



**O'ZBEKISTON QAHRAMONI SUYIMA G'ANIYEVA
XOTIRASIGA BAG'ISHLANGAN AN'ANAVIY
«NAVOIYSHUNOSLAR»
V ILMIY-AMALIY ANJUMANI
MAQOLALAR TO'PLAMI**

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BAG‘ISHLANGAN AN‘ANAVIY «YOSH NAVOIYSHUNOSLAR» ILMIY-
AMALIY ANJUMANI MAQOLALAR TO‘PLAMI

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Ushbu to‘plamda 2025-yil Toshkent davlat sharqshunoslik universitetida tashkillashtirilgan «Yosh navoiyshunoslar» mavzuidagi Respublika ilmiy-amaliy anjumani maqolalari jamlangan. To‘plamda Alisher Navoiy adabiy-ilmiy merosining mumtoz adabiyotimizdagi o‘rni va bugungi ahamiyati: shoir ijodiga bog‘liq holda matnshunoslik masalalari, tilshunoslik va adabiyotshunoslik, shuningdek, Navoiy asarlarini o‘qitish muammolari haqida so‘z yuritiladi. Kitob yetishib kelayotgan yosh navoiyshunoslarning bugungi holati va istiqboli borasida muayyan tasavvurni o‘zida jamlagani bilan ahamiyatga ega. To‘plam filolog mutaxassislar, ilmiy tadqiqotchilar, magistr va bakalavrlar hamda keng o‘quvchilar ommasiga mo‘ljallangan.

Mualliflar qarashlari va asarlar nomlaridagi imlo tahririyat nuqtai nazaridan farq qilishi mumkin.

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MUNDARIJA

NAVOIYSHUNOSLAR TADQIQOTLARI

МАДРАИМОВ Абдумажид. Алишер Навоий асарларининг мўътабар қўлёзмаларига ишланган нафис мўъжаз расмлар: соҳага оид тадқиқотлар хусусида	3
ЭРКИНОВ Афтондил. Алишер Навоий: ҳаёти ва ижоди, навоийшуносликка оид тадқиқотларга назар	6
РАЖАБОВА Буробия. Навоий қўллаган сўз ва тасвирли ифода хусусида	38
ТОҶИБОҶЕВА Озода. Alisher Navoiy g'azallari ilk nashrlarda	49
ҲАЗРАТҚУЛОВА Эльмира. Михаил Никитскийнинг Навоий даври адабий муҳитига доир қайдлари.....	54
YORQIN Shafiq, UMAROVA Sohiba. Alisher Navoiy adabiy davrasi va ijod manbasini o'rganish tamoyillari.....	67
QORAYEV Sherxon. Temuriy shahzoda Muhammad Sulton va Alisher Navoiy	71
ЮЛДАШЕВ Нурилло. Методика стихотворного изложения тем фикха в произведениях Алишера Наваи на примере «Сирадж ал-муслимин	79
AMIROVA Nigora. Visual Verbs in Alisher Navoi's Literature: Unveiling Pragmatic Function and Cultural Expression.....	85

YOSH NAVOIYSHUNOSLAR TADQIQOTLARI

XOLMATOVA Gulira'no. “Munshaot” maktublarida she'riy shakllarning berilishi: qit'alar misolida.....	91
QUCHQOROVA Charos. “Hayrat ul-abror”da siyrat boyligi va suvrat masalalari	95
FAYZULLAYEVA Sevara. Avaz O'tarning “faloni” turkum qit'alarida Navoiyga izdoshlik.....	99
TOJIYEV Dostonjon, TOSHQULOVA Shahnoza. “Turkiston Rossiya va Xitoy oralig'ida” kitobi Alisher Navoiy haqida muhim manba sifatida	103
БОБОҚУЛОВА Шоҳиста. Лутфий шеърят тилидан ҳозирги ўзбек тилигача сақланиб қолган сўзлар.....	108

VISUAL VERBS IN ALISHER NAVOI'S LITERATURE: UNVELLING PRAGMATIC FUNCTION AND CULTURAL EXPRESSION

Abstract. This study explores the pragmatic functions and cultural significance of visual verbs in the literary works of Alisher Navoi, a prominent figure of 15th-century Central Asian literature. Visual verbs such as *görmek* (to see), *bakmak* (to look), and *görünmek* (to appear) are examined as dynamic linguistic tools that extend beyond literal visual perception to embody cultural narratives, emotional depth, and philosophical contemplation. Drawing from linguistic and literary analyses, the article demonstrates how these verbs serve not only as descriptive devices but also as carriers of social ideals, moral values, and spiritual symbolism. By embedding visual verbs into poetic and prose structures, Navoi enriches narrative tone and thematic resonance, allowing readers to engage with texts on both cognitive and emotional levels. The research also highlights the grammatical and semantic adaptability of visual verbs in Turkic languages, particularly in Chagatai Turkish, and how this flexibility facilitates nuanced expression in Navoi's work. In doing so, the paper reveals how visual cognition is tightly interwoven with cultural context and linguistic creativity. Scholars such as Soyipov and Ashirbayev are referenced to support interpretations of visual verbs as metaphors for understanding, enlightenment, and divine presence. Ultimately, this study asserts that visual verbs in Navoi's corpus not only reflect linguistic mastery but also serve as crucial elements in articulating the socio-cultural identity of the Timurid era.

Keywords: visual verbs, pragmatics, Chagatai literature, cultural expression, linguistic cognition, metaphor

As a unique aspect of Turkish language, visual verbs serve as semantically rich tools that, by means of vision and cognition, express both tangible and abstract meanings. These visual verbs become basic components in the development of

narrative depth and cultural expressions in the literary works of Alisher Navoi, a well-known member of the literary Renaissance of Central Asia in the 15th Century. Inspired by a rich tapestry of philosophical ideas and lyrical aesthetics, Navoi's work uses the subtleties of visual language to communicate difficult human experience and societal ideals. Visual verbs – which function not just as descriptive tools but also as vectors for deeper meanings and cultural resonance – show especially the complex relationship between language and mind.

The capacity of Turkish visual verbs to arouse sensory impressions emphasizes their meaning and helps the reader to interact with the book. Visual verbs are very important in Navoi's lyrical and prose works in creating pictures that represent the social context of their period, therefore highlighting not only the beauty and complexity of the outside world but also the interior landscapes of human emotions and moral quandaries. Emphasizing Navoi's creative contributions to contemporary linguistics, Xolmanova (2021) notes that the poet's use of visual verbs best illustrates an advanced knowledge of language as a dynamic tool of cultural articulation. Reflecting the dominant social conventions and ideas of the 15th century, Navoi successfully plugs the gap between language and the cultural identity of his audience in interacting with visual cognition.

Examining the pragmatic purposes of visual verbs in Navoi's writings demands one to take into account how these verbs change the meaning at many levels: syntactically, semantically, and pragmatically. Their utilization not only delivers vivid imagery but also indicates the author's interpretive stance in respect to the depicted events, therefore adding levels of significance to the book that appeal to existential and cultural issues. Visual verbs, for instance, may indicate varying degrees of awareness – from passive observation to active interpretation – therefore enabling the reader to negotiate Navoi's complex stories while interacting with the underlying cultural criticism included into his works.

Furthermore, the deliberate use of visual verbs enhances the poetry form and enables Navoi to arouse common cultural experiences mirroring societal ideals and collective memory. This language choice so offers details on how language forms

cultural narratives and affects the reader's view. Navoi's writings' embedded meanings of visual verbs invite scholarly exploitation to their function as tools of cultural expression, therefore attesting to the entwined character of language, culture, and cognition. Alisher Navoi, a pre-eminent figure of the 15th century Central Asian literature, emerged against a rich tapestry of socio-cultural dynamics marked by the rise of the Timurids in power. By means of a thorough analysis of these linguistic elements, this article aims to clarify the multifarious pragmatic functions of visual verbs in the literary context of Navoi, revealing its meaning in the formation of meaning and cultural representation. This era was marked by artistic growth and the meeting of Persian and Turkish civilizations, which greatly affected the literary output of swimming. His writings show a civilization changing under the complicated interplay of language identity, patronage, and cultural synthesis. Underline by Abjalova, Gulomova and Xasanova the multilingual mastery of swimming - in particular its use of Chagatai (Turkish) and Persian - was not just a stylistic decision but a pragmatic reaction in the cultural setting of his day. He served as a vehicle for cross-cultural communication, letting the presentation of complex ideas echo across different audiences.

In this setting, Turkish visual verbs take front stage in the literary description of swimming. According to linguistic theory, visual verbs – that is, vision, inquiry and observation – transmit acts or situations intimately related to visual perception. These are vehicles to convey deeper levels of sensation and cultural meaning in addition to being functional elements of language, expressing activities connected to sight. For instance, Navoi used visual verbs in his foundational book *Khamisa* to express not just the mechanics of action but also emotional moods and cultural settings captured in these deeds. The use of visual verbs usually corresponds with the thematic issues of tales – actions of testimonial to the love, beauty or temporary injustice – thus urging the reader to interact with the text both at the literal and emotional level.

One pertinent example is the word *görmek* (see), which Navoi employs in many lyrical settings where sight goes beyond basic observation to provide consciousness

or insight. This is especially clear in the songs where the act of looking is tinged with philosophical reflection, implying that genuinely “see” is to grasp deeper truths regarding life and morals. Thanks to such usage, Navoi shows not just physical movement but also suggests the cultural need that knowledge and perspective are entangled with social and ethical aspects.

Furthermore, the employment of visual verbs in the swimming poetry demonstrates its dedication to the cultural attitudes of its period, especially the focus on the artistic quality of language. While it wanders between accessible and academic, the common language utilized beside the high Persian vocabulary suggests a purposeful interplay. Navoe aims at both the elite and the larger public using the Turkish visual verbs, thereby democratizing literary experience. The Timurid Empire’s socio-political environment, which emphasizes artistic and literary patronage, has given rich ground for such linguistic innovation by tying the visual possibilities of language to more general cultural ideas present in its output.

Finally, Alisher Navoi’s deliberate use of Turkish visual verbs in her literary corpus is not only a linguistic decision but also a method of representation that shows the dynamic interplay between language, culture, and society values during the period of Timid. Visual verbs, a fundamental component of the Turkish language, are defined as verbs that describe actions linked to view, such *görmek* (to see), *bakmak* (to look), and *görünmek* (to appear). The analysis that followed from these visual verbs will highlight their pragmatic functions – how they shape the meaning and contribute to the cultural tapestry of the work of swimming, reflecting the complex relationship between perception and expression in a context rich in literary and cultural legacy. These verbs have special grammatical and semantic characteristics that enable them to convey not just complex layers of meaning, emotion, and cultural context but also physical acts. Visual verbs are basic to produce sense in the works of Alisher Navoi, a well-known writer from the fifteenth century Turkey, which closes the subjective experience of perception with more general narratives and cultural themes.

Navoi visual verb is well used reflecting a sophisticated awareness of its pragmatic purposes. These verbs capture complicated emotional states and social relationships woven in the fabric of poetry and prose stories, therefore transcending their literal meanings. Soyipov (2024), for instance, emphasizes how the visual verb *görmek* often conveys a deeper metaphorical vision of lighting or understanding, so implying a lower cultural current related to knowledge and perception in the framework of suffism, not only limited to the act of seeing. This link between the perspective and the knowledge highlights the many uses of the visual verb to depict the cultural surroundings of the Navoi period.

Moreover, the grammatical form connected with visual verbs enhances its expressive power. Many visual verbs in Turk may adopt numerous suffixes that change time, look, and mood, therefore enabling writers like Navoi to imbue their works with temporal and emotional complexity. Using the present participant of *görmek*, for instance, as in *görüp*, enables an immediacy involving the reader's senses more actively, therefore generating a dynamic engagement between the text and its audience.

Navoi's poetry and prose clearly show how these linguistic subtleties connect with the main cultural concerns. Ashirbayev (2020) notes that Navoi's paintings highlight problems of lighting, beauty, and divine presence by means of regular allusions to light and vision. Navoi not only produces brilliant pictures but also imbues a feeling of transcendence by carefully employing visual verbs, therefore triggering the spiritual trip of the person in pursuit of knowledge and truth. Key elements of Navoi's literary identity, these visual verbs enable readers to investigate the junction of what has been seen and the unseen, literal and metaphysical:

Furthermore, Navoi's tales' visual verbs combine with other language components to provide a meaning layered in resonance with cultural symbols. Looking or seeing frequently entwines ideas of longing, desire, and emotional reflection. Visual verbs like *bakmak* frequently suggest a desire for the beloved or heavenly, as Ashirbayev (2021) shows, thereby highlighting even more how these verbs are entwined with the cultural and spiritual ambitions of the period.

All things considered, the pragmatic purposes of visual verbs in Alisher Navoi's works expose their indispensable importance in terms of configuration of the meaning and expression of cultural settings. Through their grammatical adaptability and semantic richness, these verbs help to create a tapestry of cultural expression reflecting the Turkish literary tradition and is especially relevant within the thematic concerns of Navoi's works. The pragmatic functions of visual verbs in Alisher Navoi's works are therefore a vital mechanism through which tone, mood and images are intricately fabrics in the text, so increasing emotional engagement with the public. Visual verbs, which indicate acts usually connected with vision and perception, let the reader perceive the story not just as a series of events but also as a vivid image resonating with deeper cultural and emotional significance.

The capacity of visual verbs in Navoi corpus to create a reflected tone of the issues at stake defines a major component of their pragmatic purpose. For instance, verbs like *görmek* (to see) and *seyretmek* (to gaze) are commonly used to express not just the act of looking but also a deeper philosophical contemplation on his own perception. Abdulkhayrov (2020) underlines how Navoi creates a tone that alternates between the meditative and the didactic by use of these verbs, therefore involving the reader in the book beyond his surface narrative. Seeing turns into a metaphor for understanding wherein visual experience transcends simple observation and allows readers to analyze difficult moral and existential concerns included within the story.

Furthermore clear in numerous Navoi poems are the interactions of visual verbs with comedy generation. According to Shamsiddinova (2024), adjectives and descriptive language accompanying visual verbs help to transfer mood, therefore transforming visuals into a richer emotional experience. For instance, whilst *Kör Olmak* (to be blind) in settings weighted with melancholy generates an attitude of despair, the usage of *Açık Görmek* (see clearly) at a time of revelation inspires a feeling of enlightenment and rejuvenation. This dualism not only creates mood but also represents prevailing philosophical opinions on Turkish culture throughout Navoi's lifetime as well as societal values. Thus, the many uses of visual verbs

improve the reader's emotional resonance with the story and help to establish several levels of the text.

The visuals produced by visual verbs support Navoi's cultural expression even more. Based on historical and mythical foundations that are artistically grounded yet filled with meaning, the images shown appeal with inherent components to the Turkish cultural legacy. References to natural visuals, like *gökyüzü* (sky) or *deniz* (sea), spoken using visual verbs, for instance, not only depict beautiful settings but also arouse national pride and cultural identity. Tojiboyeva (2022) emphasizes how, when expressed via the verb of visual experience, these cultural symbols help readers to develop a communal memory and community emotional sensitivity. Navoi's visual world not only is aesthetically pleasing but also provides a forum for group cultural reflection and investigation of what it means to be on the continuity of Turkish literature.

Thus, the pragmatic purposes of visual verbs in Alisher Navoi's works are basic to shape the reader's emotional involvement, set tone, create comedy and enhancing the cultural imagery contained in their writings. Visual perception verbs are not just language instruments but also part of Navoi's era's philosophical and cultural paradigms, therefore giving readers a profound aesthetic experience that goes beyond the immediate story. Visual verbs are fundamental tools for cultural expression in Alisher Navoi's literary works, so permeating stories with rich contextual layers reflecting the values and society beliefs that predominate during his time. Through the methodical analysis of these verbs one can appreciate the complexity and depth of the meaning they contribute to Navoi's literary achievements. These verbs capture cultural ethics, therefore presenting a live picture of the historical setting in which swimming took place, beyond the basic portrayal of activities. For instance, visual verbs like *görmek* (to see) and *baxmaq* (to stare at) are embedded in the fabric of the moral and philosophical discussions prevalent throughout its poetry and its prose rather than just utilized to depict the ocular sense.

By swimming, the follower of the visual verb may express the dualities of goodness and basic and bad ideas in the cultural and ethical framework of Turkish

society. According to Tojiboyeva (2023), the presentation of visual activities acts as a form of moral symbolism, enabling the audience to participate not only with the tale but also with its ethical consequences. Navoi layers of meaning on these verbs that speak to moral and intellectual debates more general of his day. In his writings, for instance, the act of “seeing” usually represents moral clarity and enlightenment connected with moral activity. On the other hand, the pictures of blindness or hidden vision might be symbolic of ignorance or hate, therefore reflecting prevailing moral views in the socio-cultural setting.

Furthermore, according on Sultanov et al. (2024), it is clear that swimming with visual verbs strengthens cultural identification by means of the dedication of language practices with the rich tapestry of cultural past. The visual stimuli these verbs conjugate captures a conventional view of the world in which knowledge, comprehension, and finally moral judgment are connected to. The regular use of visual verbs channels the values and beliefs underlying Turkish literature during the period, closely corresponding with a collective cultural experience.

Language and cultural identity interact subtly to show swimming personalities and their moral conundrums. By use of visual verbs, he creates a narrative framework wherein society ideals are both challenged and shown. Its use of a visual verb to show the sudden awareness or metamorphosis of a character, for instance, might imply a greater search for knowledge and morality that spans the individual and reflects society hopes for enlightenment.

The pragmatic purposes of Turkish visual verbs in swimming tales essentially expose a complicated connection among language, culture, and moral philosophy. These verbs help not only to be born to express acts but also to sail on the ethical terrain of their period as they encamp back complicated society structures. His writings so abound in visual pictures that capture cultural identity, which makes it essential to see these linguistic aspects as essential to grasp the larger cultural expression inherent in their literary contributions. The study of the pragmatic functions of the Turkish visual verb in the works of Alisher Navoi reveals their basic relevance in modeling not only the semantic depth of his poetry but also the cultural

nuances incorporated into the socio-linguistic tissue of his time. Thanks to the lens of visual verbs, the ethical and cultural dimensions of the work of swimming become in the foreground, highlighting the deep link between the language and the socio-cultural ethics of Central Asia of the 15th century. Examining Navoi's visual verbs closely reveals that these verbs are not just lexical objects; they are performed to convey complicated psychological states, social connections, and cultural values. The complex sensory sensations the visual verbs in Navoi's books provide augment the complexity of imagery and enhance the emotional resonance of the story. This corresponds with the remarks of Gaziyeva and Rahmonova (2021), which underline how Navoi employs language decisions to generate vivid mental pictures involving the senses and emotions of readers, therefore enhancing the overall aesthetic experience of his poetry.

Furthermore, the cultural setting Navoi was writing in may be observed reflected in the usage of visual verbs. The preponderance of these verbs shows a taste for visual pictures in the Turkish literary heritage, which fits more general cultural principles stressing experience and awareness. Visual verbs' weighted deployment helps to ground imaginative worlds within real-world events, therefore bridging the gap between spiritual and bodily. This feature of Navoi's work is especially important to grasp its influence on Turkish literature as it emphasizes the way visual verbs help to transmit cultural legacy and social conventions, therefore encapsulating the interaction between language and culture.

Furthermore, Navoi's works reflect the interpretive paintings and guide the emotional commitment as visual verbs serve pragmatically to stimulate certain reactions from the reader, thereby transcending the mere depiction. As observed by Abjalova & Gulomova (2024), the connection between visual verbs, perspective of the reader and cultural topics underscores the communication force held within the framework of the literary works of Navoi. This dynamic shows that language is a great instrument for cultural expression and historical continuity, therefore strengthening the argument that visual verbs are vital for navigating in the deepest meanings included into the texts.

The findings of this investigation not only help us to better appreciate Navoi's literary works but also imply more general consequences for the study of Turkish literature overall. Understanding visual verbs in Navoi gives new avenues to investigate the language and cultural aspects of modern Turkish poetry. Future studies can expand this inquiry by looking at comparative analyses of visual verbs on other Turkish poets or literary movements or by investigating their pragmatic consequences in oral traditions and popular storytelling. The scholarly appreciation of Navoi's contributions – especially via the prism of visual verbs – strengthens the importance of considering the interplay of language, culture, and meaning in comprehending the paths of the past, present, and future of Turkish literature.

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