

Chulpan And World Literature

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Abstract: Abdulkhamid Chulpan made a significant contribution to the renewal of Uzbek literature at the beginning of the 20th century. In particular, he updated the national poetry both in form and content. His creative development is influenced not only by Eastern classical literature, but also by the classics of world literature. Firstly, the classics of Russian literature A. S. Pushkin, L. N. Tolstoy, A. Blok, V. Bryusov studied their work and translated their works into Uzbek. Secondly, he was influenced by the works of the classics of Turkish literature Yunus Emro, Nomik Kamal, Tavfik Fikrat, Riz Tavfikbek. He applied a form of Ottoman-Turkish poetry to Uzbek poetry. Thirdly, he considered the great Indian writer R. Tagore as a creative school for himself. Fourthly, the English playwright and poet V. He took advantage of the genius of Shakespeare and translated his works into Uzbek. In this regard, the article deals with the relationship of Chulpan to world literature

Key words: world literature, Turkish literature, Russian literature, interaction, history, Motherland, nation, East, West, image, symbolism, theater, tragedy, creativity, renaissance.

1. Introduction

Literary-artistic and intellectual heritage of every nation is defined by works created by artists. Fiction is national in form and universal in content.

Abdulhamid Chulpan was a great representative of Uzbek literature at the beginning of the 20th century. He entered the literary process through modern literature. Chulpan reformed Uzbek national poetry in the 1920s. He renewed it in form and content, spirit and tone. He also introduced unique innovations in Uzbek prose and drama.

Considerable scientific and research work has been carried out in literary studies in connection with Chulpan's work. Certain aspects of Chulpan's work were studied in the articles, pamphlets, monographs and dissertations of Azod Sharafiddinov, Naim Karimov, Dilmurod Kuronov, Ibrahim Haqqul, Zamira Eshonova, Ulug'bek Sultanov. However, until now, Chulpan's work has not been comparatively studied in the context of world literature. Although there are some articles by H. Ismatullaev, I. Haqqul in this area, they are not studied in a special monographic plan. This article discusses Chulpan's attitude to the classics of world literature, in particular Russian literature, Ottoman Turkish literature, Indian and English literature, and the process of being influenced by them.

Although Abdulhamid Chulpan's work was formed on the national soil, his creativity is influenced by the classics of world literature.

First of all, Chulpan enjoyed the works of poets such as Sheikh Saadi, Hafiz Shirozi, Omar Khayyam, Muhammad Fuzuli, Alisher Navoi, the great predecessors of Eastern literature, and secondly, he enjoyed the works of representatives of Ottoman Turkish literature. "I read Ottoman literature from Nomiq Kamal to Alif Saifi (A. Saifi): either too much novelty is western, or too much orientalism!" I only read the Sufi poems written by Reza Tawfiq in the old spirit with some new form in

Ottoman language; I agree with these; after that, some things of Yahya Kamal in the spirit of “Sa’dabad”... only they are so little...”[1.p.23] writes the poet in the article “Great Indian”. Unfortunately, the issue of Chulpan’s attitude to Turkish poetry was often given a one-sided assessment. In particular, Miyon Buzruk Salihov, commenting on the poet’s second poetic complex “Awakening”, writes: “The collection also serves the Ottomanization method of the Pan-Turkists. In some of his poems, the poet wrote neutral Ottoman poems, while feeling the influence of the Turkish poets of Turkey in terms of tone, weight, and style. , does not forget to be an example...”[2.p.25] According to Ziya Kokalp, who scientifically based the ideology of Turkism in all aspects, “Turkism means raising the Turkish nation”. Elevating the nation was the main goal of modern writers. Chulpan was also new.

The Main Findings and Results

Vadud Mahmud, one of the first critics who approached the issue of mutual influence of Turkish literature to a certain extent, wrote in his article “Today’s Poems and Artists”, that is why our literature and Turkish literature share a common theme. And Turkestan, Caucasus, Crimea always follow Turkey in form. Because the language is common, the history is common...”[3.p.5-6]

B. Kasimov, a subtle critic who investigated this topic after Vadud Mahmud, says that when talking about the interaction of Ottoman literature with other Turkish literatures, the period before 1910s should be distinguished. After all, the years 1840-1860, known as “Tanzimot” in the social and cultural history of Turkey, these events that took place in the life of Turkey in the middle of the 19th century brought out dozens of talents of literary and cultural activism.[4.p.80]

Chulpan, who took an active part in the literary movement of Uzbekistan in the 20s of the 20th century, although he did not study in Istanbul like Fitrat, he was closely familiar with Turkish history and literature.

Tavfiq Fikrat is one of the Turkish poets who influenced Chulpan. “Those who have read Ottoman literature a little bit, who is familiar with him to some extent, who does not know this Ottoman, who does not know him,” Chulpan wrote about him - Tavfiq Fikratbek, who was the leader and teacher of the “Adabiyoti jadid” (new literature) of the Ottomans. the most beautiful, elegant and graceful bouquets of poems are touching the hearts of descendants of Turks. His broad imagination, smooth and light expression does not impress anyone, which poetry and literature lover...”[5.p.5-6]

Fakhri Uzun, the Turkish scholar who wrote the foreword to Tawfiq Fikrat’s book “Rubobi Shikasta”, said: “Tawfiq Fikrat is a genius and an example for moralists in the life of our country.” At the same time, he is a great patriot and a great person whose work is little known. Chulpan translated excerpts from such a great poet’s work “Rubobi Shikasta”, which was not suppressed by the Turkish government, and published it in the magazines “Inqilob” and “Maarif va oqitguvchi” in 1925-26. According to Chulpan’s confession: “As much as Tawfiq Fikrat is known for his Rubobi Shikasta, “Tarikhi Qadim” is the one who created great changes in the hearts of people with his terrible cry... But “Tarikh Qadim” is secret, it is something that can be copied and written from hand to hand. It is as mysterious as the crimes of history. Don’t let anyone see you as me. It could not be suppressed. He did not fit into the old, rotting brain of the high-minded poor East, he did not find a place in the broad heart of the poor, oppressed East...”

“Tarikhi Qadim”, written in the form of an address, tells the truth from the past of our grandfathers, not legends from the past. Every page of this “history” consists of “oh”, the basis of which is “blood”, “horror”.

The beginning and end of history, which consists of injustice and evil, is clear to the poet. It was impossible for a national poet like Chulpan not to find common goals in this “history”. The influence of “Ancient History” was strong in writing about our “unreadable history”. In particular, traces of this “influence” can be felt in the spirit and tone of Chulpan’s poems such as «Tarixdan», «Yorug’ yulduzga», «Qo’zg’alish», «Tortishuv tongi».

Both Tavfiq Fikrat and Chulpan lived during the revolutions. T. Fikrat had high hopes for the Young Turks revolution of 1908 and the October Revolution of Chulpan. But both revolutions did not justify the people’s trust. These events caused the emergence of metaphorical and figurative images in the work of both poets.

Tavfiq Fikrat’s thoughts on the development of the Motherland and the nation did not fit into the “moulds” of the local government. Therefore, the government did not allow the publication of “Tarikhi Qadim”. The bond connecting Fikrat and Chulpan is also related to the interests of the Motherland and the Nation.

As B. Kasimov noted: “...it is impossible not to feel this influence in dozens of sharqis that appeared in Uzbek literature during the revolution years” . Turkish scientist and writer Ormon Qovunchi writes: “Turkey Turkestans will definitely memorize two poems of the great Cholpan to their children. One of them is ‘Beautiful Fergana’, we changed it to “Beautiful Turkestan”, they sing it as a song. The second is the poem ‘Baljivan” dedicated to the death of Anvar Pasha...”[7.p.247]. It is known from the spirit and tone of the poem that “Beautiful Turkestan” was written under the influence of “Millat Sharqiysi”:

Go’zal Turkiston, senga ne bo’ldi?

Sahar vaqtida gullaring so’ldi.

Chamanlar barbod, qushlar ham faryod,

Hammasi mahzun, bo’lmasmi dil shod?

Bilmam, na uchun qushlar uchmas boqchalarida? [8.p.98]

Beautiful Turkestan, what happened to you?

Your flowers withered in the morning.

The camels are ruined, the birds are also crying,

Everything is sad, can't the heart be happy?

I don't know why birds don't fly in your garden?

Chulpan is the initiator of the flow of symbolism in Uzbek poetry of the beginning of the 20th century. T. Fikrat makes philosophical observations, looking for the essence of existence through the images of spring and winter, autumn and summer, sun and moon, night and day. So, both in Fikrat and Cho'lpon, the expression of poetic thought through natural scenes is a means of telling a certain truth about human life.

Another Turkish poet whom Chulpan read with love is Reza Tavfiqbek. “There is no Turkish people who does not know Reza Tavfikbek” - Cholpan writes about him - those who persecuted the Turkish press before the World War had a lot to say about him.

His poems with the smell of mysticism written in a romantic style and with a weight of irony, some criticisms, philosophical works made him well known

everywhere, to everyone...»[9.p.68] Orifona poems of Reza Tavfiqbek, which ended with a new form, are positive for Chulpan's formal research. The poem "Aqshom hazini" written by Reza Tavfiq translated by Chulpan in the 5-6 issues of "Inqilob" magazine in 1922 confirms our opinion. At the end of the article "Tavfiq Fikrat", Chulpan quotes Reza Tavfiq's dirge dedicated to the death of his teacher. He expresses his grief at the graves of the great:

*Shu hijron yilining so'ng bahorida,
Nolalar titragan chamanzorida,
Kun chiqmasdan menda mozoringda,
Motam chechakklari termoqqa keldim!*

In the spring of this Hijran year,
In the trembling field of lamentations,
In your grave before dawn,
I came here with smallpox of mourning

Cholpan's poem "Memory of Mahmudhoja Behbudi" also expresses the painful feelings of the son who searched for the "unmarked grave" of his dear father in the dark nights by lighting a candle:

*Aziz otam, qo'limdagi gullarning
Motam guli ekanini bilmaysan.
Shodlik guli ko'pdan beri so'lganin,
Yer ostida pok ruhingla sezmayasan.
Ana sochdim qalbimdagi gullarni,
Termak uchun chaqiraman qo'llarni.*

Dear father, the flowers in my hand
You don't know it's a mourning flower.
The flower of happiness has long since faded,
You do not feel under the ground with your pure soul.
I scattered the flowers in my heart,
I'm calling for hands.

It is not difficult to notice how these mental states are in harmony with the feelings of Reza Tavfiqbek. Laziz Azzizoda, a contemporary of Chulpan, tells about a conversation he had with the poet in 1926-1927. "At this time, while we were talking about various topics, I asked him, "You learned the rules and from whom?" I asked him a question, he replied with a mischievous smile:

The color of appearance is from God,
Talavvun board has more influence on things -

Turkish poet Nomiq Kemal symbolically expressed that he had acquired his knowledge by his efforts and enthusiasm after reading the mystic verse...»[10.p.68]. It was natural for the poet to look for harmonious situations in Turkish literature, where our history and sacred traditions are common. In addition, Chulpan wrote the poems "Ishq" and "Ziyai Qamar" in Ottoman Turkish. He dedicated the poem "Flood" to the victorious armies of Anadolu village. But in spite of that, Chulpan was not cut off from his national land... "...although the spirit and tone are influenced by the Ottomans, he has his own special language and style" (A. Saadi)

The third branch of Chulpan's work is related to Russian literature. He breathed the air of Russian literature from the first moments of his work. The poet's father, Mullah Suleimanqul, was a progressive person and paid special

attention to his son's studies. In 1912-1914, Chulpan studied in Russian-style schools established in Andijan and Osh. But the Russian-system schools at that time did not provide an opportunity to learn the Russian language perfectly. For this reason, the poet's father hired a special teacher for his son and taught him the Russian language thoroughly. At the age of 15-16, he reached the level where he could easily read and understand literature in Russian.

Literary sources state that Chulpan began his work in 1913-1914. But on August 19, 1912, his article "About the benefits of learning Russian" under the pseudonym "Qalandar" was published in the 'Gazette of the Turkistan Region'. In the article, a brief look at the history of Turkestan, the concern of the young heart for the fate of the country and the nation will not leave the reader indifferent.

Chulpan made extensive use of the opportunities of the Russian language to enter the arena of world literature. He turned to translation to sharpen his pen. In particular, A.S. Pushkin, the shining star of Russian poetry, often referred to his genius. He beautifully translated the poet's poems "Nightingale and Flower" and 'Bandi' into Uzbek tones. Both poems were translated by Har Chulpan on the occasion of the 100th anniversary of Pushkin's death in 1936.

The poem 'Nightingale and Flower" gives the impression that it was written in Uzbek:

*Bahor chog'da holi bog'da bir zulmatli tun erdi
G'arib bulbul fig'on aylab, "gulim rahm aylagil" derdi.
Biroq ul gul quloq solmas edi faryodi afg'ona
Faqat orom olardi noladin to'lg'ona-to'lg'ona...!*

There was a dark night in the garden in the spring.

A strange nightingale was singing and saying,

"My flower has mercy." However, the flower did not listen to the cries of the Afghani.

"Without inspiration from the heart and a poetic spirit - true poetry cannot be created," wrote Pushkin. Chulpan was influenced by Pushkin's work in creating an image and learning the language of poetry. For example: the poetic spirit of Pushkin's romantic elegy "To the Sea" is in harmony with Chulpan's poem "Yana Zarafshon". Pushkin refers to the sea as his confidant: / Farewell, great wave, stormy storm, after the green waves, you boil before my eyes, shining with your beauty... / In the elegy, we pay attention to the images of the poet and the sea. The power of the sea, "turbulences of the sky", "muffled voice", "silence and beauty of the evening", "excitement, anger, shouts" - everything is close to the poet's heart. In the eyes of the poet, the shores of the sea, especially one rock, is a witness of memories. In the lyrical image, the noise of the sea is combined with imaginations without territory. The poet's heart is occupied by the eternal riddles of human destiny.

In Chulpan's poem "Yana Zarafshon" the poet and the river are intertwined. / It's an old, foolish habit of mine to sprinkle feelings on the shores. To shed tears and kiss your soil is a blessing in my wide mind. According to the lyrical hero, "kissing mother earth is happiness." As a mother takes care of her baby, this mighty river gives "all the beauty to nature", "brings water to beautiful faces, feeds all living things", "runs towards the black steppes". The last stanza of the poem ends in a dominant spirit. There is also a poet's wish in this: "Let your voice wake up the poor people".

Chulpan often referred to the genius of Pushkin. He translated the poet's historical-poetic drama "Boris Godunov" (1939) and the short story "Dubrovsky" (1939) with great skill. There was even an intention to translate "Evgeny Onegin" into a wedding weight in connection with Pushkin's jubilee. However, in the 1930s, this intention was not fulfilled due to the stones thrown at Chulpan's head.

Chulpan visited Moscow for the first time in 1924-1927. He worked as a literary colleague, translator, and consultant of the Uzbek drama studio established in Moscow. If you read the writer's articles "Our Drama Studio in Moscow", "Meyerhold Theater", you will understand how closely he was connected with the literary process in Moscow. Chulpan has translated the masterpieces of world literature for the drama studio, such as Carlo Gottsi's "Malikai Turondot", Moler's "Hasis", Goethe's "Revisor", and creates the ground for Uzbek stage stars to perform masterpieces of world literature.

When Chulpan lived in Moscow, he was very close to the literary environment. As the well-known literary critic N. Karimov rightly noted: "Chulpan was not only a playwright, but first of all a poet. That is why he lived in the literary Moscow of the 20s. It is impossible not to be attracted to poets like Blok, Bryusov, Mandelstam, Yesenin, Akhmatova, who are close to him in spirit"[11.p.288].

Chulpan was one of the pioneers of symbolism in Uzbek poetry at the beginning of the 20th century. Symbolism, which formed as a current in Russian poetry in the second half of the 19th century, did not remain without influence on Chulpan's poetry. Chulpan skillfully used symbolic images to perceive the realities of the land and time, social environment. In particular, the work of A. Blok and V. Bryusov became a creative school for Chulpan. As a result of this influence, Chulpan skilfully translated A. Blok's poem beginning with "The heart is quiet, in the cold blue...". The poem consists of three stanzas, and although it is small in size, it is close to the spirit of Chulpan. A star is a symbolic image. By means of this image, the poet expresses the scenes of the social environment, the realities of the land and time. / The heart is silent, in the cold blue Looking at it, it's still a burning star! All around and everywhere "Bread, gold!" shouted Talashchi, galvachi el! He is silent, but he listens to the figs and stares at the distant ones!

Cholpan was also one of the leading writers of his time in prose. In this regard, he learned from the creative experiences of Russian writers. Especially among the Russian realist writers I.S. Turgenev's "The Slave Girl", "The Story of the Seven Hanged Men" by L. Andreev, Chekhov's stories, N.V. Translated Gogol's "Story of Conflicts between Ivan Ivanovich and Ivan Nikiforovich" and Gorky's novel "Mother" into Uzbek.

In the 1930s, the shadow of dark clouds began to roll over Chulpan. It has become dangerous to create in Tashkent. In this regard, at the end of 1931, on the advice of Faizulla Khojaev, he went to Moscow for the second time. Chulpan worked as a translator at the Council of People's Commissars of the USSR and the Central Publishing House of the Peoples of the East in Moscow. There was also a change in the personal life of the poet in Moscow. He married a woman named Ekaterina Ivanovna Tokareva in 1932. The poet has been suffering from diabetes all these years. Katya (Chulpan fondly called her) paid special attention to the poet's health and created conditions for his creativity. Two years of life in Moscow were fruitful creative years for the poet. Chulpan turned to the genius of Shakespeare and began to translate "Hamlet". Two years later, the work was performed at the

“Hamza” theater. In addition, Chulpan wrote the collection of poems ‘Soz’ and the novel “Kecha” during his stay in Moscow. Chulpan did not cut ties with Russian culture and literary process until the end of his life. For this reason, Chulpan’s connections with Russian literature are worth special research.

The great Indian writer Robindranath Tagore had a great influence on the creative evolution of Chulpan. His first article about Tagore was published under the name “Ulug’ Hindiy” in the 7-8 joint issues of “Maarif va oqitguvchi” magazine in 1925 under the signature of “Chulpan”. In the article, Chulpan emphasizes that the great Indian writer was a ‘golden bridge’ between old literature and new literature, Eastern and Western literature. “I read Navoi, Lutfi, Boykara, Mashrab, Umarmhan, Fazli, Furqat, Muqimiy: the same, the same, the same!” Although there is some exaggeration in his words, there are some truths. Chulpan felt the need to reform national poetry at the beginning of the 20th century. Therefore, it is not for nothing that the poet avoids formal uniformity in classical poetry and says, “The soul is looking for something new.” Tagore’s work has influenced the poet to come to this conclusion.

Chulpan’s second article about Tagore, “Tagore and Tagore studies”, was published in the 11-12 joint issues of Maarif va oqitguvchi magazine, 1925. In the article “Who knows Tagore?” addressing the question, it is mentioned that his brief creative biography has not yet been covered. “Until 1913, neither Europe nor Russia really knew anything about Tagore, they didn’t know him at all,” the poet wrote about him.

It is known that Chulpan was awarded the Nobel Prize in 1913 for the collection of poems “Gitanjali”. After that, the whole world recognized him. The article does not limit itself to giving information about the brief biography of Chulpan Tagore, but also acknowledges that he opened a school in Shantiniketon with the funds of his father and educated poor children in it. At the same time, he emphasizes that Tagore’s Indian literature, in particular, his poetry, was given a new dimension and a people’s spirit. “Tagore’s poems are all melodious, his tunes are folk tunes. Each of his poems is read among the people with its own melody, he also finds melodies and notes for his poems”[12.p.38]. Chulpan translated Tagore’s story ‘Hey, traveling girl’ and the poem “Lights” from Russian and made a great contribution in introducing Uzbek readers to Tagore’s work.

Chulpan considered Tagore’s work to be a “golden bridge” connecting Eastern and Western literature. As noted by the critic Azod Sharafiddinov, Robindranath Tagore “...in his work combined national, Eastern and Western traditions. In his poetry and novels, there is Eastern conventionality, optimism, and wisdom, as well as Western psychologism, adherence to the logic of characters, and reasoning. As a result, he describes the life of the Indian people in such a way that this image has the power to affect the entire world reader regardless of his nationality and place of residence. Universal problems analyzed with high artistry gave Tagore’s works a special depth and a unique philosophy, the same qualities made them very attractive for Chulpan[13.p.284.] It was natural for the shepherd to turn to Tagore. Because their aesthetic ideal was mutual.

The work of V. Shakespeare, a great representative of the medieval Western Renaissance literature, became a skill school for Chulpan. The shepherd was nourished by the world of Shakespeare. Deep lyricism, romantic elation, rebellious spirit in Shakespeare’s poetry had a positive effect on the rise of Chulpan’s poetry. Turkish scientist Ahmed Shukri writes about this: ‘No matter how much I looked for

the difference between Shakespeare's lyricism and Shakespeare's poetry, I could not find it. How many resourceful people have read "Awakening". I read Shakespeare. Finally, I came to the idea that Shakespeare is the Shepherd or the Shepherd is Shakespeare. Chulpan's poems are full of Shakespearean enthusiasm. "Chulpan White's kindness is more than Shakespeare's sincerity"[14.5.280]

Shakespeare's work has a role in the emergence of the sonnet genre in Chulpan's work. Shepherd's sonnets are written in the form of 4+4+4+2, like Shakespeare's sonnets. In rhythmic-intonational levels, in terms of spirit and tone, commonality is noticeable. Chulpan's poems "Men va boshqalar", "Chechak", "Ishq yo'li", "Bu kun" belong to the sonnet genre.

In 1926-1930, Chulpan worked as a literary fellow and translator at the Uzbek Drama Studio in Tashkent and Moscow. He translated the masterpieces of world literature for the drama studio. Especially Shakespeare's tragedy "Hamlet" fascinated Chulpan. In 1934, the translation of "Hamlet" was completed, and the play appeared on the stage. Unfortunately, in 1936-1937, when the shadows appeared over Chulpan's head, when "Hamlet" translated by Chulpan was shown on the Uzbek stage, the name of the translator was removed from the posters.

The murder and evil in Elsinore Castle in the tragedy "Hamlet" also existed in Turkestan. Chulpan got acquainted with Shakespeare's works in the 1920s. In this respect, the writing of the drama "Yorkhinoy" has the influence of Shakespeare. Even though the events in the drama "Yorkhinoy" are taken from the distant past, it is a romantic work based on folklore motifs. How close the characters of Yorkhinoy and Polat, who fought for the independence of their country, truth and justice, to the soul of Hamlet.

2. Conclusion

Abdudhamid Chulpan, mastering the works of the great figures of world literature, rose to the stage of perfection in poetry, prose and drama. In particular, he thoroughly mastered the works of the classics of Eastern literature A.Navoi, Fuzuli, Hafiz Shirozi, Omar Khayyam, but he left his national shell and went to world literature. First, he learned the Russian language well and enjoyed Russian literature. He translated the works of Pushkin, A. Blok and other artists. Second, he turned to Ottoman Turkish literature. He synthesized the simple form of Ottoman Turkish poetry into Uzbek poetry. Thirdly, the great Indian poet R. Tagore took inspiration from his work. He considered it a "golden bridge" between Western and Eastern literature. Fourth, the great English playwright and poet V. Shakespeare opened new creative horizons for Chulpan. He skillfully translated the tragedy "Hamlet". In this respect, we should include Chulpan among the great classics of world literature. Chulpan brought the new Uzbek literature to the arena of world literature. In this respect, the problem of Chulpan and world literature should be studied as a separate scientific research.

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