buzurg ardently cried in trouble. He remembered the day when he ejected after the God had anathematized. He wept longing his past time. He was accursed and ejected but he was the only one who could do what he wanted, there was no obstacle and an enemy to stop*

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him from doing something he liked. Does he have these opportunities now?"[3. 63.]. In our mind, the description of the history about the ejection of the devil from the paradise as vista of Shaytoni Buzurg led the story to being natural, lively and endemic.

The legend in *"the Holy book"* is a significant basement to create the image of the devil for both the writers, Sh Butaev and N.M. Raufxon. We can not ignore it. Unlike the description style of the two writers N.Eshonqul did not remind this legend absolutely and give appendix in the text. However, this writer used skillfully religious legends about the devil and literal experience in the world literature like Sh. Butaev and N. Raufxon. We must emphasize that he created in a different style from the two writers, in a complex metaphorical symbolical model with a help of literal thought with associative image. Delineations like metaphor, symbol, trope and contrast are usually used as literal conventional means in the image of associative literal thought. The researcher emphasized that "Thinking based associative is the leading symbol of literal-aesthetic thought nature". The literal thought are formed as a concerned derivation between the creator with social reality and all beings. [8. 99.].

N. Eshonqul uses a new associative literal thought with a help of meeting of the human-being who was in senselessness with a devil. The activity of a devil was foolish. The life and psychology of the hero in the story was foolish too. N.Eshonqul created a new literal conventional mean - associative figurative style by means of identical similarity.

Unlike N. M Raufxon and N. Eshonqul, Shoyim Butaev created the image of a devil. In particular, a fast-paced green book of Mr Ximer and green sparks in his eyes, green ones appearing on the drink in glasses brought on the tray, turntable and symbolic details such as corporation of "Ko'k alanga" combine to follow the creative tradition of creating the image of a devil tested by world literature and on the other hand the writer's original artistic interpretation is observed. For instance, the description of a devil with a long neck, stout belly in the bottle described as "flame" and "shade" in the story *"Shaytoniy shisha"* by Robert Stevenson, the English writer is comprehended to be the same as Mr Ximer (a devil) created by Shoyim Butaev around all the green-colored flame. For example: The tray contained a small number of cups. High-grade wine in cups shined like a blazing fire. It led everybody to being in a good mood.

Everyone stood up.

The secretary carried the tray sprinkling blazing fire to every person and offered them to take a goblet with her eyes. Having smiled as she thanked she went away. [1. 134-135.]. Robert Stevenson emphasized both flame and shade: *"Saying so the host opened the cupboard and took a long belly bottle in it. The bottle was made from whitish glass and glittered in all colors*

of the rainbow. Inside something like shade or flame was constantly fluttering and playing.[6. 4.].

The typological resemblance of the devil is observed in "flame", "blazing fire" in the description by Sh. Butaev and Robert Stevenson. In our opinion, the same general literal description of the two writers was based on the tales about the creating a devil in *"Injil"* and *"the Holy Quran"*. It was written in these books that Adam Ota and Momo havvo were made from soil, angels from light and the devil from fire. So "flame", "blazing fire" and "spark" is no for reason in the description of Shoyim Butaev and Robert Stevenson. Real religious mythology unites them.

One of the important characteristics of the devil created in the world literature is that he has qualities like sensible mind, effectiveness, slyness. The creation of skin and glass as a magical detail in the pursuit of unparalleled riches and dreams in the works is also a unique literary scene directly related to the image of the devil, activities which are specific to the devil and witchcraft in the works named *"Sagri teri tilsimi"* by Onere De Balzak and *"Shaytoniy shisha"* by Robert Stevenson. Moreover, Mr Ximer created by Sh. Butaev could obey hundred people like Qulmahmud and Hotamtoy because he was nimble, hard-working and rich man. In this case he is similar to the heroes, who were ready to betray their faith to come their dreams true, created by Balzak, Stevenson. As we observed, one of the literal-ideological characteristics of the devil is that he can obey the human-being. The idea can be seen in *"Injil"* and *"the Holy Quran"*.

Sh. Butaev used effectively not only religious sources belonging to Islam but also the names and the body structure of mythological heroes expressed in Greek mythology. For example, calling the hero like "Ximer" reminds of the mythological hero "Ximera" described in Greek myths. In the book *"Qadimgi Yunoniston afsona va rivoyatlari"* by N.A.Kun the mythological hero was expressed so: *"Ximera is a terrible creature with a head and a tail like a dragon that sprinkled fire from its mouth and has a body like a goat. Bellofont killed it."*[2. 481.]. As we observed, Sh. Butaev described Ximera like a devil implying her to be "a terrible creature with a body like a goat". There is similarity between this creature and a devil with a horn, a tail, hooves and a wooly body. For this reason the writer explained a new mythological image for "the image of Ximera" and created a new one like "Mr Ximer".

Besides it, "Ximera" was expressed so in "A new encyclopedia ": *"Ximera – imya monstra iz grecheskix mifov, stavshiy naritsatelnim. Ximera – eto gibrid neskolkix jivotnix, v drugix variantax, cheloveka i jivotnogo. V sredniye veka Ximeri bili simvolami dyavola, zlix namereniy iskusheniy i grexa. Logicheskogo podtekst etogo obraza – voplosheniya stroxov i mrachnix predstavleniy bessoznatelnogo. Iz etogo tolkovaniya vozniklo pozdnee znacheniy*

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Ximeri – nepravdopodobnoy I ujasayushey fantazii. Inogda Ximeru rassmatrivali kak simvol filosofskogo kamnya i transmutatsii [4. 330.]. The image of Ximera was explained as a symbol of a devil in the literature of the Middle Ages. In short, Ximera existed as a symbol of brutality and ignominy in the world literature.

For the first time in his novel "Shox" Shoyim Butaev introduced the image of "Ximera" in appearance of Ximer in the Uzbek prose.

Migel De Servantes, the Spain writer wrote a parody comic book for all the knightly works he created in his novel "The adventures of Don Kixot". Every life, image is accompanied by a strong cynicism, the writer's clever, subtle laugh. Mr Ximer created by Shoyim Butaev is For instance: "Mr Himmer ran to the pulpit.

From the bottom, the thunderous clap of applause echoed.

It was as a giant moved gnashing his teeth.

Such a combination of applause in the dark was amazing. The crowd did not see and feel each-other. But when each of them applauded his heart filled with confidence that he was helping a great job.

People on the stage also clapped.

Mr Ximer raised his hand. The blue light from his ring spun round the dark hall and landed in the ring again". As you can see from the passage, the writer laughed at the members of the society who were in beastliness and vandalism. The silly gossip, the pursuit of leaders without a deeper understanding, the ignorant clerical mood of a society that has come to the bottom of the cliff are described with such bitter irony.

The pages of the novel are full of images in various levels of artistic contexts of humor: irony, whispering, humor, satire, parody, mockery, ridicule, sarcasm. The novel is not just an overview. Underneath the text is a splendid mountain with a second layer of fiction. Unfortunately, not all readers can read and understand this symbolic layer. To anyone, this novel may look like a bustling, popular, nude image. But such a conclusion should never be rushed. N. Butaev effectively uses a variety of conditional means and show program like "Oltin shox" in his novel "Shox".

Our writers like Sh. Butaev, N. Eshonqul. U. Hamdam, N.M.Raufxon who boldly are writing in modern Uzbek prose, rely on holy books like "the Holy Quran" and religious narratives to create the image of a devil on the other hand they remain true to folk traditions and the immortal traditions of Western literature. Regardless of religious or literary sources, they connect the satanic image with the most important social and moral issues of our day in revealing their artistic and ideological features. Despite the millennial genesis of a devil, Uzbek publishers have been able to create that in an original and unique way. We can give an example these images like Mr Ximer by Shoyim Butaev (the hero of the novel "Shox"), Shaytoni Buzurg by H. M. Raufxon (the character of the story "Shaytoni Buzurg"), Shayton by Nazar Eshonqul (the hero in the story "Tun panjaralari"). The three writers differ with their literal fantasy and knowledge, different literal experience to create the image of a devil. For instance: Shoyim Butaev resurrects the image of Ximera in Greek mythology. Besides it, he based on "the Holy Quran" and tales and surahs in the novel "Qissasi ul-anbiyo" by Rabguziy. Thus it is possible to trace the synthesis of Eastern and Western traditions and mythology by the name of Mr Ximer in appearance of a devil. In this way the writer was able to create the perfect and unique artistic image of the devil. Nurillo Muhammad Raufxon continued to use the Uzbek folklore, the customs in Arabian folk tales "Ming bir kecha" and narratives in "the Holy book". The writer preferred to rely on traditional realism to create the image of a devil. Nazar used associative artistic thinking and symbolic figurative styles to form the image of the devil. Modern literary tradition prevails in Western literature in the form of the devil's image by N. Eshonqul.

The result of a small research is that the origins of a devil in contemporary Uzbek prose have been a source of support for both our writers and East, Western literature as well as sacred religious books. Most importantly, Uzbek writers, such as Shoyim Butaev, Nurillo Muhammad Raufxon and Nazar Eshonqul, have been able to use the thousands of myths which have existed for a long time. These literary experiences naturally needed analysis and research. So we tried to fill that gap.

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