

FUNDAMENTALS AND CHARACTERISTICS OF THE ARTICAL INTERPRETATION OF THE IMAGE OF BRIDESMAID IN BUKHARA WEDDING SONGS

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ABSTRACT

This article contains the foundations of the Uzbek people, the foundations of its origin, the artistic interpretation features of the song, and the local signs are evidence of local signs.

Key words: Folklore, Wedding, Marry wedding, Uzbek folk wedding song, Image, Sovchi, Local character, Ceremony, Custom.

INTRODUCTION

World folklore, which mean national identity in different regions, and the specifics of this folklore genres, the specifics of this folklore genres, the study of historical-genetic bases, seriously-semantic, poetic properties of ceremonial songs is one of the urgent scientific areas. In particular, Bukhara is a unique, even the world of performance, language, and images of marriage, and reviews learning as an integrated system. Because they are frequently mentioned in Uzbek pop ceremonies and lyrical songs, mother-law, mother-nothing, mother-in-law, mother-in-law, sovchi, quad activity is observed. But even so, attention is paid to their scientific analysis and research.

LITREARY REVIEW

Uzbek folklore studies are peculiar to the unique features of the wedding ceremonial folklore, L.Khudoykulova, M. Khuradova, Sh.Izamanazarova was analyzed in treir dissertations, ¹ M.Juraev, U.Jumanazarov, G. Toshava, and Kh.Kholova.² However, although bilingual, a resident of the population of Bukhara, has not been philological surveillance, has not been the object of special scientific research so far, O.Safarov, collections and others. Some ideas are described in their articles. In particular, O.Safarov, Bukhara began studying the territorial and local aspects of the Uzbek folklore genres of the Uzbek marriage folklore, as

¹ Алавия М. Ўзбек халқ маросим кўшиқлари. – Тошкент: Фан, 1974; Давлатов С. Қашқадарё воҳаси ўзбек тўй маросимлари фольклори: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1996; Куронбоева Н.Р. Хоразм тўй кўшиқлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1998; Исмонова О. Ўзбек тўй маросим фольклорида “келин салом” жанри (генезиси, ўзига хос хусусиятлари ва поэтикаси): Филол. фан. номз. ... дисс. – Тошкент, 1999; Худойкулова Л. Сурхондарё тўй маросими кўшиқлари: Филол. фан. номз. ... дисс. – Тошкент, 2011; Муродова М.Ш. Ўзбек никоҳ тўйи фольклорининг жанрлар таркиби ва бадиияти (Ўрта Зарафшон воҳаси материаллари мисолида): Филол. фанлари бўйича фалсафа доктори (PhD) ... дисс. автореф. – Тошкент, 2018. – 53 б.; Имомназарова Ш.Х. Ўзбек фольклорида ўлан жанри (ўзига хос хусусиятлари, генезиси ва бадиияти): Филол. фанлари бўйича фалсафа доктори (PhD) дисс. ... автореф. – Тошкент, 2018. – 57 б.; Жўраев М. “Келин тушди” маросими. – Тошкент: Республика халқ ижодиёти маркази, 2002. – Б. 7-8.

² Жўраев М. “Келин тушди” маросими. – Тошкент: Республика халқ ижодиёти маркази, 2002. – Б. 7-8; Жуманазаров У. Тўй маросим фольклорида олқиш жанри / Ўзбек фольклоршунослиги масалалари. – Тошкент: Фан., 2010. – Б.100–107; Тошева Г. Ўзбек-тожик тўй маросими фольклори алоқаларининг йўналиш ва принциплари // Ўзбек тили ва адабиёти. – Тошкент, 1993. – №4. – Б.39–42; Ҳайитова Ф. Тўй кўшиқларида дуо мазмунининг ифодаланиши // Ўзбек тили ва адабиёти. – Тошкент, 1997. – №4. – Б.64–65; Холова Х. “Ишимма” кўшиғига доир айрим қайдлар // Ўзбек тили ва адабиёти. – Тошкент, 1998. – №5. – Б.51-53; Ўраева Д. “Келин салом”лар ижро композициясида ҳамд ва наът. / Ёшларни миллий ва умуминсоний кадриятлар руҳида тарбиялашда маданият ва санъатнинг ўрни” мавзусидаги илмий-назарий анжуман материаллари тўплами. – Бухоро, 2017 йил 15 ноябрь. – Б.31-32.

Bukhara began to collect and study the folklore.³ The scholar has published his first research on "On the basis of materials listed from some districts of Bukhara and Navoi, *"Kelin o'tirsin"* and *"kuyov o'tirsin"* as well as *"kelin eltish"* and *"kuyov eltish"* ceremonies. D.Uraeva described his thoughts on the discussion at Bukhara wedding.⁴ He also spoke about the assemblance and artifacts of People's songs, again D.Rajabov.⁵ In general, the population of the oasis is important for the development of modern ethnofolklorism.

THE MAIN PART

The Uzbek people came to the attention of the people of the people with its unique traditions. *Sovchilik*, *qudachilik* is also one of the ancient and traditional, unique traditions of our people. The antiquity of the sovchik tradition is found in the inscription Tonyukuk (7th century) in the Orkhon-Enasay inscriptions and in the Irk bitigi (fortune-telling book) in the sense of word, phrase, messenger", "Sabchi", Mahmud Kashgari's "Devonu lug'otit turk" in the words "*sovchi is a messenger between the bride and groom*".⁶ Because our people have always been considered sacred, these issues have always been approached. Since the family is an important link that guarantees the peace, maturity, perfection, happiness and well-being of every society, building a family, organizing it, in which parents provide a suitable spouse for their child, marriage or the choice of bride or groom is taken seriously.

Etnologist I. Jabborov said: "Although the wedding ceremony has its own peculiarities in some regions, it begins with a common gift" and in fact it is the same in Bukhara. In Bukhara, as in other regions of Uzbekistan, a groom is sent from the home of groom to girl. If the bride-groom agrees with the bride, the bridesmaids agree and the wedding ceremony begins. In the region, the rituals of hunting, selection of brides and bridesmaids are the initial stage of the wedding ceremony. Accordingly, bridesmaids are divided into "small bridesmaids" and "big bridesmaids". While the younger bridesmaids perform the rituals of hunting, choosing a bride, and going to the wedding first, the older bridesmaids go to the girl's side for advice on how to start the wedding ceremony. They include the young man's closest male and female relatives, as well as a well-spoken, respectable men and women from the village.⁷

The division of the bridesmaids to *the ovchi* (hunters) and *the sovchi* is also unconscious of the following yor-yor text:

Yangi Kogon yo'lidan

Ovchi keldi, yor-yor.

Sevganimning uyidan

Sovchi keldi, yor-yor.

³ Сафаров О. "Келин ўтирсин" ва "Кувёв ўтирсин" маросими қўшиқлари (Бухоро никоҳ тўйлари мисолида) // Ўзбек тили ва адабиёти. – Тошкент, 1989. – №5. – Б.35–36; Сафаров О. "Кувёв элтиш" ва "Келин элтиш" удумлари ва жанрлари // Ўзбек тили ва адабиёти. – Тошкент, 1991. – №6. – Б.35–36.

⁴ Ўраева Д. Халқ мухаммасхонлиги // Ўзбек фольклоршунослиги масалалари. Илмий мақолалар тўплами. ҲI китоб. – Т., 2017. – Б.99-107.

⁵ Ўраева Д., Ражабов Д. Бухоро халқ қўшиқларининг тўпланилиши ва бадиияти ҳақида / Бухор элда гул сайли: Бухоро халқ қўшиқлари ва термалари. – Т.: Муҳаррир, 2010. – Б.3-15; Ўраева Д. Бухоро фольклорини тўплаш ва ўрганишнинг долзарб муаммолари. / "Навқирон Бухоро" гуманитар тадқиқотлар маркази. "Филология фанларининг долзарб масалалари" мавзусидаги илмий-назарий конференция материаллари. 2-қисм. – Бухоро: "Дурдона", 2017. – Б.55-59.

⁶ Кошғарий Махмуд. Девону луғатит турк. Т. 3. – Тошкент, 1960. – Б.169.

⁷ Турсунов С.Н., Пардаев Т.Р., Турсунов А.С., Тоғаева М.Р. Ўзбекистоннинг жанубий ҳудудларида номоддий маданият тарихи. – Тошкент: "Муҳаррир", 2012. – Б.110.

The word hunter used in these verses does not mean a hunter⁸ who hunts animals, but a hunter, a girl picker. Hunters are not yet hunters. They only come as bridesmaids if they like the girl. It is up to the bridesmaids to decide whether or not to have a wedding. The biggest responsibility lies with the groom.

Gifting is a delicate and responsible business that not everyone can do. Gifts are often given to family heads, elders, as well as to those in the neighborhood who are pure-minded, faithful, honest, respectful, outspoken, very friendly, wise, knowledgeable, people who have seen a lot, who are old, lazy, self-conscious, eloquent, and have good intentions for both parties:

Keksa-keksa xotinlar borib keling, yor-yor.

Ikki yoqni ko'ndirib, to'yni qiling, yor-yor.

Qo'shish qiling sovchilar, to'y ortilsin, yor-yor.

Shu og'amning baxtlari tez ochilsin, yor-yor.

Apparently, there is a special emphasis on the image of old women bridesmaids. It is believed that the happiness of young people who share their destiny through them will last forever.

It is no coincidence that gift-giving is approached with great responsibility and special care. This is because the groomsmen were responsible not only before the wedding but also after the wedding for the stability of the family. If there was a misunderstanding between the groom or the bride and groom, the groomsmen came forward again and reconciled them.

In Uzbekistan, a girl's honor is highly valued. That's why suitors have always taken this issue very seriously. The bridesmaids swept the door of the bride-to-be with a broom or handkerchief in the early hours of the morning, without anyone noticing. Upon learning of this, the girl's family began to prepare for the visit of the bridesmaids. When going to a gift shop, usually the destination is not warned. But sometimes, as mentioned above, there are warnings in specific ways.

Most of the time, people go to weddings in the evenings when their feet are numb. For this reason, wedding songs emphasize the timing of the wedding:

Kechasi sovchi ketdi Oydin uchun, yor-yor.

Oydinni to'y qilmoqchi og'am uchun, yor-yor.

No one should see or know that a gift is being given. It is believed that if they find out, they can connect the path of happiness of young people.

In different districts of Bukhara region, in Gijduvan district, bridesmaids are called "taqdirjumon", in the city of Bukhara and surrounding areas - "khoskor".

Before going to the wedding, special attention is paid to the physical, mental and mental health of the bride, the purity of the seven breasts, and her parents. In particular, following the adage "See the mother, take the daughter, see the father, give the daughter," the parents were questioned. Finding a suitable girl for the bride is equated with incomparable happiness for the groom and his household. One of the most popular wedding songs about this is the following:

Tog'da tarlon izi bor,

Qumda quyon izi bor.

Og'ajonim uyida

Nortuyaday qizi bor.

⁸ Ўзбек тилининг изоҳли луғати. Беш жилдлик. Учинчи жилд. Н-Тартибли. – Тошкент: “Ўзбекистон миллий энциклопедияси” Давлат илмий нашриёти, 2007. – Б.81.

Nortuyaday qiziga
Sovchi kelar, yor-yor.
 Bilmam qay baxtli yigit
 Pochcham bo'lar, yor-yor.
 Pochchang bo'lsa, yosh bo'lsa
 Qo'y kabi yuvosh bo'lsa.
 Opajoning ko'rganda,
 Diling quvonchga to'lsa.

There are a number of customs and myths among our people related to bridesmaiding. According to tradition, the bridegroom went three times. Bridesmaids also have their own traditional speech forms. For example, in Karakul district of Bukhara region, those who come bridesmaiding to girl are usually traditional, such as "*Qulchilikka keldik*", "*Eshigingizni supurishga keldik*", "*Hovlingizda bir gul o'sayotgan ekan, shunga xaridor (yoki kashol) bo'lib keldik*" ("We came to sweep your door", "As a flower grows in your yard, we become a buyer") use the usual pattern sentences. If the girl agrees, they will say, "Well, uncle, let's consult with your uncles," or "Let's think with relatives," or "You'll come again." If they are hesitant, say, "Our daughter is still young," "We are not ready for the wedding yet," "We did not hesitate to get married," "our daughter is engaged", "Look at the other sides" they answer.⁹ Interestingly, such traditional formulas used in bridesmaiding are also found in lyrical songs about folk wedding ceremonies and love and family relationships. The following examples of songs recorded and published by L.Khudoykulova from the Surkhandarya oasis confirm that there are even special Uzbek songs among the Uzbek folk songs:

"Girdingni o'rab keldik-e,
 Oyoqni tirab keldik-e,
 Shu hovlida bir gul bor,
 Shu gulni so'rab keldik-e.
 Shu hovlida bir gul bor,
 Shu gulga bir bulbul zor.
 Ikkisi qovushmasa, hay,
 Yig'lab o'tadi zor-zor.
 Bulbul zavol bo'lmasin,
 Gul ham uvol bo'lmasin,
 Ikkisini ayirgan, hey,
 Bir kun rohat ko'rmasin.
 Dilingni vayron qilma, dod,
 Ko'zingni mujgon qilma,
 Uyingga keldi sovchi-e,
 Aqlingni hayron qilma-e".¹⁰

⁹ Холова Х. Қорақўл никоҳ тўйларининг биринчи босқичи маросимлари // Ўзбек фольклоршунослиги масалалари. – Тошкент, 2006. – Б.95.

¹⁰ Худойқулова Л. Сарчашмадан томган инжулар (Сурхон воҳаси ўзбек халқ кўшиқлари). – Тошкент: Фан, 2007. – Б.38.

The public tries not to return the first bridesmaids as much as possible. This is due to the fact that people have a magical idea about the number "one". The door opened by the first bridesmaids is interpreted as "the door opened by an angel." Based on these views, the song above urges homeowners who come to the groom to "use their minds, not surprise their minds."

After the bridesmaids came to Bukhara three times, the girl agreed, and the girl said, "*Oqlik berdi*", "*Javob berdi*", "*Non sindirdi*", "*O'g'ri tovoq oldi*" and a special ceremony was held in different parts of the region. is carried out. However, "*Oqlik berdi*" is also called "Oqlik soldi" in other regions of the country.¹¹ To celebrate, the bridesmaids bring gifts, bread and sweets (halva) for the girl at the white table. Take a pair of loaves of bread on the table and break them evenly on the surface. Due to this process, the name of the ritual is also called "*Non sindirdi*". At the end of the event, the groomsmen will be rewarded. The following verses refer to this custom:

Tomga qo'ygan shotidek,
Amaldorning otidek,
U yon borib ko'ylak kiyib,
Bu yon borib to'n kiygan,
Sovchilarga salom.

In general, in the rituals of bridesmaiding, special attention is paid to the place of bread. It symbolizes the fact that the two young people, because of which the two parties share the food rations, are connected to each other. That is why the custom of "breaking bread" is given special attention in gifts. Ethnographer A. Ashirov describes the tradition of "breaking bread" in connection with the idea of fertility.¹²

In Surkhandarya, after the bride's consent to the bridesmaids, a "bread-breaking" ceremony was held, and on that day, in order to test the future groom, a symbolic "*kuyov sinov*" or "*o'tin yorish*", "*o'tin yorar*", "*o'choq kovlatdi*" was held.¹³ It is noted that such rituals as "Testing the groom" were performed on the basis of songs of this content. However, no source mentions such a custom in Bukhara.

In the past, there was a tradition of telling riddles to determine the intelligence of the future groom.

When the bread is broken and the bridesmaids "respond" to the bridesmaids, the wedding is sent. First of all, the girl and her relatives are warned. It is noteworthy that these realities of life, the image and interpretation of our national traditions are reflected in the following sources:

Sovchilarga otasi javob berdi, yor-yor.
Oydinga ham onasi xabar berdi, yor-yor.
Oydin to'yni eshitib, xo'p xush bo'ldi, yor-yor.
Og'aginam bog'ida gul ochildi, yor-yor.
Qator-qator tevaga to'y ortinglar, yor-yor.
Cho'lda yurgan suruvdan qo'y ortinglar, yor-yor.

The consent of the father to the bridesmaids, the mother informing the girl about it, the holding of the wedding from the groom to the bride, the bride's dowry. It is known that a certain amount of sheep (sometimes the

¹¹ Исмонова О. Нўшкент кишлоғи урф-одатларининг этнофольклористик тавсифи // "Ўзбек маросим фольклорини ўрганишнинг янгича тамойиллари" мавзuidaги Республика илмий-назарий конференцияси материаллари. Навоий, 2007. – Б.35.

¹² Аширов.А. Ўзбек халқининг қадимий эътиқод ва маросимлари. – Тошкент, 2007.

¹³ Худойқулова Л. Сарчашмадан томган инжулар (Сурхон воҳаси ўзбек халқ қўшиқлари). – Тошкент: Фан, 2007. – Б.40.

body) is given. The organization and execution of these are directly supervised by the suitors. If there is a disagreement, they resolve it.

Due to the special status of the bride and groom at the wedding, their image has a special place in the wedding songs (yor-yor, kelinsalom, muhammas, etc.). For example, the following song "Kelin Salom" can prove our point in this regard:

Borib-kelib qudalami surishtirgan,
Ikki yoshning yulduzini yarashtirgan
Savchilarga ko'p salom.

In dialect, the word "*sovchi*" is pronounced as "*savchi*". In our language, the word "*sovchi*" is widely used as ethnography, linguoculture. It is known that the first task of the bridegroom is to thoroughly examine and inquire about the chosen side of the bride, their chosen girl. When families get along, they do a delicate, responsible, and rewarding job of adding the destinies of the two young people, meeting the star, and sharing the goodbyes. As G. Mardonova admits: "bridesmaiding is a mediator in the acquaintance of two young people, a happy marriage and the establishment of good relations between the two families."¹⁴ In this regard, their services in this regard are especially noted in the popular "bridesmaids":

Baland-pastni yer qilgan,
Ikki hurni bir qilgan,
Sovchilarga bir salom.

The art of tazad is created by contrasting the high and low qualities of future couples in two different environments, in two different conditions. The two free metaphors refer to the symbols of the bride and groom. High-low coordinators are appreciated.

Graduates were rated as "bridesmaids":

Na'matakning novdasi
Sovchilarning sarasi
Muhammad tog'aga salom.

Namatak is a medicinal but thorny flower. Given that these two distinctive characters can serve to reveal the image of the sow, which should serve both sides equally, the image of the skilled and wise uncle was chosen in parallel with the image of the twig.

Sandiq to'la sep yiqqan,
Sovchi bo'lib ko'p yurgan,
Tinmay elib-yugurgan
Qaynonasiga bir salom.
Kelindan salom.

This "bride's greeting" refers to the mother-in-law's gift status. Because the mother-in-law can also go to the wedding. For example, in the epic "Alpomish", the old woman Surkhail goes to the groom with nine old women for Barchin.¹⁵ There are two meanings to the meaning of the verse "The bridegroom" which is addressed to the mother-in-law in the "bride's greeting", the first of which is that she had many sons, for each of whom she went to the groom many times; the second is that the mother-in-law has a delicate taste and it is understandable that she often goes to the groom to find a suitable bride.

¹⁴ Мардонова Г. Нур тўла уй. – Тошкент: Ўзбекистон, 2011. – Б.11.

¹⁵ Алпомиш. Ўзбек халқ қаҳрамонлик достони. – Т.: Шарқ, 1998. – Б.41-50.

Another ancient Uzbek tradition, *Kelin Salom*, also mentions the phenomenon of a mother collecting dowry for her son or daughter as an ethno-folkloric motif. Through this motif, the image of a mother who dedicated her life to her child, who did not eat, drink or wear clothes from birth to adulthood, in return, is embodied in the image of a mother who expects kindness, fidelity and devotion from her son, daughter-in-law and son-in-law. .

In some wedding songs, the image of the "bridegroom" is striking:

Kolxozimiz bog'ida

Anor pishdi, yor-yor.

Sovchi yigit ishqiga

Ishqim tushdi, yor-yor.

These verses are about a young man who is self-absorbed. It is undeniable that this situation, which is not typical of our national mentality, was the result of the Russian invasion of some young people who blindly followed their culture, some traditions, and gave in to the notion of "free love." This can be understood from the word "*kolxoz*" in the text. It is considered disrespectful to a future mother-in-law that a young man becomes a suitor for his love. But on his behalf, his best friend could go on a date. This can be seen in the example of the image of Karajon in the epic "Alpomish".

CONCLUSION

Bukhara is a unique, even the world of performance, language, and images of marriage, and reviews learning as an integrated system. Because they are frequently mentioned in Uzbek pop ceremonies and lyrical songs, mother-law, mother-nothing, mother-in-law, mother-in-law, sovchi, quad activity is observed.

In short, the historical basis of Uzbek folk wedding songs are very deep, and they have a unique epic and lyrical interpretation of the ancient, traditional customs and rituals of our ancestors who lived in ancient times is observed.

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