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THE BREATH OF THE PERIOD IN THE EPISODES OF THE NOVEL

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ABSTRACT

A work of art is born out of a writer's desire to communicate. To say a word, the writer distributes all the elements of the work of art on the basis of a certain plan, based on the internal capacity of the work. Even the smallest detail in a work of art should serve the purpose of ideological and artistic purpose. The article deals with the small episodes in the novel "Gold is rustproof" (1965) by the National Writer of Uzbekistan Shukhrat (1918-1993), their role in revealing the artistic intentions of the writer and their life basis. The author also examines the main theme of the novel in small episodes - the repression of the years of the cult of personality and the consequences on the lifestyle and psyche of members of society - by comparing the author's "criminal case" in the State Security Service archives with other works on the subject made.

KEYWORDS: *Shukhrat, Uzbek Literature, Novel Episode, Writer's Concept, Repression Theme.*

INTRODUCTION

The image of Hajar and her role in the composition of the novel

In the manuscript of the novel "Gold is rustproof", there is an image named Hajar, who was omitted from the work. Her job is to disguise herself as Musharraf and file a complaint against Sadiq. One of the personages of the novel – Hajar is Mirsalim's trading partner. He hires her for money and admits her to the district committee on behalf of Musharraf. Hajar, in turn, performs her mission face to face without any remorse. Mirsalim thus manages to slander Sadiq by the hands of Hajar. But this character, for some reason, could not get through the censorship claws of the time.

At first glance, the writer does not place such a great task on the image of Hajar. As mentioned in the discussion of "Gold is rustproof", it seems that without it, the novel would not be incomplete, and what the writer wanted to say would appear anyway. Is that really so? What task did the writer "assign" to the image of Hajar? Was the writer able to say what he intended to say, or rather, his pain, without Hajar? We will look for answers to these and other questions below.

Nemat Toshpulatov, who was arrested in 1946 on charges of being an "enemy of the people," testified against Shukhrat during the investigation and accused him of "fanaticism" of Abdullah Qodiri. Shukhrat filed a complaint with the Supreme Court of the Uzbek SSR, alleging: "Witness Toshpulatov's testimony was a personal prejudice - because he suspected me of his wifeHe acted this way after he was shown a photo of his wife and me together..."¹. Shukhrat's statement, frankly, surprised us. Why does Toshpulatov suspect that his wife was in a relationship with Shukhrat? In general, why does Shukhrat take a picture with someone's wife, more precisely, how do they take a picture of them? The questions are tricky. Wouldn't the answer be even more daring?

Considering that someone must have heard this, we sought answers to these questions from Shukhrat's contemporaries who had known him: Poet Shukrullo could not remember the incident, and the literary critics – Umarali Normatov and Naim Karimov had not heard of it. In short, the puzzle was not solved.

We continued to search the archive, trying to find answers to these questions here and ...

Let's listen to the testimony of the convict and witness Mukhiddin Komilov: "... in addition, investigators – Konyukhov and Sukhanov incited me against Alimov. It was said that Alimov was in contact with my wife after my arrest. Sukhanov showed me a photo card with a picture of my wife and Alimov to confirm his statement. This made me against Alimov. As a result, I signed an investigation report with false instructions against Alimov"².

Apparently, the photos were shown to other prisoners as well as to Toshpulatov. This allowed us to find the tip of the iceberg. As we read the criminal case, the document began to reveal its secret to us.

Continuing the testimony, Komilov said that the photo was taken in Eski Jova. He also admitted that the investigators showed him a poem by Shukhrat called " to M ... " and they said that Shukhrat dedicated it to his wife to make him jealous (M. Komilov's wife's name was Mubarak).) In the end, Komilov also testified against Shukhrat. In general, "Aminjonov Gulom was arrested on February 10, 1951, on the instructions of Mirzaev Yongin, Abdullaev Habibulla, Latipov Khalil, Mirzaev Inom, Komilov Muhiddin, Husankhodjaev Said Ahmad and Toshpulatov Nemat"³.

These prisoners were Shukhrat's comrades and colleagues, all of whom were arrested in the second half of the 1940s, that is, before Shukhrat's detention. Later, in a 1955 re-investigation for Shukhrat's official rehabilitation, all but Toshpulatov denied previous accusations with pretexts like "I said it out of compulsion," "I had to say it because I was beaten," "I said it because of mental torture and jealousy, and Shukhrat was in fact innocent." Thus, they refused the testimony they had given.

The above passage is also taken from these 1955 investigative reports. Komilov went on to say that he later found out through his wife that the allegations were fabricated. Shukhrat himself testified about it: "... my poems were dedicated to my beloved" M.T "- Mukharram Toirova," - not to M.K.– Muborak Komilova"⁴. In general, the women in Shukhrat's life are a separate topic. He informs about this in the 14th volume of the criminal case and counts them by name.

In addition, U. Normatov, a literary critic, wrote about Shukhrat's Azerbaijani mistress in his pamphlet "Shukhrat"⁵. Based on this instruction of the author and the pamphlet of U. Normatov, it can be concluded that Shukhrat had no contact with the wives of his friends. Special agents, who knew Shukhrat's nature, skillfully used it. His friends, in turn, believed this lie. On the one hand, the betrayal of a friend, on the other hand, jealousy ...

Mirzo Kenjabek, poet, in his documentary book "Free heart. Shukhrat's life in detention" wrote that after his release from prison, he reconciled with all the above-mentioned people, except Nemat Toshpulatov. Only Toshpulatov and Shukhrat's relations remained cold.

Muhiddin Komilov was Shukhrat's groupmate at the Transport College, and Nemat Toshpulatov was Shukhrat's groupmate at the Nizami Tashkent State Pedagogical Institute. They all used to live in the Old City of Tashkent. Therefore, it was natural that Shukhrat would meet both Komilov's wife and Toshpulatov's wife in Eski Jova Bazaar.

The Old Jova Bazaar is, firstly, the busiest place in Tashkent, where you can meet anyone (and their houses were close to Old Java), and secondly, if there were a relationship, as the investigators concluded, would it be logical for a woman to date in the bazaar?

We think, Shukhrat met his friend's wife by chance in the market. They did not know they were under surveillance. On the one hand, Ministry of State Security operatives who were watching Shukhrat, on the other hand, Komilov's wife, took pictures of them in the market and handed them over to the investigators. The purpose for which the investigators used the photograph has been seen above.

Ministry of State Security operatives, who carried out the order without batting an eyelid, violated the sacred value of the people. The friendship was sold very cheaply, and, sadly, the "inside" was invaded. Privacy has been compromised. This led society to deviate from its axis. As mentioned above, M. Komilov inquired and found out that the allegations made by investigators about Shukhrat and his wife were false, and restored his previous relationship with both his wife and his friend. N. Toshpulatov and his friend had a conflict, and it is unknown how his family problem was solved. In any case, obviously, it was not easy for him and his family.

Shukhrat takes these events through the prism of his soul and reworks them for the novel. By introducing the image of Hajar into the novel, the writer tries to artistically reflect how slander was organized at that time. If in life the slander was organized by special agents, the writer of the novel entrusts the task to the image of Mirsalim. Mirsalim, in turn, takes advantage of Hajar who accomplishes the task as easy as pie.

In a letter to J.W. Goethe dated September 14, 1797, F. Schiller wrote: "The poet and the artist are required firstly, to rise above reality, secondly, to remain within the emotional world. Where these two requirements meet, aesthetic art emerges. Turning an empirical form into an aesthetic form is a difficult operation, and it usually lacks either body, or spirit, or truth, or freedom"⁶.

Even if we apply the word “writer” instead of the words “poet” and “artist” in Schiller's statement, the essence does not change. The main issue is the rise of reality to the level of art - the creation of a truly artistic image. It seems as if something is missing in the character of Hajar, as Schiller said. The plot is well thought out, well-based. But the character of Hajar, who has to do the main work, is rather artificial, her behavior is not to the extent that the reader believes. (Maybe that's why A. Qahhor and A. Mukhtor didn't want this character to be included in the novel.)

Neither Toshpulatov's wife nor Komilov's wife was aware that, on the one hand, they were laying the groundwork for the imprisonment of a friend of their husbands, and on the other hand, that they were disgracing themselves. Interestingly, Musharraf is also unaware that her name is being sold and slander is being prepared against her husband. But the writer continues to recreate the reality, portraying Musharraf in retrospect as a woman mired in a swamp of betrayal. Subsequent events continued in a completely different direction, and Musharraf, who had taken the easy way out of life, went to prison to ask her husband for a divorce.

A literary image of society and the female psyche

"To say a few words, he (the writer - M.Y.) has to see a lot, know the events, biographies, facts, feelings, thoughts, psychology. There are areas that an engineer, an academic, does not need to know. The writer has no such field. The life experience of a writer is a golden fund ... A writer must be an experienced person who has seen a lot, tasted bitterness, can distinguish the good and the evil"⁷. Shuhrat, who had such an experience, incorporated the tragedy he witnessed in the next episode into the novel as a logical continuation of the first episode.

Sukhanov called her and advised her to divorce "after explaining the whole matter," otherwise Musharraf would have been driven fifty kilometers out of the city as Sukhanov said. Musharraf agreed to everything and asked: "What if he takes my son?" Sukhanov replied, "No, he has no right." The issue was raised again. "Musharraf admitted she had been trained"⁸.

"In those days of the Soviet regime, it was a daily occurrence for a child to formally renounce his father and for a wife to formally renounce her husband. Because in that period of human society, the treacherous system began to reign: the pioneers, the young elites, the sects were traitorous. Wives used to "divorce" their husbands ... "⁹. Musharraf's case was a typical event for that period; it was especially hard for women working in public affairs.

The episode of the wife's divorce from her husband is also reflected in Abdullah Qahhor's 1959 unfinished story "Zilzila" ("Earthquake.") If Shuhrat brought this episode to the novel to fill the main plot, to intensify the conflict of events, to develop dramatically, A. Qahhor chooses this topic as the main motif of "Earthquake" as the main motif.

During the discussion of the novel "Gold is rustproof" in 1964 at the Writers' Union of Uzbekistan, A. Qahhor spoke about the redundancy of the image of Hajar in the novel and said that it would be better if Musharraf herself performed her role. Following the writer's advice, Shuhrat removed the character and assigns her task to Musharraf. As a result, in all editions of the novel, Musharraf herself goes to complain to the district committee¹⁰.

In our opinion, based on the logic of his story, which A. Qahhor wrote a while ago and left in his box, he thought that if the image of Hajar was removed, Musharraf's role would increase and the

episode of divorce would intensify. But Shuhrat's creative idea was different from the beginning, and he brought in both episodes to develop the main motif. In short, the writers did not understand each other's opinions, and as a result, the novel cracked.

Analyzing the story of "Earthquake", N. Ziyodullaeva noted: "The story of the character Sabir Salim, which began in 1959 but was not completed, may be similar to the life of Abdullah Qahhor in the 1930s."¹¹ And she associated the story with Qahhor's imprisonment in 1929. At first glance, the conclusion seems to be not groundless. In the story, the writer skillfully describes the mental state of the prisoner, the conditions of the prison. However, when a writer creates a work of art, he can describe the feelings of both the child and the old man, as well as the woman. This is not a reason to say that the author described himself.

In addition, N. Ziyodullaeva seems to have overlooked the author's notes when visiting the archives of A. Qahhor. According to O. Juraboev, textologist who described the archives of A. Qahhor, the document No. 3785 in the house-museum contains the author's notes under the title "Materials for the story "Earthquake ". In it, the writer made notes about the prototypes of the heroes of the work: "Sabir Salim – Hamid Sulaymon. Abdullaev Sobir. When he sees Mirvahid, his eyes glaze over "¹² Apparently, there is no reason to say that A. Qahhor himself was a prototype for the character of Sabir Salim. Hamid Suleyman and Abdullaev Sabir were prototypes for this image.

After the end of World War II with the victory of the USSR, there was an opinion among the intelligentsia that "the war ended in our favor, we have a share in it, and now Stalin must believe in us." For this reason, the intelligentsia felt a little free. The number of parties and gossips rose. Naturally, in these "speeches" people tell various "anecdotes" and give freedom to their words. Unfortunately, soon the next wave of Stalinist repression emerged.

On November 29, 1950, Hamid Sulayman, Deputy Director for Academic Affairs of the Tashkent Evening Pedagogical Institute, was arrested on charges of being an "enemy of the people." This message spreads around at lightning speed. At that time, the scientist's wife, Fozila Sulaymonova, was teaching World Literature at the Central Asian State University (now the National University of Uzbekistan). In the 50s of the last century, academician Naim Karimov and professor Umarali Normatov were students of this school. Naim Karimov recalled that the dean of the Faculty of Philology G.P. Vladimirov threatened Suleymanova that she must divorce her husband, otherwise the wife of the "enemy of the people" would have no place at the university.

As a result, F. Suleymanova had to do what the dean had insisted. U. Normatov added that Sulaymonova did not get rid of a consequent burden by writing the letter. "I saw her crying a lot after that," he said, recalling the tragedies of that time. "Saida Zunnunova was also studying at our university at that time. Saida was in senior year, we were in junior year. The dean asked her to leave her husband as well. Saida was expelled from the university after she disobeyed the order,"¹³ he stated. The poet Shukrullo, after a long pause, noted, "Sister Fozila was a good woman"¹⁴

Hamid Sulayman's criminal case, which is kept in the archives of the State Security Service (P-21493), contains the following information about his family:

“Family structure:

1. The father: Persecuted in 1938 for anti-Soviet activities. Address unknown.
2. The mother: Sulaymonova Tokhta. 1887. Tashkent Address: Tashkent city, Frunze district, Parovoznaya street № 12. Unable to work.
3. The wife: Sulaymonova Fozila Komilovna. 1919. Fergana region Margilan city Address: Tashkent city, Frunze district, Parovoznaya street № 12. A Lecturer at Central Asian State University.
4. Children: Sulaymonov Rustam. 1939. Tashkent.

Sulaymonov Sultan. 1943. Tashkent Address: Tashkent city, Frunze district, Parovoznaya street № 12.

The brother: Sulaymonov Karim. 1924. Tashkent city, Address: Tashkent city, Frunze district, Parovoznaya street № 12. Unemployed ¹⁵.

Apparently, the family was enormous. The above statement proves that the whole burden of the family fell on the head of F. Suleymanova after the imprisonment of the father of the family. The court also stated that Suleymanov's sister, whose husband had died, was living with them in the house with her three children.¹⁶

Firstly, the need to save the family, secondly, the concern for the survival of so many people, and thirdly, the fate of the children forced the scholar to do so. On top of that, this was not the first time the family was in trouble. The fate of the father of Hamid Sulayman was unknown after he had been repressed in 1938. Probably, the mother-in-law, who was the wife of an "enemy of the people", knew that it was difficult to take care of orphaned children. She may have advised her daughter-in-law to comply with the dean's request. Otherwise, they would not have lived in the same yard after this incident.

Such incidents were common at the time. After all, both A. Qahhor and Shukhrat used this event creatively in their works. “Every element of a work of art goes through the creative personality and characterizes it. If the author is interested in which side of the reality the author's creative activity is focused on, the reader will understand and master this aspect in the play. That is, the reader understands and assimilates the reality that was previously assimilated by the author in the work of art”¹⁷.

If in the "Earthquake" Gulandom was persuaded by Mirvahid, in the novel "Gold is rustproof" Musharraf did it after the investigator threatened to expel her 50 kilometers from the city (manuscript, pp. 302-306). However, in the printed versions of the novel, it is written that Musharraf "went to Sadiq to ask for a divorce on the advice of some people"¹⁸.

These episodes prove that in any case, it was no easier for the wife of a man imprisoned as an “enemy of the people”. For them to live in this world was harder than to be in prison. Well, since this is the wife, the second half of an apple, how did this tragedy affect a third person or individuals? For example, the son or brother of the "enemy of the people" ?!

Between hope and madness

In 1937, a report published in the poster newspaper of the Faculty of Literature of the Tashkent Pedagogical Institute turned the whole faculty upside down. It reported: "Hamid Gulomov, a student studying with us, is the son of one of the activists of the gang." "Gulomov cannot remain in our institute as the son of an enemy of the Soviet state,"¹⁹ the author continued.

At that time, Hamid Gulomov was a first-year student at the Tashkent Pedagogical Institute, studying with Shukhrat, Ilyas Muslim, Nemat Toshpulatov, and Qudrat Hikmat. During the bloody storm of 1937, someone wrote a "round" letter to the rector about the fact that Gulom's father was a basmachi (a rebel against the Russian or Soviet rule in Central Asia). After that, the case of Hamid Gulom was considered and the future poet was expelled from the institute.

Shuhrat continued to testify, "This article was discussed at a meeting of our group of students for two or three days. "As a result of the discussion, we decided to expel Gulomov from the institute." However, Yongin Mirzo, who studied with them at that time, denied the allegations, saying, "Shukhrat has nothing to do with it, we were just participants in the meeting."

The only thing that holds a man to this world is - hope. If there were no hope a person would go insane. When in need, a person clings to the hay so as not to drown. Shukhrat also tries to justify himself by using this incident, which took place during his student days, to help the Soviet state in exposing the enemy in this way, but his lie is quickly discovered and the event disappears on its own. (At that time, it was customary to make a shield for oneself by exposing the "enemy of the people.")

Nothing in this world goes unnoticed. No matter what form a person takes, he feels the need to express his heartache. But there is also the fact that this can sometimes be impossible. It is due, on the one hand, to social conditions and, on the other hand, to the writer's lack of creative ability.

Later, Hamid Gulom covered the Basmachi movement in the novel "Mashal", and Shukhrat created the image of a basmachi in "Gold is rustproof". It should be noted that in both works the image of the basmachi was created following the requirements of the time.

If a person describes what he really sees and knows, the reader will believe it. In our opinion, both writers are well aware of the essence of "the Basmachi movement". However, they tried to evaluate them by looking at the image of the basmachi through a crooked window held by the Soviets, contrary to their views. In the end, H. Gulom's pillow-like novel disappeared, while the image of basmachi in "Gold is rustproof" became one of the most unbelievable characters in the novel.

H. Gulom's expulsion from school as the son of a printer is reminiscent of the episode of Kodir's expulsion from the ranks of students in the novel "Gold is rustproof". "... on the poster, his was harshly disreputed. It was mentioned that he sat in the auditorium in a bad temper; deliberately delayed the delivery of the library book; hid his biography and kept in touch with the brother of "enemy of the people" ... Qodir could not stand in front of the newspaper and went out into the yard. He didn't notice how the big break passed. "I was saved! It's good that the bell rang." He came in and was crushed worse than at the break. Two of the students sitting next to him took their books and went to the back "(manuscript, pp. 340-341).

At one point in the novel "Gold is rustproof", he says to aunt Adolat's son Sadiq, "... you have a couple of friends who visit at night. I don't know their names. One seems to be in a bigger job and usually appears in a car. But he leaves his car far away "(manuscript, p. 436). Approaching the "enemy of the people" or his relatives was tantamount to risking one's life. That is why "leaving one's car far away" or "taking your book and going to the back" expresses the deep-rooted fear of the people of that time. Once the law was broken and the fathers were imprisoned, what if the law was broken for a second time to charge the children? So the unwritten law once again shows its power and Qodir was expelled.

Why should total strangers suffer at a time when the child is responsible for the father and the brother for the brother was being ostracised from society ?!

But it was the case. Everyone became a spectator. No courageous man was found when H. Gulom and Qodir were expelled from the Institute.

Fact and fiction

Every writer prepares for great work as he begins to write it, collects a huge source. Oybek wrote about how he had prepared to write the novel "Navoi", including: "I have long dreamed of writing a work about Alisher Navoi. The image of the great humanist took over my mind like a lighted torch illuminating the darkness of a medieval night. First of all, I wrote the poem "Navoi". "The image of Navoi is embodied in many of my poems ... I started collecting materials about the great poet Navoi in 1928, studied the immortal works of the poet and his period, and wrote many historical and literary works about the life and work of Navoi"¹⁹.

And Shukhrat admitted that he did not collect special materials for writing the novel: "I know the life in "Gold is rustproof" very well, it is the life of the people who were with me, who met me. I was not around this life, I was inside it"²⁰. Obviously, Shukhrat not only apply his own experiences in the novel but also creatively used the fate of his contemporaries and masterfully incorporated their tragedies into the novel. If the writer made good use of his own experience in the first episode, the tragedy of Hamid Sulayman in the second, and the expulsion of Hamid Gulom in the second, the fourth episode reflects the pain of Maqsud Shaykhzoda.

Indeed, life was so cruel. For mirsalims of that time, it was not enough to prison a person and to destroy the families, they intended to possess their property: "Aged and grey-haired by grief aunt Adolat sat on the baggage thrown in the street: "These dark days will pass, and your face will burn, Mirsalim!" What do you say when Sadiq comes? Shame! He said:

"He won't come!" The corpses in lahad (a hollow cavity in which the dead body is kept in a grave tomb) come when they stand up! (Manuscript, p. 252).

On May 25, 1956, the poet Maqsud Shaykhzoda, who had been acquitted during the Khrushchevite heatwave, wrote a letter to the then First Secretary of the Communist Party of the Uzbek SSR, N.A Muhiddinov. The letter reads, in part: "Instruct the relevant authorities to rectify the illegal behavior - that is, to return our apartment on Stalin Street № 3, which was confiscated by Uygun in 1953"²¹.

Shaykhzoda was exiled to Tashkent in 1928. "In the autumn of 1936, Shaykhzoda managed to get a house belonging to the Union on the Shakhrisabz Street. However, in the first days of moving to this house, he went on vacation and went back to his parents with his wife"²².

Unfortunately, this joy did not last long. The Writers' Union soon took the house from Shaykhzoda and gave it to the writer Shokir Sulayman.

After some wandering, in the summer of 1939, at the behest of Usmon Yusupov, Shaykhzoda moved to a house near Red Square. Later, when Shaykhzoda was imprisoned as an "enemy of the people", the house was taken over by the poet Uygun. Academician N.Karimov notes: "... then Uygun came to Shaykhzoda's house on Abdulla Tukay Street with a policeman and drove out Shaykhzoda's wife Sakina, saying that the enemy of the people could not live in this house. Sakina answered: "I will not move! My husband is not an enemy of the people. God willing, when good times come, he will definitely come back. My husband is a real communist who has served Uzbek literature ". But with the help of the police, Uygun threw everything in the house into the street and forced Sakina to move. After that, Sakina moved to the house of the then chairman of the Writers' Union, Uygun, on the 4th floor of the House of Experts on Turob Tola Street. According to N.Karimov, Uygun did not return the house to Shaykhzoda later.

This means that the then chairman of the Writers' Union, Uygun, seized Shaykhzoda's house by abusing his official authority. (Uygun, like Mirsalim, did not think about how to look in Shaykhzoda's eyes if he returned.)

Shukhrat brought the episode into the novel and put on a different cloak, giving it a bit of a narrative. "In springtime, ignoring Aunt Adolat's tears, Mirsalim emptied the four-room courtyard where Sadiq and his family lived and moved in". (manuscript, p. 252). This, in turn, made it difficult for the reader to understand what action Mirsalim took to seize Sadiq's house. Because it was clear to the reader that Mirsalim was not strong enough to take someone's house. Had the author better covered this aspect of the issue, he would not have allowed ambiguity.

According to prof. U.Normatov, in 1967, a literary critic O.Sharafiddinov and Maqsud Shaykhzoda went to see him a week before his death. Then the poet recalled with regret the dark days he had gone through, and said, "Perhaps, when I recover, I will write something on this subject. If I cannot manage, I have no regret. In any case, Shukhrat in "Gold is rustproof" wrote about my fate and pain"²³. This serves to substantiate our above considerations.

Above, we have tried to share our thoughts on how the historical reality is fictionalized by comparing the four small episodes in the novel with their vital basis. Needless to say, each of these episodes could have been the basis for different work. In any case, Shukhrat incorporated these events into his novel and used them to shape the plot. At the same time, these episodes reflect the complexities of the period, playing a unique key role in reflecting the psyche of the people of the Stalinist repression era.

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