



FROM THE HISTORY OF ORATORY IN THE EAST

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Annotation

In the East, the issue of oratory art and its linguo-methodological features has always been relevant, and its study and research covered the methodological elements and theoretical foundations of the sciences of psycholinguistics, linguoculturology and culture of speech. Research in the field of the practice of oratory, the art of speech has always been of interest to the general public. In this article, the culture of oratory is historically revealed as a social aspect, and the features and linguistic aspects of this area are also studied. The peculiar history of the Eastern school of oratory, the work of its representatives, namely the rhetoricians who practiced the art of speech, have been studied.

Keywords: live speech, oratory, art, linguo-methodological means of oratory, effective speech, word science, issues of speech culture.

ШАРҚ НОТИҚЛИК САНЪАТИ ТАРИХИДАН

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Аннотация

Шарқда нотиқлик санъати масаласи ҳамда уни лисоний-услугий хусусиятлари доимо долзарб саналиб, уни ўрганиш ва тадқиқ қилиш услубият ҳамда психолингвистика, лингвокультурология ва нутқ маданияти фанларининг назарий элементларини қамраб олган. Нотиқлик санъати, нутқ маҳоратининг амалиёти устида тадқиқотлар ҳаминша кенг оммани қизиқтириб келган. Мазкур мақолада тарихан мазкур соҳанинг ҳам ижтимоий йўналиши, ҳам хусусиятлари ва лисоний аспекти очиб берилган. Шарқ нотиқлик мактабининг ўзига хос тарихи, унинг вакиллари, айнан, нутқ маҳоратига амал қилган воизлар асарлари тадқиқ остига олинган.





Калит сўзлари: жонли сўз, нотиклик, санъат, нотикликнинг лисоний-услубий воситалари, таъсирчан нутқ, нутқ сўзлаш илми, нутқ маданияти масалалари.

ИЗ ИСТОРИИ ОРАТОРСКОГО ИСКУССТВА ВОСТОКА

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Аннотация

На Востоке вопрос об ораторском искусстве и его лингвометодологических особенностях всегда был актуален, а его изучение и исследование охватили методологические элементы и теоретические основы наук психолингвистики, лингвокультурологии и культуры речи. Исследования в области практики ораторского искусства, искусства речи всегда интересовали широкую публику. В данной статье культура ораторского мастерства исторически раскрывается как социальный аспект, так же изучены и особенности, лингвистические стороны данной области. Изучена своеобразная история восточной школы ораторского искусства, творчество ее представителей, а именно риторов, практиковавших искусство речи.

Ключевые слова: живая речь, ораторское искусство, искусство, лингвометодические средства ораторского искусства, действенная речь, слововедение, вопросы культуры речи.

Introduction

Speaking at a beautiful and artistic level is also an art of keeping a short, meaningful speech etiquette in terms of content. In ancient times, the art of public speaking in the East was called “va’z” (oratory speech). The word “va’z” in Arabic means oratory, admonition, and the word “voiz” means a person who speaks eloquently.

Until the ninth century, caliphs and shahs served as orators in the East.

From the ninth century onwards, the rulers of the state entrusted this event to the masters of special words at their disposal, adding the word “Voiz” (orator) to their names.

The issue of speech etiquette is covered in the work of the great Khorezmian scholar Abul-Qasim Mahmud ibn Umar az-Zamahshari, who lived and worked in the XI century, his work was entitled "Nawabig ul-kalim" ("Delicate phrases").





Since the twelfth century, many scientific, historical, methodological treatises have been written that interpret and describe the theory and practice of the art of oratory. These include Muhammad Rafiq Waiz's "Avbob ul-Inan" (The Science of Belief), Waiz Qazvini's "Zilolu Makal" (Pure Proverbs), Waiz Shirvani's "Ahsan ul-Ahodith" (The best event), Muhammad Waiz's "Hidayat ul-Taqwim" (The right way of the period), Quraysh Saidi's "Anis ul-Waizin" (The friend of Waiz), Waiz Samarkandiy's "Ravzat ul-voizin" (The garden of Waiz), Qazi Oshiy's "Miftoq ul-najjih" (The key of knowledge), Waiz Kashifi's "Dah Majlis" (The meeting), "Mahzan ul-insho" (The treasure of writings). The works of historians, poets, and hadith scholars also contain some ideas related to the art of oratory [1].

Alisher Navoi, the sultan of the realm of speech, was also seriously concerned with the culture of speech and the art of oratory. During the reign of Alisher Navoi, the status of the Uzbek language and the art of public speaking rose to a higher level. Alisher Navoi devoted chapter 24 of his work "Mahbubul-qulub" to oratory. In this work, the speech skills of dozens of orators, such as Hodja Muayyad Mehnagiy, Mawlana Riyazi, Mawlana Irshad, Hotam Asom, Voiz Kashifi, Muin Voiz, are mentioned [2].

At that time, those who were engaged in the art of oratory and related fields were called "nadims, narrators, storytellers, badihagoys, reciters, problem-solvers, orators, waiz, guyandas, maddahs and ode-tellers" [3].

The art of oratory came in three main forms: dabirlik (the writers and readers of the state correspondence), xatiblik (speakers of religious, political speech), and muzakkirlik (speakers of religious and moral issues). Dabirlik meant the recitation of state correspondence, khatiblik meant reading khutba (sermon), and muzakkirlik meant to make speeches on Fridays, Eid and other ceremonies.

The art of oratory was divided into three, taking into account the socio-political status and positions of listeners, orators, and other features: sultanate - for high-ranking officials; jihadiya -for participants of the war; garibona - speeches addressed to ordinary citizens. The writing and reading of each type, as well as the conditions and method of oratory, were different.

Linguistic-methodological features of oratory are one of the problems of methodological science, which is not yet fully theoretically substantiated, and a complete manual on the linguistic-methodological practice of oratory has not yet been created. Until now, in Uzbek philology, oratory has been considered as an art, its social direction has been studied, and its features have not been described in linguistic terms.





There are specific linguistic units and tools of the art of oratory, and these tools create the art of oratory. One of the current issues is to prove the importance of linguistic and methodological means of speech in the emergence of the art of oratory.

Enjoying the incomparable power of the expressive word is one of the characteristics of the Uzbek people. Oratory is the science of beautiful and impressive speech, the art of artistically mature speaking. The speech is rich in evidence, and its main functions are:

1. To prove one's point of view, that is, to prove the accuracy of the evidence presented;
2. Giving aesthetic pleasure to the audience;
3. Influence the minds, hearts and moods of the audience, encourage people to be active.

As noted, the art of live speech has been given special attention since ancient times. Nowadays, there is a great demand for people in this field. The speaker has the task of improving and perfecting the quality of his speech. In the successful speech, the formal aspect of the speech is also of great importance [4].

For a speech to be effective, it must have clear and distinct pronunciation, correct, well-placed pauses. Special attention should also be paid to speech speed, volume, breathing, consistent communication with the audience, hand movements, and similar non-verbal and other linguistic means.

The culture of speech includes the skillful use of language resources, the application of them in accordance with the content of the text, the ability to subordinate them to the main goals and objectives. Speech combines features such as logic, expressiveness, imagery, emotionality, and thus persuasiveness.

Rhetorical question-and-answer, honourable words and phrases, colorful words, addressing, and a number of other methods are used in oratory public speaking.

The use of the rhetorical question method is important in establishing communication between the listener and the speaker. The use of this method encourages the audience to think about the topic of the speech. For example, the rhetorical question such as, "Who doesn't love life?! Who doesn't enjoy it?"

The speaker must be able to find his listener and focus on his words, it all depends on what the speaker is saying, what he is thinking: "Do not say a word in vain, a word in vain is the word of a madman. If you want to speak to everyone, see if he is a buyer (listener) of your words, say a word that pleases the listener, so that he will be a buyer (listener) of your word."

From the abovementioned, we can conclude that, oratory is a true speech perfection, characterized by lexical, grammatical, syntactic and non-linguistic means, free from



lexical, syntactic defects, logical complexity and confusion, with specific pronunciation, tone, rhetorical forms.

Not every speaker is an orator, and not every speech is counted as an oratory speech. The art of public speaking is a speaking skill that demonstrates that a speaker has unique abilities.

Indeed, a speaker's speech should be beautiful, engaging, as well as meaningful, logically strong. In order to understand the essence of oratory, it is expedient to master the means of creating oratory, to be aware of the culture of oratory, to know the semantic-functional aspects of oratory and the linguistic and non-linguistic means of creating these types. These issues are covered in detail in the following pages of our work.

Today, at a time when Uzbekistan is looking at the world, the peoples of the world are looking at Uzbekistan, the study of the methods of public speaking has shown how relevant it is. If Uzbek diplomats and other representatives of foreign countries, in addition to their professional skills, are aware of public speaking, it will be easier for them to express their views freely and boldly. If we are aware of the work of our past orators and carefully master the methods and tools they use, it will be very useful for us to carry out enlightenment and practical work among our people and correctly identify the spiritual sources of our national ideology.

So, in conclusion, we can say that our free country needs high-spirited speakers and orators who can think freely.

A person who is fluent in speech can freely argue with the people, have a conversation, know the Uzbek literary language and speech culture perfectly.

As we enter the twenty-first century, "the development of the spirituality of a free citizen - a conscious, independent-minded person - should be our main national idea."

Live speech is the essence of the art of speech.

For speech to be fluent and successful, the speaker must have mastered the expressive means of speech. Expressiveness, on the other hand, is a clear and distinct pronunciation, the right tone, a well-placed pause, and a lively dialogue with the audience.

Every speaker should be distinguished by his style of speech and behavior. That is, it must have its own independent style. For example, one speaker can captivate the listener by finding and speaking compelling words, another by proving his point with evidence, and a third speaker can captivate the listener with his emotional interpretation.

Impressive words, arguments, and emotional interpretation are the three main characteristics of oratory.





Critically mastering the best examples of past speakers added to the art of public speaking and making effective use of their experiences is an important way to master public speaking skills.

Oratory is an art soaked in the blood of our people. Hodja Muayyad Mehnagi, Mawlana Riyazi, Muin Waiz, Qazi Oshi, Husayn Waiz Kashifi, Abul-Qasim Mahmud az-Zamahshari, Mawlana Irshad, Hotam Asom and other such eloquent speakers from the past have made a great contribution to the development of oratory.

In the East, including in the Movaraunnahr region, much work has been done and information has been collected on the importance, meaning and purposeful use of the word in conjunction with the development of artistic and scientific creativity, as well as preaching and the promotion of the Qur'an. As a result of the growth of oratory, the requirements for speech became more perfect [5].

The great scholars Abu Rayhan al-Biruni, Abu Nasr al-Farabi, Ibn Sina, Abu Abdullah al-Khwarizmi, Mahmud Kashgari, Kayvokus, Yusuf Khas Hajib, and Ahmad Yugnaki wrote works on language, vocabulary, grammar, and logic, and expressed their views on the subject.

The great encyclopedic scholar Aburayhan Beruni (973-1048) in the introductory part of his work "Geodesy" speaks about the emergence and branching of sciences, noting that the structure of human speech is controversial, there are two types of speech - prose and poetry.

In his book "Classification of Sciences", Abu Nasr al-Farabi (870-950) explains the importance of lexicology, grammar and logic in correct speech, logical conclusions, meaningful and beautiful speech [6].

According to Farabi, the sciences and the knowledge of being in general, it is precisely from the being that, as a result of man's growing need for them and his long study of being, he accumulates evidence in a consistent manner. In the Farabi's system, the various sciences do not deny or exclude each other, but form a single ring that serves to know each other and the world, as well as to achieve happiness.

The two great scholars, Beruni and Farabi, appealed to ancient Greek philosophy, analyzed works of other sciences, reasoned, and wrote down their conclusions and commentaries.

The X-XI centuries were a fruitful period in the development of world culture, in the history of the peoples of Turkestan. In Khorasan, Movarounnahr and Khorezm, great political, cultural, socio-economic, enlightenment changes took place, science rose to the top. Bright works have been created that disturb the science of Turkestan, both artistically and spiritually. During this period, artistic speech was highly developed, and its theory was perfectly elaborated.





Abu Abdullah al-Khorazmi (death in 997) in his work “Mafatih-ul-Ulum” (The Key of Knowledge) provided information about some issues of the culture of speech of that time - office papers, forms, terms used, terms of literary science and their definition. In this work, al-Khorazmi also talks about the means of artistic expression, their types and qualities.

Another wonderful gift of the XI century is “Kobusnoma”. In this rare work, too, great attention is paid to the issue of speech etiquette and culture, and wise words and valuable thoughts are expressed.

“Kobusnoma” was written by Kaikovus in 1082-1083 and consists of 44 chapters. Kaikovus dedicates his work to his son. He writes about it: “Pisaram man pir shudam” (Meaning: “ I dedicated this book to my son”). The work was written as an exhortation to his child, urging him to speak pleasantly, appropriately, not to speak in vain. Chapters 6-7 of the work are about knowledge, etiquette, eloquence:

“...Know that the craft of words is better than all other trades, because, .. man is ten degrees superior to other animals, and this advantage is present in the human body; the five appear on the outside of the human body and the other five are hidden inside; these are: memorizing something, always remembering, imagining, being able to distinguish, and speaking... If your speech does not contain something useful, it is better not to say such a word. Scholars say that the word is a wine, from which a headache (humor) arises, and the word is itself a cure for a headache.” Kaikovus learnt to speak well and politely, and exhorted to make it a habit, and to make the tongue and the heart think in the same way. According to him, “Speak the word in its proper place, a word that is not uttered in its proper place, even if it is a good word, it will look bad.” [7]

One of the factors that determines a person’s morality is his word, his speech. In his work, Kaikovus states: “O child! Know the face and back of the word, follow them, speak meaningfully when you speak, this is a sign of eloquence. If you don't know what the word means when you speak, you look like a bird, such a bird is called a parrot! ” Kaikovus emphasizes that a person should be an orator, and states that the words of a speaker should not be incomprehensible and dry: “...We call such someone a speaker, whose every word should be understood by the people and every word of him should be known to him. Know that the word is very valuable because the word is not everything. Use what you know in the right place...”

The speaker should think about every word and think slowly: “Be moderate in everything you do. Be patient in uttering every word and doing every deed, and avoid haste...” The author urges us not to distort the words of the language, but to adhere to



the existing norms of language at all times: “Even if you know the word and the science well, do not distort any word, correctly describe. Say the word in its way.”

The author urges the speaker to be humble, because he is perfected by humility: “My child, no matter how eloquent you may be, keep yourself inferior to those who know you, so that you will not become idle in the time of knowledge of the word. To become a speaker, you need to learn a lot, hear useful words, spend more time in a useful oral conversation:

“Do not avoid from hearing words, a person becomes a speaker by hearing words ... If a child does not hear someone’s words, he becomes dumb. In time, when he hears and learns, he becomes a speaker.”

In short, the work “Kobusnoma” has not lost its value even today. Kaikovus advises not only to speak, but also to listen to the words of others, and emphasizes the need to learn from their speech, thus encouraging them to be good orators.

“Kobusnoma” is a work that covers vital and practical issues. It is one of the mature works of scientific and enlightenment significance, which proves these problems with stories, proverbs, and the wise sayings of sages.

Another great scholar who contributed to the development of oratory was the scholar Abul-Qasim Mahmud ibn Umar ibn Muhammad az-Zamahshari, who was born and raised in the village of Zamakhshar in Khorezm.

Al-Zamahshari was the author of more than fifty works on linguistics, lexicography, methodology, literature, jurisprudence, hadith, tafsir, recitation, geography, such as “Al-Qustos”, “Asos ul-Baloga”, “Samiym ul-arabiya”, “Muqaddimat ul-adab”, “Maqomat az-Zamahshari”, “Diyvan ush-she'r”, “Al-Kashshof”. He also took his place in the field of oratory, he was a well-known scholar of his time and the noble man who created the work known as “Nawabig ul-kalim”.

Mahmud az-Zamahshari is one of the famous orators who took his place in the speech of praise. When he finished the hymns and read them, the audience was moved. The hymns written by Zamakhshari are perfect in content and tell the stories that reveal the human qualities of the rulers. Mawlana az-Zamahshari wrote hymns mainly to the rulers of the countries where he was traveling. For example, in his work “Muqaddimat ul-adab”, there is a hymn that shows the care of Khorezmshah Atsiz (he ruled from 521 to 551 AC) for scholars and writers.

Ibn al-Kiftiy, a historian of that time, described Zamahshari's talent: “... az-Zamahshari was an exemplary scholar in the field of knowledge-politeness, grammar and vocabulary. He met many great scientists and scholars throughout his life. He has many works on tafsir (explanation of Qur'an), hadith, grammar and other fields. He is the greatest of the non-Arabs who wrote in Arabic in his century.”





Az-Zamahshari was very demanding of himself and felt a great responsibility. He encouraged others to do the same. He advised not to rush when doing something and to speak briefly but meaningfully when speaking: “When you start thinking about an issue, do not rush, think in all directions, act politely, think carefully”, “Too much talk hurts the listener.”

Mawlana Zamakhshari was a great scientist, enlightener and scientist. He advises his interlocutor to be a simple peer. In summary, it is our sacred duty to study the legacy of Mawlana az-Zamahshari.

Yusuf Khas Hajib and Ahmad Yugnaki, who lived in XII-XIII centuries, expressed exemplary views on the value of words, correct, clear thinking, and the etiquette of speech.

Yusuf Khas Hajib in his book “Qutadgu bilig” (“Knowledge that brings happiness”) wrote about the correct choice of words, short speech, adding meaning to words, using words in their proper place:

Bilib so’zlasa so’z bilig sanalur.

Og’ush so’zlama so’z birar so’zla az,

Tuman so’z tugunin bu bir so’zla yoz...[8].

Meaning in English

If it is spoken knowingly, the word is considered knowledge. Do not say the word more, say less. Write the meaning of ten thousand words in one word: more clearly, speak shortly.

Ahmad Yugnaki also encourages us to think about the speech, to speak slowly, to think correctly, and then to recite so as not to be embarrassed:

Uqub so’zla so’zni eva so’zlama,

So’zing kizla, kedin, boshing kizlama.

Meaning in English

Comprehend the word, do not speak in a hurry, hide unnecessary bad words, do not hide your head later because of your bad words.

Among our people, a number of talented and well-educated orators have emerged, such as Mevlana Muin Voiz, Mevlana Riyazi, Mevlana Mehnagiy, Hotam Asom, Mevlana Irshad, Qazi Oshi.

These wonderful eloquent orators are discussed in Chapter 24 of Alisher Navoi's “Mahbub-ul Qulub”. In this chapter devoted to oratory, the author praises the eloquence. Many of the orators he spoke to were contemporaries. Navoi liked the deep touch in the sermon speech, and we can find ideas about it in his work. One of the



famous orators mentioned by Alisher Navoi in his work is Khoja Muayyad Mehnagiy. Mehnagiy is a man of great knowledge, a talented orator, one of the eloquent people who has perfected oratory. His speeches were characterized by enthusiasm, sensitivity, and the ability to attract the attention of the audience.

Navoi raises to another level one of the most mature orators of the East, Mevlana Riyazi, and emphasizes that the skilled orator is a man of profound knowledge, a brilliant pointman. Riyazi, a judge of Zova region, made a worthy contribution to the education of young orators. He mastered secular sciences and applied his knowledge in oratory. His oratory skills may have been strengthened as a teacher.

Most orators were demanding of themselves. One such story about Hotam Asam, one of the orators, is noteworthy. According to Muhammad Majdi's "Ziynat al-Majlis", when Hotam Asam was asked to speak, he made a condition. This condition was an antiquity, that is, to go to the wild birds in the desert and give them a speech, saying that if they did not fly, then he would agree to this position. When the crowd asked why, Hotam Asam replied, "A speaker who cannot tame wild birds cannot soften a person's heart." After three years of relentless study and practice, Hotam Asom was able to attract the birds of the desert to himself, after which he agreed to the post of "city preacher."

From the abovementioned, it is clear that oratory embodies such qualities as strong will and perseverance.

Oratory is a unique ability and skill. Mavlono Irshad had such qualities. Mawlana Irshad was one of the orators who thought about the peace of the people as well as his eloquence. Mawlana Irshad was a master of formal affairs, he could bring tears to the eyes of the people when he spoke, and at the same time, he could make a sharp turn in his speech and turn the meeting into laughter.

In order to have such a strong influence, a speaker must first have a deep knowledge, master the skills and method of speaking, and have a good understanding of the psyche of the audience.

Information about Mavlono Muin Voiz is also given in detail in Navoi's work. Muin Waiz was one of the most eloquent orators in Herat. Muin Waiz was not a master of words, but a master of masters of words. He was a passionate speaker. Muin Waiz also made effective use of extralinguistic means of speech style such as whole body and hand movements, face, gestures. He possessed such eloquence that it was as if he were enchanting his audience. Such qualities were the basis for the growth of his skill.

Muin Waiz was embodied in the example of a great master of speech of his time, a talented orator, a passionate man who was able to amaze the audience with his interpretation of the sermon [9].





Jalaliddin Rumi was another orator who is seriously engaged in public speaking. Jalaliddin Rumi was originally a descendant of the Khorezmshahs, and by fate he lived in Turkey, where he served as an official speaker. His work “Meaningful Masnavis” is devoted to the issue of oratory. This work consists of six chapters and includes 50,000 bayt (a bayt-a type of lyric consisting of two-lines). The play deals with one of the oldest forms of oratory - the art of rhetoric.

In this work, Rumi sets the following requirements for the speaker:

- The need for close solidarity and cooperation between the speaker and the audience;
- The speaker should be sincere and enthusiastic;
- The speaker must be demanding of himself.

One of the profound scholars of his time, like Rumi, who contributed to the development of the art of public speaking, was Qazi Oshiy, originally from Fergana. He served as a judge in Osh and may have taken the place by his nickname.

Qazi Oshi wrote the work “The Key to the Word”, a book dedicated to oratory. This pamphlet discusses the appearance and methods of oratory.

Qazi Oshi was a fiery speaker. He was one of the clever speakers who can unlock the hearts with a key word. S. Inomkhodjaev's book “Oratory of the Past of the East” tells a story that reveals this characteristic of Oshi: Qazi Oshi went to the Siistan region of southern Iran by the will of fate. The miserliness of the inhabitants of this place, and their refusal to give even a bite of bread to the beggar, was so strong. However, after Qazi Oshi's only fiery speech, the people of Sistan brought what they had found to the orator's feet. However, Qazi Oshi did not receive a single of the items cited. He said he did not get paid for his oratory. He asked permission to leave, saying that the speech was made to unlock the “heart” of the locals, and that it is a great blessing to always be kind to his brother standing next to him [10].

What is clear from the above is that the orators of the past were both scientifically, enlightened and spiritually important among the people. Only a skilled, unique talent can inculcate in the minds of people such qualities as nobility, kindness, goodness, and awaken deep feelings in their hearts.

Alisher Navoi's account of the speakers raises the question of why the poet was interested in orators and why he studied their work.

Alisher Navoi himself was one of the most talented and eloquent poets of his time. His interest in the subject of oratory shows that he possessed an extremely profound knowledge, and that he increased his knowledge by studying various secular sciences. In fact, before studying a problem, having theoretical knowledge on the issue means being able to solve it correctly.



The great thinkers of the East mentioned above were such skilled orators that the ideas they wrote have been the experience of generations for centuries, and in the development of new orators, their works serve as textbooks.

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