

BILINGUALISM – THE FUNDAMENTALS OF LOCAL SIGNS OF UK UZBEKISTAN-TAJIK CHEVALARY

Мухаммадиев Нодир Рустамзода

Шароф Рашидов номидаги Самарқанд давлат

университети 2-босқич таянч докторанти

E-mail: muxammadiyevnodir93@gmail.com

Abstract

Uzbekistan – many ethnic countries. It's in the arms of from a hundred more various nationality and people representatives far from times since close friendly in touch living is coming International this unification, of course, their fate and life in a way related separate custom and rituals, traditions to each other to approach and even, mutually confused to leave ground created.

This on the way research Uzbekistan Russian Republic Kashkadarya in the oasis two multilingual Uzbek and Tajik folklore come of the exit socio-psychological basics, local literary characters impact in terms of progressive verb characteristics determination possible gives.

It is very important to conduct a comparative study of the folklore samples of the Uzbek and Tajik peoples spread in the Kashkadarya oasis of the Russian Republic of Uzbekistan, to study the closeness between them, mutual literary influence, and the nature of bilingualism (zullisonain). Therefore, this article aims to scientifically study the tradition of bilingualism and literary influence in the ritual folklore of the Uzbek-Tajik peoples of Kashkadarya, the socio-psychological factors that formed the basis for this, common features with the ritual folklore of the Uzbeks, local features, and linguopoetic features.

Keywords: Uzbekistan is a nation of yurts, two languages, Tajik and Uzbek folklore, a tradition of folklore, ceremonial folklore, Zullisonainlik, milk and sugar.

Introduction

Our country, of the population ethnicity composition, unique photo habits, routine management natural, natural and cultural and household life conditions, rituals,

especially oral creativity , artistic-aesthetic traditions and folklore executive local characteristics in terms of world of the people attention to himself order coming from the regions one - Kashkadarya It is an oasis . It has been around since ancient times. science and culture from the hearths one as body taken They are coming . In Kashkadarya carried out coming various ceremonies in it every one of the village conditions of the population ethnic composition , language because of from each other distinctive to the aspects is the owner . That's why for this in the area exists folklore samples to identify them spread areali , regional-local to its properties according to special to study correct will come Especially in the area far from the eras since side by side living coming Uzbek and Tajik to his/her nationality belonging population folklore general and different aspects determination respectable from issues is one of them . Because this our people other nations with mixed living in the territories ethnic and literary of the relationship in folklore expression to be in determining important importance profession is enough Besides , the people verbal artistic of creativity this only to the area characteristic local characteristics at the opening head criterion is considered .

Kashkadarya in the oasis living coming Uzbek and Tajik to his/her nationality belonging population between seasonal , family-household and magician in character various to ceremonies characteristic folklore examples from centuries to centuries increase past , present fate some one ancient members forgotten gone although many aspects lively in execution save staying , living is coming To the area characteristic ceremonies folklore genres composition in it various customs , customs and of secrets colorful and to oneself characteristic regional-local characteristics profession verb in terms of separately separated It stands .

Many In Kashkadarya fellow traveler close to neighborhood and brotherhood based on living coming Uzbeks and Tajiks between unique traditions shaped . This traditions every both people for one in the same way equal service as is coming . This of traditions big part of folklore jewels organization is enough Important side , area characteristic Tajik folklore until now possibility fate writing taken and printed is being fed .

Kashkadarya Uzbek-Tajik folklore general local characteristics in the following expression will be :

Firstly, the folk songs of the Uzbeks and Tajiks of Kashkadarya have a unique locality not only in terms of their artistry, melody, performance characteristics,

style and language, but also in terms of the composition of genres. Unlike ceremonial songs in other regions, it is observed that the “Navruz” and “Hayit” songs among the Uzbeks and Tajiks of the Kashkadarya oasis retained their lively performance until the beginning of the last century. They were also recorded in Bukhara. Such genres reflect the regional, genre and thematic diversity of oasis ceremonial songs. The fact that oasis folklore is distinguished by its genre composition, the diversity of various customs, rituals and ceremonies, and the characteristics of its performance can be said to be one of its important local features. For example, among the ceremonial songs of “Kelinschinony”, that is, “Kelin otirtirish”, there is a song that is performed after the bride sits down. No information has been received about the Uzbek version of this song. This song is currently only recorded at a wedding ceremony of the Tajiks of Kashkadarya. It begins with the words "Hey Hamzamutu Zaynab, blessed is the name of God." According to information provided by Muharram Khojanazarova, the performance of the song "Joygahandozon" during this ceremony after the bride is seated was discovered in the village of Dehnav in the Kitab district.

R. Kadyrov Kashkadarya Tajiks living all in the villages " Kelinsalom ", " Roybinon " (" Yuz saw ") from rituals then to the bride and groom place preparation image in itself reflection guide songs performance about no what information did not bring R. Rajabi and Gelan from the village was Maysara From Nurulhaq this about separate the information writing received . Then Maysara Nurulhaq from the tongue like that It is called : " Bed on top of two old woman Let's go out . Place along circle we turn around . Then groom in honor of good words we will say ". From this later this the circumstances expressive people from their songs samples bringing passed :

In head pipes yellow , in body coffee Happy birthday ,
In hand and foot groom , color henna Happy birthday ,
Hey Hamzamut and Zainab, the name god Happy birthday .

Girl to face house , yard to face comb ,
Groom face home , shame shame Happy birthday ,
Hey Hamzamut and Zainab, the name god Happy birthday .

In hand this honorable brought gift bride ,
See you later. from this brides name god Happy birthday ,
Hey Hamzamut and Zainab, the name god Happy birthday .

Hey king clean groom , wedding you Happy birthday ,
Hey cypress height candle beauty you Happy birthday ,
Hey Hamzamat and Zainab, the name god blessed [Addition , 1].

It seems that this is it in the song bride and groom bed , to them by name prepared dice things description given . Same blessing of songs feature like this family in songs both bride and groom descriptive wedding of participants joy and joy feelings own expression found . In this if groom respect with " shah " , qaddu stature and " cypress" "to the lamp" looking and your daughter-in- law out of shame snoring Ebola His face is " hino " color simulating . Eid holidays symbol around managed henna in the form of happiness , family ideas before is being pushed .

Secondly, the oasis has its own folklore performing traditions, which were formed in connection with the daily work and life of the population. They have been continuously improving and developing as a historical-folkloric process. As a result, a type of specialized professional performers has emerged among the people who perform folklore samples to their fullest. These include kayvanazans, guyandas, and navhaguys.

Thirdly, the folklore of Kashkadarya, which is characteristic of the Uzbek and Tajik dialects, acquires a local character with some artistic and compositional features. In addition to reflecting the traditional features of folk poetry, it stands out due to its unique genre structure, melody, certain features in the world of images, and the nature of performance. In particular, they are characterized by the depiction of the landscape characteristic of Kashkadarya, its historical figures and places. There are songs in which the names of places where Tajiks live in the Kashkadarya region are cited as allusions. In addition, in the songs recorded from the region, there are also references to the names of monuments, famous historical figures, and dear saints related to this place. This indicates that the songs of the oasis Tajiks have a unique imagery.

Fourth, the fact that the folklore of the Kashkadarya oasis was created on the basis of bilingualism, that is, Zullisonain, is one of its main local features. The study of these local features has always been relevant. However, based on the material collected and published from this region to date, the bulk of the folklore of Kashkadarya consists of masterpieces of oral creativity written in the Uzbek language.

Main Part

To our knowledge, Hamidjon Hamidi's ideas about the Kosansoy folklore of the Namangan region, its rich and complex character, in the collection of scientific articles "Yillar Samarasi" [1], and Abdusalom Samadov's ideas about the role of literary connections in the written literature and oral folk art of the 10th-14th centuries in the first chapter of his book "Payvandhoi druzhī va adabī" [8, 14-32], open up even broader avenues for studying the topic.

Folklorist S. Shodieva as noted , " ritual folklore mapping , Uzbeks other nations with mixed living " Ethnic" in the regions "contact" in folklore expression to be" [13, 39-42] . people verbal artistic of creativity local characteristics of designation head from the criteria one is considered .

The word " Zullisonayn " . Arabic two the language knowledgeable , two in the language writer meanings This means point out of sight until now two in the language – either Arabic and Persian-Tajik or Uzbek and Tajik in their languages poem , work written by writers [5, 3]. creatively studied bride In folklore this of the event observation special has not been studied . However , Uzbekistan's Bukhara , Samarkand , Kashkadarya , Surkhandarya , Tashkent , Fergana , Jizzakh like row in the territories Uzbeks next to Tajiks both living is coming and this in the regions Uzbek folklore in line weighty Tajik folklore both widespread .

I went to the water and saw a water buffalo in the water,

He bit the tip of his lips.

Your love is on the tip of your lips,

I call out in Tajik: "Inja bio!" [3, 77].

This song example Fergana people from their songs order given and in 1967 many volume " Uzbek people creativity in the series print from the " Gulyor " collection was taken . In it Tajik " Inja" hi !" compound in Uzbek " this" to me , to my side "come " means means .

Saying It should be Kashkadarya Tajik folklore sometimes one in the language (only Tajik in the language) if met , some examples two in language – too Tajik , too Uzbek in the language expression will be Especially the milk sugar – two (Uzbek) and Tajik (language) with the participation of created folklore works attractiveness and to oneself characteristic melody with further attention It weighs.

Today, every citizen of Tajik nationality living in Uzbekistan, along with representatives of other nationalities living on this land, contributes to the all-

round prosperity, well-being and well-being of our independent country. Their rights and duties, as well as national values, are protected by the Constitution of Uzbekistan[17].

None time without a song impassable wedding watch , party celebration , feast and ceremonies Kashkadarya in the oasis living two of the people language and culture , literature traditions to each other further sigib to leave tool as came .

Below juice sugar – two language (Uzbek) and Tajik words in the intervention created "Boychechak" seasonal ceremony to the song this in terms of attention to turn possible :

Boychechagim illodur ,

I'm guessing it was golden.

Boychechak adal-badal ,

Bad clerk tiyad Mirzobadal [16, 288] .

It is believed that the Hungarian Empire was founded by the Egyptian Empire and that the Ottoman Empire was founded by the Ottoman Empire. A few days later, the Governor of Lagos State, Governor Muhammadu Buhari, said that the Governor of Lagos State, Governor Muhammadu Buhari, who was the Governor of Lagos State, was the Governor of Lagos State. And if you look at the history of the Egyptian Empire and the Ottoman Empire, it is not only the Egyptian Empire but also the Ottoman Empire, but also the Ottoman Empire and the Ottoman Empire.

Бойчечак аввал баҳор очилодур,

Yahshilarni boshiga sochilodur.

Under threshold slurp does ,

Biveki we date palm full does [16, 288].

Attention attractive from aspects again one that is , in zullisonayn created texts mutual variability harvest to do can Including the song "Boychechak". below cited Uzbek and Tajik verses one different concept , image , interpretation two in the language appearance that is with attention pulls Including Uzbek in the option:

And then we went back to the house of the Archbishop of Canterbury,

A large number of people have been found to be wealthy [16, 288].

This text Tajik in the variant :

This home push-up month type ,

This home its owner rich type [16, 288].

Same so juice sugariness other ceremony songs for example both observation possible :

And he said, "What kind of death am I going to die?"

Scarlet the cheeks in longing extinguished Death .

Sogvoron: Hey, voe, onet murade, clerks of nozaninam-e!

And he said, "I am going to die, and I am going to die."

Yahshilarni erga solib, ustini sarpush ayladi.

Sughvaron : Hey Oh my god Aunt , where are you? Go !

To be honest, I thought I was a stranger to my own country.

A stranger is a stranger to me.

Sógvoron : Hey voe , ammet wall , child Wait !

Goyanda : My strangeness work will do my head on the pillow when it is .

Sógvoron : Hey wow , apet Murade , brother sweet Oh , my!

Saying : O Lord , from the Sultanate don't be separated no who

Dry earth go away the same let there be no who

Sughvaron : Hey wow , you're welcome Where is Murade ? Go !

Saying : Kings this to the world priceless did sky ,

Past my life to the doors beggar did sky ,

Wow longing - oh, loneliness my head , my body put cave under fifty
my dear ,

Forward maybe not no man , manly stranger I am .

Sughvaron : Hey Wow , boys. my mother where Go !

Saying : Moth-moth lake I am , side by side. six-legged ,

Shamchirogh burning , not burning better .

Shu alive since I walked now I am dead. better .

Сўгворон : Эй вое , чони хола -е, кучо rafty -е!

I'd like to say that I am a bit disappointed with the way I feel about my life and the fact that I am so sad that I am so saddened by the loss of my loved ones.

Ҳасрату Армон Билан чифмаган zhonim money .

Sughvaron : Hey Oh my god mother , from me that news You will get it !

Narrator : Gardener cruel long my flower to be ,

Without delay came death , it's over my eyes age .

Hey baby , honey baby , bit by bit autumn my age is puri

Marjon Oiladding ,

Oynadek rawshan my day Kap-Karo day ailading .

Saugvoron : Hey voe , cap -karo qon airading , honest goal -e!

Goyanda : From my hand afternoon Sindhi mine precious rash ,

Kara to the ground shelter head , red face My pencil .

Sógvoron : Hey voe , apeta acorn peshad bare, sheri apa -e! [16, 319-320].

This song mourning to the ceremony relevant to be , as if - aza to the ceremony special offer done professional with the collector [18, 30] close from a person judo being , heart-to-heart burning mourner women's mutual accompanied by created That's it with whom he is dialogical appearance profession Through him mourner women people Among them, they are called " sogvoron ", that is, " burnt ones ". administration It becomes clear .

Song supposedly Uzbek in the language sung one or two sometimes three or four proverb I don't know. mourner women's one line Tajik say plus to be brought in appearance created Mourners in the ranks of the deceased the most close from relatives mother (four) times), aunt (two times), but (one times), sister (two times), aunt (one times) voice what did you put? It is understood .

Saying It is permissible , Uzbek in the language said The songs are mainly in Uzbek . villages with side by side located Tajik villages mourning at the ceremony It happens .

Again that separately emphasizing passage maybe Kashkadarya oasis from Tajiks writing taken separate folk of songs Uzbek and Tajik appearances one different stylistic formula with initially found both is noteworthy . For example :

Gardener , ravine Open , I gardening I do ,

From rose not cut from far watch I will .

Gardener flower I became absolutely not I didn't. one flower ,

Flower to hand poor me service one flower [16, 322].

Attention if we do , then from the bus then being brought following foursome both directly " Gardener's in the garden flower ruthlessly "from the break" complain , to him dissatisfaction statement " doing " spirit and content with It depends . in terms of according to them between to variability characteristic is observed .

Gardener cruel long my flower to be ,

Timely came death , it's over my eyes lightning .

Timely you left door suddenly you met ,

Everyone today health , health adult you met [16, 322].

Milk sugar in appearance , that is one text inside two in the language thought poetic explanation verb condition oasis Tajiks other genres for example both observed :

Rawam to every two world ,
Alone you I love you .
Gar full to I am no ,
I am little amat I am dying .
Hamtu I will go. to first ,
None who mine Don't let them see .
From lips from your mouth ,
I don't think I'm going to be able to do that.
I thought I was going to have a glass of wine and a glass of wine.
Unconscious as I fell .
If you to me no ,
I from grief Ularman [16, 374-375].

This lyrical song, created in the form of a lover's appeal to his beloved on the theme of love, expresses his feelings, once again clearly demonstrates the widespread spread of the folk song style in the form of "shiru shakar" among the Tajiks of the oasis and its becoming one of the factors determining its local character. The peculiarity of this 12-verse three-verse (each verse has four lines) plot-based, event-based song is that the odd (1, 3, 5, 7, 9, 11) verses in it have exactly preserved their Tajik expression, and the even (2, 4, 6, 8, 10, 12) verses have exactly preserved their Uzbek expression. The strictness of this order is particularly noteworthy and is observed to have played an important role in the artistic composition of the song.

Another aspect is that the fourth line of the first and fourth stanzas of the song is interesting because it is composed of half Tajik and half Uzbek words. In this line, the possessive and complement parts “Man gemingdan” are expressed by the Tajik expression “Man az gamat”, and the participle is expressed by the Uzbek word “ularman”. In our opinion, this does not create a sense of caution, but rather creates a charming melody, since not only the syntactic role and function of the parts of speech, but also the semantics (meaning and content) of the sentences are preserved.

The content of the lines “Hamtu ravam ba peshat, nikki kim mani kormasun” in this song can be seen as a reference to the “Kallik oyin” and “Kallikka borsi”

ceremonies, which were considered to be one of the wedding customs practiced among Uzbeks until recently. This custom required the future groom to go to the bride's house secretly, without informing anyone except the bridegroom, while maintaining the respect of the girl's parents and relatives.[4]

A good example of this is the use of the word "Christian" in the context of the Gospel according to the Gospel of Jesus Christ. At times, Ms. Smith is more than willing to take on the role of Ms. Smith, who is also a member of the Children's Advisory Board, and Mrs. Smith is a member of the Board of Trustees. It is believed that the words "Yes, dursa, dursa, dursa", "Yes, lutti, lutti, lutti, lutti" are repeated repeatedly, [12, 55-56]. In the case of the Liberal Democrats, the Liberal Democrats have been re-elected, and the Liberal Democrats have been forced to re-elect the Liberal Democrats.

As is known, children have their own language, words that they understand. In children's language, "umma" means water, "mamma" means food, "alla" means sleep, and so on, while "upa" or "uppa" means to lift. To lift a child uppa means to lift him.

The lines from the Erkalama, "A little bird in the mountains", "A father's comfort", "A mother's comfort", "When the father goes to the market", "When the father is cooking", "When the child is eating" are also found in Uzbek Erkalama and Ovutmachaq texts. However, in this case, "The father's meat knife" is found in Uzbek Erkalama and Ovutmachaq as "The father's soup knife", and the line "If he brings meat and fish" is found in the form "If he brings meat and rice".

It is filled with affectionate applause, and it expresses the intention that God will bless the child with a long life (Jan, ki dadas khmana, Umrasha tiyad khmana), that his father will buy him a straw horse and expensive sarpas at the sunnat wedding, that he will grow up to be a groom, and that he will be blessed with Rumi halwas (sweets).

It also compares the sweet boy to a Samarkand apple and a Tashkent pomegranate, and suggests that he may have come from Shiraz. It is also said that he will go to Bukhara to study in the future.

Ercalama:

Let him die by the horns, you fool,

Please, please, –

in the verses, it is observed that each word in the first and second verses is forming a harmony.

Hachcha, upayla along the ditch,

Find the eight children, upaila, –

The verses are made up of parallelism - the juxtaposition of the reality of nature and life.

Is it possible to sieve the rice?

Will it serve the people? –

In the verse, along with the art of alliteration (tawze) formed on the basis of the letter "e", a rhetorical question appears, that is, a rhetorical question that does not require an answer.

Oasis Tajiks between daughter-in-law arrived " Good morning " "Welcome " song is sung . This in time daughter-in-law next to the net (chimildiq) tick while standing , during the ceremony now to those who bow does :

Sun good , good Welcome ,

Head goods good place Welcome .

Month sun yours longing wind ,

John bride , sweetheart bride , beautiful " Come on " [16, 214].

Box Uzbek-Tajik between this " Good morning " "Omaded " song " Khush " You have arrived . " named Uzbek option both is sung :

Hello , hey new guest , kind , nice you came ,

It's not a good idea, but it's a good idea.

Cypress heights good , good world , hello you came ,

You are in love. together without a hammer amon , khush You came .

Thank you. right it was good you arrived still , good You have arrived .

Khushlik in the chapter to you unlike hurulika ,

To your majesty in love that one Shamsulzu .

For example lovers inside you without a doubt precious .

Your lover Look , hey. scumbag faithful

Simmons, delicate, eyebrows, and eyebrows [Add, 2].

Among the songs spread in the oasis, there are also many additional appeals such as "My dear friend, may your wedding be blessed", "My dear owner, may your day be blessed", "The steps of the cypress tree are beautiful, the quality of the sky is beautiful, you are welcome", "The quality of the pearl is beautiful, you are

welcome", "O dear son of the soul" and so on, which is also one of their local characteristics. For example:

My dear friend, congratulations on your wedding,

My dear friend, I wish you a blessed time.

Congratulations on your long-awaited wedding.

Happy Birthday to you, Happy Birthday to you.

God's grace to every servant is excellent,

Whoever sees a wedding, their place will be in heaven.

Come and have a beautiful daughter, congratulations on your wedding.

Happy Birthday to Princess Anne of the Golden Globes.

May God bring all the servants to weddings,

To be honest, I think it's a bit of a stretch.

Welcome to Sarvi

A good example of this is the fact that the Beatles, the Beatles, the Beatles, and the Beatles.

The example of her lips is true, her white teeth are like masterpieces,

Eyes like almonds, beautiful quality, welcome.

"Dear Father, O Lord, I am the Lord of hosts, and I am the Lord of hosts,

A friend of mine told me that he was happy with the way he handled the situation.[4]

Uzbek versions of some Tajik lyrical songs sung among the Tajiks of the oasis are found, which is also a unique manifestation of the literary influence observed between the two peoples. For example:

In Tajik:

Anori piece by piece,

My daughter-in-law is the only one.

In Uzbek:

Anori piece by piece,

The bride is single.

Or again :

Above bomb Sedona ,

Really hungry quail

Mobo bride friend ,

None I'm drunk. stranger

In Uzbek:

To the roof I sprinkled Sedona ,
Picking breeze quail
To us a daughter-in-law,
None let's not be stranger [Addition 3].

Conclusion

1. The language, religion, lifestyle, professions, customs, rituals and traditions of the Uzbek and Tajik peoples, who have been living in harmony in the Kashkadarya oasis for a long time, are so intertwined that it is sometimes difficult to separate them from each other. In the science of folklore, one of the urgent issues is the study of the genesis and linguopoetic properties of common oral artistic masterpieces created in different languages, living in the same place, as well as the literary influence and traditions of bilingualism in them. In particular, Uzbek and Tajik folklore, which is widespread in the Kashkadarya oasis of Uzbekistan, can also be a subject and object for this.
2. In the oral creativity of peoples living in the same territory and speaking different languages, there are traditions of bilingualism (zullisonainlik) and literary influence, which is significant, first of all, in terms of the creation of new examples of the folklore of the population of the region and its positive impact on its enrichment. As a result, it is observed that rituals and customs characteristic of one people and folklore genres related to them can be transferred to another people, enter their life and be preserved, or under its influence, a version in another language can arise. In particular, ethnic contact and literary ties between the Uzbek and Tajik peoples also influenced the genre and artistic development of their oral creativity.
3. The Kashkadarya region of Uzbekistan is one of the ethno-folklore regions that has preserved its ancient folklore traditions in a variety of colors and in two languages (Uzbek and Tajik). The folk ceremonies held here and the customs and folklore patterns associated with them are notable for their connection and closeness to the national values of the Uzbek and Tajik peoples.
4. In the oasis ceremonies in the composition two language – Uzbek and Tajik in the language creativity done ceremony from their songs using is coming . Two in the language execution done seasonal , wedding and mourning ceremony songs

in the oasis from ancient times side by side and together lived Uzbek and Tajik people traditions within the framework into existence arrived .

5. In conclusion in other words , Uzbekistan Republic of Kashkadarya from the territory writing taken Uzbek in the language folklore in the examples sometimes Tajik , on the contrary , Tajik in the language folklore in the examples and sometimes Uzbek word and of associations participation is doing both people between mutual cultural and household of proximity to oneself characteristic expression as expression It will be . in the area weighty in quantity Uzbek and Tajik folklore there is Notably, both of the people proximity their language through both It is felt.

References

1. Braginsky IS Interaction of Soviet Literatures of the Peoples of Central Asia (on the example of Tajik and Uzbek Literatures) / Relationship and Interaction of National Literatures. - Moscow: Nauka, 1961. - P. 12-34.
2. Vakhidov S. Literary relations of the Tajik and Uzbek peoples in the 15th century (based on Navoi's "Khamsatul Mutahayirin"). - Dushanbe: Donish, 1974. - 213 p.
3. Gulyar. Fergana folk songs. Prepared for publication by H. Razzakov. – Tashkent: Fafur Ghulam Literature and Art Publishing House, 1967. – P. 3-80.
4. Ismailov H. Uzbek weddings. - Tashkent: Uzbekistan, 1994. - 140 p.
5. Isomiddinov F., Mirzoev J. Zullisonain adiblar. - Tashkent: Istiklol nuri, 2013. - 136 p.
6. Nasriddinov K. Uzbek funeral and condolence ceremonies. - Tashkent: Meros, 1996. - 155 p.
7. Sayfulloev A. Friendship of peoples - friendship of literatures. – Dushanbe: Irfon, 1975. – 224 p.
8. Samadov A. Friendship and Literary Ties. – Tashkent: Editor, 2012. – 198 p.
9. Samadov A. Uzbek-Tajik literature: mutual relations, mutual influence. – Tashkent: Uzbekistan, 1990. – 186 p.
10. Samad V. Literary connections as an important factor in the development of literature. – Dushanbe: Irfon, 1976. 243 p.
11. Sarimsokov B. Uzbek ritual folklore. – Tashkent: Fan, 1986. – 216 p.

12. Safarov O. Uzbek children's poetic folklore. – Tashkent: Teacher, 1985. – P. 34-78.
13. Shodieva S. Some issues of the field study of Uzbek folklore // Uzbek language and literature. – Tashkent, 1985. – No. 2. – P.39-42.
14. Hamidi H. The blessings of oral creativity. About Kosansay folklore. / The fruits of the years. Collection of scientific articles. – Tashkent: Publishing House of the National Library of Uzbekistan named after Alisher Navoi, 2015. – 227 p.
15. Qodirov R. Pre-revolutionary ceremonial folklore of the Tajiks of the Kashkadarya Valley. – Dushanbe, 1963. – 148 p.
16. Qodirov R., Akhmadov R. Folklore of the Tajiks of the Kashkadarya Valley. Volume 3. – Dushanbe: Amri ilm, 2000. – 402 p.
17. Constitution of Uzbekistan. - Tashkent, 1992. - 75 p.
18. I think it's a good idea to have a discussion about the history of Wikipedia:Articles for deletion/Wikipedia:Articles for deletion/ FANL. doc... diss. Tashkent, 2005. - 48 p. (in Russian).