

POETIC WORD IN THE LEXICAL LAYER

Sevara Baratova

Research Fellow, Institute of Language, Literature and Folklore of the Academy of Sciences of Uzbekistan

Abstract

This article examines the lexical layer of poetic words, their appearance, grouping, as well as the features of their expressive and descriptive side when used. The main features of the poetic word are highlighted. It is shown that in poetry they are chosen more strongly than in prose, that the scale of imagery and expressiveness in poetic words is greater in poetry, that poetic speech is based on the visual means of poetry, that it is the result of expressing thoughts in a concise, expressive and concise form.

Keywords Lexicon, word, poetics, poetic word, anthropocentricity, semasiology, lexical layer, direct meaning, figurative meaning, emotionality, expressiveness, imagery, synonymy, antonymy, metaphor, metonymy, equivalence, norm, selectivity, exaggeration.

INTRODUCTION

It is known that poetic speech differs from prosaic speech in its compactness, attractiveness, richness in metaphors, and emotional and expressive coloring. Experts recognize that words in poetic speech, in addition to expressing denotative meaning, are mainly determined by connotative meaning. "Poetry is an essentially figurative, impressive means of expression, based on various modes of expression, artistic allusions. The scale of imagery and expressiveness in poetry is also a direct consequence of the fact that poetry relies on visual means that express thoughts in a clear, expressive and concise form" [5,11]. If this process is noticeable in lyric poetry, then in epic poetry it is less noticeable. When talking about weakness, this should not be understood as a lack of emotionality and expressiveness (standard of assessment). To understand them, to understand the meanings of words, requires special knowledge and intelligence. In the past, the emergence of the readings of Rumi, Nawai, Bedil and Fuzuli, the recognition of the need for special knowledge to

understand the meanings of a number of artistic arts arose from the complexity, multi-layered and richness of the same poetic speech.

"The concept of poetic vocabulary is a relatively narrow concept; they are pure poetic words, poetic word forms that are not used in other types of speech or are rare (with the exception of archaic, traditional poetic words or artistic speech, which are practically not found in other types of speech) covers poetic abbreviations, poetic neologisms, occasional words" [5,12]. It should be emphasized that when forming poetic speech, an artistic example of words of the national language is selected. Synonymy and equivalence play a key role in deciding the poetic word in poetry. The metrics, rhyme, and other elements of the poem require that it be so. In "Sabot ul-ajizin" by Sufi Allahyar, the word "language" is replaced by "zaban", the word "kalit" (key) is replaced by "kalid", which is archaic form of "kalit" today, "mana" (meaning) is replaced by "mani". He uses the pronoun "anga" (him) instead of "unga", and "ko'p" (many) instead of "ko'p", so that these synonyms and equivalents show the impressiveness and attractiveness of the

word, at the same time rhyme which led to the introduction of artistic arts, and thanks to this it was possible create an image and increase impressionability. Instead of the combination "ma'no xazinasi" (treasure of meaning), the metaphor "ganji ma'ni" is used. If the word "ganj" had not been used instead of the word "treasure," the imagery would have been narrowed, the emotionality and, in general, the evaluation criteria would have been violated. At the same time, by using the word "nukta" instead of the word "nuqta" (dot), which is its paronym, there was created a new, charming image:

The key to my life is the zaban,

If there is more than one dot, it is harmful [2.55].

It should be noted that linguists note that the concept of "language of poetry" should be associated with the word "poetics", and not with the word "poetry" (for example, such an idea was put forward by V. P. Grigoriev) [6, 9].

It is known that harmony is the main feature of poetry. It was not for nothing that Ibn Sina, in his treatise "On Poetry," pointed out that poetry consists of words, metrics and harmony. Abdulla Kahhor, describing the poem, notes the following: "Poetry is wisdom from the point of view of sustaining thought, music from the point of view of finding the way to the heart, emitting a harmonic sound from it. A poem is the sigh of a lover, the tears of a sufferer, the sound of laughter, which is an expression of happiness and sadness. Poetry is the mirror of the heart; it reflects what is in the heart. Poetry is an innocent child; it knows no hypocrisy. Where there is hypocrisy, there is no poetry. Poetry is a miracle. Knowing about its miracles and secrets, not everyone can master these secrets. To achieve this, you need more than intelligence, patience and hard work [7.48]. This is why poetry is elegant speech. Poetry is the most complex and difficult type of artistic creativity. Poetic speech is a complex system. Because a poetic work consists of rhythm, weight, syllable (syllable), stop, rhyme, sentence (stanza), poetic systems (finger, aruz, white, prose), intonation, poetic figures, etc. These are the formal aspects of a poem; therefore, the form of poetry is the word. "The harmony that should exist in a poem requires an

easy and free arrangement of the verses according to tone and meter. Poetic fluency requires using words freely, as in ordinary speech, without forcing them into lines. These features characteristic of the language of poetry create a unique vocabulary of the language of poetry; this lexical layer is to a certain extent stylistically limited in addition to poetic speech, enhancing the imagery and expressiveness of poetic speech" [5, 13].

Words included in the poetic lexicon, as we said above, provide the eloquence, excitement and impact of poetic speech. Linguists divide poetic vocabulary into archaic words, traditional poetic words expressing symbolic meaning, purely poetic words, words of an occasional nature that arise in the process of poetic speech, specific words within the framework of traditional and modern poetic speech. form of traditional poetic forms (variants), morphological variants of words. This makes it possible to evaluate the positive or negative meaning of poetic words in lyrical and epic poems from the potential impact, connotative aspect. It is no secret that in classical lyric poetry and epic poetry special attention is paid to the word. The word used in poetic speech was distinguished by its eloquence and expressiveness. That is why in most epic works, for example, Alisher Nawai, Muhammad Salih, Nishati, Munis, Agahi and other writers, chapters were devoted to words or individual poems ended in their epic works. In all masnawies, Alisher Nawai's "Khamsa" assessed the word as a divine being and showed its poetic function. Poets such as Sufi Allayar, Huwaido, Nishati used the possibilities of the poetic word and created beautiful works using forms that amaze the reader, are easily absorbed into his consciousness and have a strong impact on his psyche and mood. This process arose as a result of the poets' deep understanding of the meaning of words and the variety of forms.

"The importance and relevance of the issue of isolating the poetic word as a lexical layer and its special study lies in the fact that a) a number of lexical means used in poetry are rarely used in other genres; b) poetic words have the property of increasing artistic expressiveness, solemnity, imagery, and these features are sometimes not noticeable in other speech; d) poetic words have

emotional imagery, poetic elation, and when used in other genres, the emotional imagery of the word may be weakened or not appear, as in poetic speech; e) poetic words have their own lexical-semantic and stylistic features, and these aspects are revealed only in poetic speech" [5,16]. If we take a closer look at the lexical layer of "Sabot ul-ajizin", we will be able to witness various variations of the poetic word. If we consider the lexical layer of "Sabot ul-ajizin", we will notice that it contains many words and symbols used to express mystical, Sufi and pandnomism. The reason for this should be sought in the fact that the author of the work was one of the sheikhs of Sufism, that he used such words and symbols in his works in this area and that his worldview was formed. It can be added that in the formation of the artistic language of the poet's works, he was able to fully use the capabilities of the eloquent Arabic language, the Persian-Tajik language, the gentle and melodic, melodic Turkic language. Let's consider them one by one:

1. In "Sabot ul-ajizin" there are many contradictory events, personalities, habits, experiences, concepts, such as good and evil, faith and unbelief, generosity and stinginess, and other antonymous (contradictory) units (pairs) that occur very often due to the fact that this word is used, and also because the author is in the position of a wise person in the work. It is typical that when one conflict couplet is used in a work in second place, this conflict couplet is replaced or its variant (doublet) is used. This shows that Sufi Allayar knew the intimate possibilities of the Uzbek language. Moreover, given that conflicting words predominantly occur within one category, a greater number of conflicts within one category are paired; these pairs of antonyms form the pairs Uzbek and Uzbek (ko'p-oz), Arabic and Arabic (naf - zarar), Tajik and Tajik (nodon-dono), and in some places pairs of antonyms Uzbek and Arabic, Uzbek and Tajik (bilmas - dono; kam-ziyoda) are also used. Below are some of these pairs of antonyms and verses in which they are used. From them it is clear that the poet, as a scientist, was able to substantiate his religious and educational teachings and thereby direct the formation of poems and antonymous poems that have a strong influence on human

spirituality: bilmas va dono (Qilur bir lahzada bilmasni dono). 3) g'arb va sharq (west and east) (Kelur bir lahzada g'arb ustidin sharq). 3), qul va shoh (slave and king) (Aziz etsa qayu qulni oshal shoh). 4) bosh and mosh (in the sense of large and small; (Ko'runmas bosh aning oldida bir mosh). 6) suv va o't (water and grass) (Agarchi o't bila suvda bo'lur farq). 6), ibtido va intiho (beginning and end) (Aning yo'q ibtidosi, intihosi). 4) kichik va ulug' (Xaloyiqdin kichikdur yo ulug'dur). 5) turish va yurish, xayr va shar (Turushdur yo yurushdur xayru shardin), naf va zarar (Nar kim, tegsa anga naf'u zarardin. 5) nafslik va nafssizlik, bud va nobud (Nafslik yo nafssiz, budu nobud. 5) zarar va naf, xayr va sharr (Zarardur, naf'dur yo xayr, shardur), falak va zamin, yuqori va zer (past) (Falakdin yuqori, zeri zaminda), zohir va g'ayb (Erur birdek hamisha zohiru g'ayb), 6) ko'p va oz (Topar banda jazo ko'p qilsa yo oz, 6) kam va ziyoda (Yaqin bilgilki, iymon bo'lmag'ay kam, Erur birdek, ziyoda bo'lmag'ay ham, 7) erta va kech (Riyoizat birla bo'lsa erta-yu kech).

We consider it necessary to cite a few more antonyms from the work:

Bo'lur bir - birga dushman, do'st deganlar, Iloho, lutf qil munda va anda, Yig'ilg'onda yomonu yaxshi banda. Iloho, lutf qil hasratli soat, Habibingdin nasib etkil shafolat. Tirikdur doimo, andin so'ng o'lmas, Agar jannat bilan do'zaxni avsof, Telim uzr ayg'oli, ey Koshifi roz, Tilimni ming tilim qilsam erur oz. Nechuk jonsan, nechuk tansan, nechuk zot? Bahoyimsan, bashar, devonasan, sog', Na kim qilding jahonda ertayu kech, Ulug'lardin, kichiklardin bayakbor, Ulug' yo'lga kirarsan xoh, noxoh Qani shukr etganing mingdin birina? Na bergaysan javobin, ey tan oroy, Bu hasratdin fig'on, ey ro'siyoh, voy, "Yomonlar yaxshilardin ayrilinglar!" Agarchi zohiru botin desa dars, Boshing ko'b yuqori qilma, egilg'il. Ichursa zahr, ani bilmak kerak shahd. Agar bo'lsun desang yengil og'irlar, Erur rahmatdin ayrilg'on qabohat.

These antonyms rise to the level of poetic words of microtext, their effectiveness rises to a high level. In a word, the book talks about good and its opposite, evil, and uses so many words with opposite meanings that we will be content with quoting some of them. However, I would like to

emphasize one thing: none of the pairs of antonyms took a place in the poem or verse because of nothing, but made a great contribution to the realization of the poet's artistic and educational plan.

2. Use of synonyms and similar words. The work, which is one of our main sources, makes extensive use of significant words related to the issue being interpreted, as well as similar words related to the scope of the topic. The reason for this needs to be assessed based on the nature of the issues raised. Since Sufi Allayar's work deals with mystical and moral issues, one can witness the use of synonyms and similar words to indicate goodness and condemn bad behavior. Just as the poet used many impressive synonym words to express his optimistic thoughts, he also uses many synonyms and similar words to show the shortcomings of people. Based on the content of the work, he gives a unique coloring to synonyms and related words, paying special attention to their presence in various metaphorical variants. The abundance of synonyms used as theonyms in the work, as we said above, comes from the essence of "Sabot ul-ajizin". Let's look at some of them. They soften the spirit and character of a person, serve to germinate and nurture the seeds of purity and perfection; This allows a person to know God and his identity. Sufi Allayar wrote his book as a sermon (I am glad that I am sick, like myself, I remembered this as a sermon [2.15]) and synonymous theonyms associated with the name of Allah from the content of the verse - it is based on dhikr. Depending on the nature of the issues raised, different options are used. Therefore, the name Allah is used in a neutral (moderate) sense, towards the object of prayer, as a reminder and for other purposes. For example, the most commonly used word is the theonym of God - Khaliq [2, 16], Khudovand [2; 46, 89, 111], Khudoyim [2,19], Khudovando [2,46], Khudoyi zulminal [2, 89], or in a moderate sense Parvardigor, Parva, [2,71], Iloho [2,71], Mawla [2.94], Tangri [2; 15, 22, 27, 41, etc.], Hayy [2,48], Rabb [2,34,37] Egam [2,41], Mawli [2, 17,23], Hazrat [2,44 ,64]. Based on their direct attributes, in many places the beautiful names of God, used for this neutral purpose, are used in a connotative (evaluative) sense and purpose. Here are some of them:

a) Hayy Tawanna – Alive and Powerful: Iroda qilsa ul Hayyu tavonno, Qilur bir lahzada bilmasni dono [2,10];

b) Rabb al-Aflak – Creator and Owner of the heavens: Xalos etsa birovn Rabbul-aflok, Qolur tog' ostida, andin chiqar sog' [2,10];

d) Almighty Lord – Almighty Lord of the World: Umid etmoq o'shal qudratli shohdin, Yonardan havf etib, yonmoq gunohdin [2,15];

e) Khallaq al-'Alam – The Creator of the World: Iroda aylagach, Xalloqi Olam, Har ishni "bo'l!" dedi, bo'ldi o'shal dam [2,18];

f) Wajib Ta'ala – Having the greatest name: Nakim rizqeki bo'lsa shaybu bolo, Yaratibdur ani Vojib taolo [2,20];

g) Kashif az-Zur – The Lord who removes harm, kashshaf: Ko'ngul sanduqina bir bebadal dur O'zing rost aylagil, yo Koshif az-Zur [2,23];

h) Sultan al-A'dal – Sultan of the Righteous: Bashar payg'ambarin Sultoni a'dal Malak payg'ambaridin qildi afzal [2,26];

i) Dana-i Asrar – The Lord who knows the secrets: Inoyat aylasa Donoyi asror, kirar go'rga muloyim ul iki yor [2,36,67];

j) Khallaq al-A'lam – The Creator of the World: Taning har turli bo'lg'on bo'lsa barham, Qilur burnog'idek Xalloqi olam [2,38];

k) Qadir Nasir – He Who is able to pass his judgment and helps in every situation, Who knows your sins and merits: Nechuk qilsa erur Qodir-u Nosir, Bu yerda bandasining aqli qosir [2, 39];

l) 'Alim-i Ghayb – Knower of the unseen, The God Who covers mistakes: Agar San yopmasang, ey Olimi g'ayb, Bo'lur tongla muayyan soni yo'q ayb [2,40];

m) The All-Merciful, Rahim, – karami keng Podshosan; bizni yo'qdan bor qiluvchi Yaratuvchisan, Mehribonsan, gunohlarni kechirguvchi yakka-yolg'iz Zotsan: Karamlik Podshoho, Kirdikoro, Rahimo, mag'firatlik Biru Boro [2, 43];

n) Wahid – The One: Agarchi soni yo'q isyon qilibmiz, Umid ulki seni Vohid bilibmiz [2,43];

o) Sattar al-'alam – The Coverer of the World: Agar lutf aylasa, Sattori Olam, Bitar bir lahzada kori du olam [2,130]. Besides that, Donandayi roz – (The Knower of the secrets), Ilah (worshipable God), Karim (Great), Kashifi roz (The Revealer of the secrets), Nasir (Giver of help and victory), Satir (the Coverer of guilts), Subbuh (Pure Lord), Tangri taolo (The Great Lord), Qadir (The Almighty), Quddus (the Holy One), Ghaffar (The All-Forgiver), Hayy (The All-Alive) in the same way, theonims directly derived from the attributes of the God are also widely used in literature [3,326-327]. Theonims such as Ya Rabb, Khaliqo, Ilaho, Parwardigoro were mentioned in prayers. [3, 326,327].

Terms related to the word prophet are also used a lot in both speeches. This word means a messenger between God and his servants in the dictionaries. It is interpreted as a representative who receives God's commands and instructions through revelation and conveys them fully to his community [4,194]. There is also the fact that according to the sources there have been one hundred and twenty four thousand prophets in the history of mankind, but there are certain differences in their names and some of them are called nabi (most are prophets), rasul (ambassador as most of them are messengers) , are interpreted by terms like mursal. The first of the prophets was Adam Safiyullah, and the last was Muhammad (peace and blessings of Allah be upon him). Belief in the Prophets is one of the rules (fard) of Sharia. Prophets who were not given the book and Sharia but were ordered to follow the book and Sharia given to the messenger (the messenger of Allah) are called prophets. [4179]. This also appears in "Sabot-ul-ajizin":

Bari daryoyi rahmatda edi g'arq,
 Rasul ila Nabida bo'ldi bir farq.
 Barisi Tangridin tobtu xitob ul,
 Nabiga shart emas, ammo kitob ul.
 Rasulig'a erur shart, ey neku nom
 Vale bo'ldi barig'a vahyu ilhom.
 Nabiydur har Rasul anglag'uvchi bo'l,
 Va lekin har Nabiy ermas Rasul ul. [2,26]

There are 25 names of prophets mentioned in the Holy Quran. Some of them are called additional names and adjectives, i.e. Ibrahim Khalil Allah (friend), Moses Kalim Allah (spoke to Allah), Jesus Ruh Allah (created from the soul of Allah), Ismail Zabih Allah (agreed to be sacrificed), Muhammad Rasul Allah (Messenger of Allah), Muhammad Habib Allah (Beloved Friend of God) [4,179]. According to Rashid Zahid, the synonyms derived from the names and qualities of the Prophet (peace and blessings of Allah be upon him) are as follows: Muhammad (praised), Ahmad (worthy of praise), Mustafa (chosen), Mukhtar ul-Quraysh (selected from Quraysh), Nigini anbiya (Seal of prophets), (A hint that Muhammad (peace and blessings of Allah be upon him) is the last prophet), Payambar (evangelist), Rasul sultoni (Sultan of the Prophets), Rasul Allah (Messenger of God), Sultani abrar (Sultan of the good people), Ululazm (possessor of fortitude), Sham'i din (Religion Candle), Shafokatkhah, Shahi asdaq (King of the Honest), Shahi me'roj, Me'roj shohi, Muhammad amin (Honest Muhammad), Habibi Haq (Beloved of Allah), Hamrozi mahbub (Friend of loved ones), Hadiyi din (Man guiding to a religion), Hodiysi olam (The guider of the world). [3,327-328]

The angels are called Malak. They are also servants of God, and angels are forbidden to eat and drink, do bad deeds and speak obscene words. The sources record that the angel Gabriel (Jibril) brought a revelation from God to the messengers, Gabriel (a.s.) was also known as Ruh al-Amin. Azrael is the angel who takes life at the command of God (malak ul-maut), Michael is the angel who rules the universe by God's judgment, and Israfil is the angel who blows the trumpet on the Day of Judgment. Angels are created from Light. They are not gender specific; don't eat or drink. They pray all the time.

Sometimes in oral speech, when talking about the fact that brides are beautiful, sweet and polite, the metaphors "angel", "like an angel" are used, which in this case cannot be synonyms.

The truth of the Resurrection is mentioned. In "Sabot al-ajizin" it says:

Qiyomat haq erur, ey odamizod,

Xudo Qur'on ichinda qildi ko'p yod. [2,38]

This word expresses the religious teaching about the end of the world and forms the teaching about the future life in Islam. This teaching is related to the terrible events associated with the beginning of the Last Day in the surahs of the Holy Quran, the death of everyone, then the resurrection of people, standing up, interrogating one by one, measuring merits and sins, and so on, according to which people will be admitted to heaven or hell, the torments of hell and the pleasures of heaven are described in detail. [4, 292]. Words and expressions such as "mahshar", "hashr", "akhirat", "day of interrogation" are used as an alternative to the word "Qiyamat".

Heaven is a place in the next world where pious people live happily; it literary means "garden". This word means "paradise", "ujma", "dar us-salam", "dar ul-baqa", "dar ul-muqama", "dar ul-muttaqin", "dar ul-akhir", "garden of eram", "garden of jinan", "firdavs" and other equivalents are also often used. According to the teachings of our religion, there are eight gates of heaven, and these are the gates from which enter the prophets, martyrs, siddiqs, sahihs, zakat givers, believers, those who keep the commandments and who control their lust, those who perform Hajj and those who perform I will die, those who strive in the path of Allah, those who fast, those who do not interrupt their prayers, those who please their parents. [4,80].

Hell is the place where God punishes his sinful servants and unbelievers. There are Persian, Arabic and Uzbek alternatives to this word, such as "jahannam", "jahim", "saqar", "tamug" and "nar". All this is described in detail in Huwaydo's poem "Joy of the Heart" [3, 2].

Since both books are written in the spirit of exhortation, both of them make frequent use of exhortation. Since the impulses are directed at one person or a mass, it contains such synonyms as "man", "human", "person", "slave", "head without a brain", which go directly into the metaphorical shell. Synonyms such as "head with a brain" are also used.

3. If we compare "Sabot ul-ajizin" and "Rohati dil", then we would like to emphasize that there is a lot

of poetic layer in "Sabot ul-ajizin". It is known that the spelling and pronunciation of homonyms, homophones, homographs and homofoms are the same or different, but the role of words that sound the same in pronunciation in creating an emotionally expressive background in "Sabot ul-ajizin" is much higher. Let's pay attention to the words in just two chapters of the book. In the chapter of the book "Description of avoiding the conversation of bad people and staying in the conversation of good people" there are so many suitable words that can be attributed to tajnis that the verses and verses in it, all the words participating in it, tajnis has every word, every advice, every thought acquired expressiveness and understanding. These are the verses:

- 1) Uzulmas solmani bo'ynunga solma, Agarchi olmadur ruxsori, olma! 2) Bola deb solmag'il joning balog'a, Bola birlan bo'lursan mubtalog'a. 3) Musulmon oli bo'lsang olma olin. Agar olsang qabul etma vabolin. 4) Agar o'n yil uyida bo'lmasa un, Uni chiqmas uni ayturg'a bir kun. 5) Agar o'ysa ko'zin kulfat bila sho'y, Turib uydin chiqorg'a aylamas o'y. 6) Qaro dema, qara xush fe'lu xo'yi, Nekudur na ko'cha ko'rsa, na ko'yi. 7) G'animat ko'r, topilsa xulqi xush ko'r, Balodur joninga mohi suxan sho'r. 8) Oqizur oqlig'in, gar kelsa tilga, Qizil deb olmag'il, badxo' qiz elga. 9) Du olam nori bo'lsa nori ketsun, Ko'zung ko'rmasga shum diydori ketsun.

These are similar words that appear in the same chapter. It is easy to notice that in all chapters of the book the poet devoted enough space to homonyms:

- 1) Tama'lik siyladin behdur silingan, Tilangandin erur oson tilingan. Ta'ma qilma toparg'a zar nigorin. 2) Bu zar mehri buzardinning hisorin. Agar qorni biror to'ymasa qarni. 3) Tama' nonig'a lab ochguncha, o'l och, Minan o'tidin uchqundek bo'lib qoch. 4) Agar tosh chaynasa, eldin chiqib tosh, Kishiga egmagay himmatli qul bosh. 5) Qidirg'on birla rizqing qidri toshmas, Ketar qadring, qadardin hargiz oshmas.

In the last verse we quoted there are two tajnis. Sufi Allayar says that no matter how much a person searches, the food given by God will not increase; its value only disappears. Because you will receive as much as Allah has prescribed for you in fate.

4. Speaking about the poetic word, one cannot avoid metaphor. The weight of metaphors in Allayar's book is extremely large. If you place them in a certain system, you will notice that several forms of metaphor are used: nafs iti, qanoat ma'dani, tama' bo'yi, qochg'on qul, muhabbat ahli, ka'bayi maqsud, tariqat beshasi, muhabbat jomi, muhabbat ganji, ko'ngil ko'nglaki, mag'zi dil, duri rahmat, o'limning soqisi, mag'firat daryosi, nasimi ma'rifat etc.

In general, in Sufi Allayar's book, under the influence of poetic words and combinations, the expressiveness and imagery inherent in the book come to the fore, ensuring the literary and literally artistic nature of the poems of the work. In fact, most works of this type lack artistry. But "Sabot ul-ajizin" is free from such appearance. The reader can quickly and easily understand the meaning and effect, fluency and otherworldly illumination emanating from the poems and stanzas.

REFERENCES

1. Qur'oni karim (Translated and Commentary by Shaykh Abdulaziz Mansur). Tashkent: Toshkent Islom universiteti, 2004.
2. So'fi Olloyor. Sabot ul- ojizin. Tashkent: San'at jurnali, 2007.
3. Rashid Zohid. Ravoyihur rayhon. So'fi Olloyor "Sabot ul-ojizin" sharhi. – Toshkent: Sharq, 2018.
4. Islam: Encyclopedia. Tashkent: O'zbekiston Milliy Encyclopediyasi, 2004.
5. Umurqulov B. Poetik nutq leksikasi. Tashkent: Fan, 1990.
6. Grigoryev V.P. Poetika slova. Moskva: Nauka, 1978.
7. Qahhor A. Asarlar 6 tomlik. 6-tom. Tashkent, 1971.
8. G'oyibboeva R. Navoiy ijodida Idris teonimining tarixiy ildizlari. // "O'zbek tili va adabiyoti" jurnali, 2023 yil, 4-son. P. 72-76.