

# On The First Dramas Of Abdulhamid Suleiman Ugli Chulpan

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## ABSTRACT

The article outlines the activity of Abdulhamid Suleiman ugli Chulpan in the field of dramaturgy, the history of the writing of his first dramas, staging and study by literary scholars. Observations and general conclusions are given about certain issues of Chulpan's dramaturgy, including the playwright's first dramas such as "Boy" ("The Rich"), "Temirchi" ("The Blacksmith"), "Cho`rining isyoni" ("The Maid's Rebellion").

**Keywords:** jadid dramaturgy, Chulpan`s dramas, drama, early dramas, dramas with unknown text, dramas "Boy" ("The Rich"), "Temirchi" ("The Blacksmith"), and "Cho`rining isyoni" ("The Maid's Rebellion").

## INTRODUCTION

Abdulhamid Suleiman ugli Chulpan (1897-1938) was one of the major representatives of jadid Uzbek literature of the 20th century. Chulpan was a poet, prose writer, playwright, translator, publicist, theater activist, and art critic. At the beginning of the 20th century, Chulpan, like other jadids, played a big role in the emergence and development of dramaturgy, which was a relatively new field for Uzbek cultural life. Jadids writers paid attention to stage plays as the most effective means of spreading ideas and actions such as realizing national identity, changing social consciousness, encouraging people to enlightenment. During this period, stage works that are unique in form and content, expressing modern jadid ideas, began to appear.

It is necessary to highlight the contributions of Behbudi, Avloni, Haji Mu'in, Fitrat, Hamza, Ghulam Zafari, Ghozi Yunus, Khurshid, Chulpan in the development of newly formed and developed Uzbek jadid dramaturgy in 1910-1930. If it is assumed that Chulpan entered literature in 1914, it is likely that his dramaturgical work began in this period. It is clear that Chulpan, who was the owner of high talent, created equally blessed works in different directions of literature.. Literary critics point out

that until 1919, Chulpan was not a poet, but rather a prose writer, publicist, and dramatist [1], and since 1919, the poet began to write poems in a completely new way, which is called "Chulpan`s method" in literary studies books[2].

## MATERIALS AND METHODS.

The first dawn of modern Uzbek dramaturgy was called by "Padarkush" by Mahmudhoja Behbudi. In the same year, it is noted that Chulpan's poem "Boy" (The Rich) was written. In addition, the works "Temirchi" ("Blacksmith") (2019), as well as "Yorqinoy" (1920), "Gunoh" ("Sin") (1923), "Khujum" ("Attack") (1927) (in collaboration with V. Yan), "Zamona khotini" ("Modern wife") (1928), which include the elements of a dramatic work were created. Writer's "Cho`rining isyoni" ("The Maid's Rebellion") (1919-20), "Khalil Farang" (1921), "Chuponning sevgisi" ("Shepherd's Love") (1921), "O`ldirguvchi" ("The Killer") (1922), "Uzungquloq bobo" ("Grandpa with long ears") (1923), "Yana uylanaman" ("I Will Marry Again") ("Extortion of money") (1927), "Qorovul uyqusi" ("Sleep of the Guard") (1927), "Ikki ko`rinish" ("Two Appearances") (1927), "O`rtoq Karshiboev" ("Comrade Karshiboev") (1929), "Hijrat" (1936), "Avaz" (1936) were some of his dramas during

that period, as soon as which were written, they appeared on the stage, reviews were written in the press, and relations were reported. The text of these dramas has not been found to date. Only the text of the comedy "Yana Uyulanaman" ("I will marry again") was recently found by Dilmurod Kuronov, a professor of ASU (Andijan State University), a scholar of Chulpanology, from the archive of RGALI (Russian State Archive of Literature and Art) in the Federal Republic of Russia [3]. If we imagine the breadth and diversity of Chulpan's creative heritage, the possibility of finding stage works whose names are mentioned in literary studies, staged during the writer's life and many relationships are expressed, makes one even more hopeful.

## RESULTS AND DISCUSSION

When it comes to Chulpan's dramaturgy, it is worth noting that he is not only limited to writing dramas, but also active in staging works, translating and staging works of world writers, teaching actors performance methods, working on speech, pronunciation rules, reviews and articles on stage works, and he also did a number of things like writing.

The years 1924-27 constitute a separate page in Chulpan's creative activity. During these years, he lived in Moscow and worked as a literary colleague and translator at the Uzbek drama studio established there. D. Kuronov also mentions the following about this: "Uzbek drama studio was established in 1924 under the "Uzbek educational center opened in the name of Stalin" in Moscow in order to train qualified actors for Uzbek theater art" [4]. Literary translations of world dramaturgy also make up a large part of Chulpan's creative heritage. Булар қуйидагилар: These are: A. Pushkin's "Boris Godunov", V. Shakespeare "Hamlet", F. Schiller "Pirates" ("Robbers") (1923), J.B. Moler "Hasis" (1924), K. Gottsi "Malikai" Turandot" (1926), Bill-Belotserkovsky "Sea Storm" ("Sturm") (1927), "Echo", N.V. Gogol "Investigator" (1927), A. Glebov "Zag'muk" (1927), A. Glebov "Growth" (1927), V. Tretyakov "Sound off, China" (1927), D. Furmanov, S. Polivanov "Rebellion" (1929), Lope de Vega "Lamb" (1931), "The Girl Who Carried a Jug", Validov "The journey of

happiness" (1933), "Blood and Love" (1935), K. Goldoni "One servant for two rich people", V. Ivanov "Armored Train No. 14-69", E. Verharn Examples include "Reds of the Morning", S. Levitina "Judgment", A. Faiko "The Man with a Briefcase", S. Polivanov, L. Prozarovsky "Signal", N. Pogodin "My Friend", M. Gorky "Egor Bulichov".

Chulpan learned world dramaturgy and European theater traditions while translating works and stage works in theater troupes in Moscow and Uzbekistan. At the same time, he emphasized national identity in his stage works, skillfully depicted Uzbek national values, traditions, and spiritual aspects. He included folk songs, songs and dances in many comedies and dramas, and he himself created poems based on folk songs and incorporated them into the text of dramas and comedies. His stage works were staged by the Uzbek National Theater and theater troupes, and these works gained fame at that time.

Chulpan expressed his views on performing arts and theater in his journalistic articles, which were published in the press. "Muslim theater in Andijan", "Working time - working time", "Government of the Soviets and industrial luxury", "True love", "The life of gamblers", "The punishment of traitors", "Husband and wife", "Arshin mol olon", "On our stage", "Abo Muslim", "Kovai Ahangar", "Iblis", "Meyerhold Theater", "Our Drama Studio in Moscow", "Importance of Theater Criticism", about forty articles, which are known today are devoted to issues of dramaturgy and theater.

Despite the fact that opinions have been expressed in literary studies about Chulpan's stage works and dramaturgical activities, and this issue has been covered in articles and studies, it is clear that there is a need to clarify some differences, to use new sources and materials to cover the issue more widely. Although it seems difficult to determine exactly when and how Chulpan's dramaturgical activity began, it is possible to think based on his own articles and the press of this period, as well as other historical sources.

When talking about Uzbek dramaturgy, it should be mentioned that its genetic roots go back to folk theater, "tent fantasy", "puppet show", folk

performance art. By the beginning of the 20th century, the introduction of a new and somewhat difficult dramatic genre was an important innovation for Uzbek literature. The theater was an effective platform for the writers of the past to convey the national identity to the people and promote enlightenment, and tragedy, comedy, and drama were the most effective genres.

"Padarkush" (The one who committed patricide) by Mahmudhoja Behbudi, the first example of Uzbek drama, which appeared on the stage in 1914, was a big event in the life of the time. This work will first be shown in Samarkand, Tashkent, Kokand, Andijan. Chulpan's short information about the staging of the "Padarkush" tragedy at the Kokand Theater called "From Kokand" was published in the 21st issue of "Oyna" magazine on March 10, 1914. We read that he specially came from Andijan to Kokand to watch the "Padarkush" tragedy, that he "saw the national theater and thought it was necessary to write down his feelings." While watching the play, Chulpan also paid attention to the skills of the actors who played in it. In particular, he expresses his appreciation and thanks to the actors who created the characters of the rich man, the teacher, the intellectual, Artun, the bailiff, the poor brother of the rich man, Liza, Davlat, Tashmurad, and Tangrikul. He notes that the scene of the murder of the rich man in the third act of the play was not impressive and that the character of the rich man was not well acted. In connection with the staging of this play in the Andijan theater, Chulpan expresses his opinion in the article "Muslim theater in Andijan" ("Sadoi Turkistan", 1914, issue 20). According to the article, the "Padarkush" tragedy was staged on June 6, 1914 for the first time in Andijan by local youth. Chulpan gave a positive assessment to the young actors and wrote the following: "The players played so successfully and expertly that they look like artists who have played ten times with Europeans who understand that it is not a theater. As it turned out, there was a strong applause after each act, which was not the case in earlier theaters. After the play was laid, the actors sang on stage to the music of Abdulla Avlani's "Learn, our youth!" who sang his poem. It is not difficult to know how much the audience liked

the play, since their performance "made the people applaud and admire".

In his article, Chulpan also talked about the income from the performances, and he was certainly interested in the issue of the theater's financial benefits. He wrote the following about it: "The net profit must have been close to one and a half thousand soums. Twenty percent of this will be given to the newly built girls' gymnasium in Andijan, and the rest should be kept in a bank for a good cause through the means of one person. Chulpan plans to write about the enthusiasm of the young actors who played the role and those who oppose them in the articles of "Fergana impressions" later. The fame of M. Behbudi's drama "Padarkush" was so widespread that it can be understood from the content of the article that Chulpan wanted to write a series of articles about this drama, its performance in the cities of the Fergana Valley, the skills of actors, and stage art. It seems that Chulpan was very impressed by this play show and was able to express his feelings and attitude in the press immediately.

Chulpan also mentions the government's opposition to the establishment of the "Padarkush" pesos in the article "Working time – time for working": those who played the "Padarkush" theatre were dragged by the "okhrans" (guards), and they dealt a heavy blow to our national and cultural growth. Despite the era's censorship and various pressures, the echo of Behbudi play spread far and wide in Turkestan. The "Padarkush" tragedy gained great fame in Turkestan. It is not an exaggeration to say that this work became the basis for the emergence of the Uzbek National Theater and inspired other jadid writers to create stage works.

"The Rich" (1914). The reason why we start the topic of Chulpan's first dramaturgical work with Behbudi's "Padarkush" is that Chulpan's play called "The Rich" was written in these years, that is, in 1914. However, the text of the play remains unknown to this day [5]. It is known that the personal archives of the repressed artists were not kept. Some of them destroyed their manuscripts as a precaution before being arrested; the archives of some of them were destroyed at the time of arrest or disappeared after being listed.

Chulpan's dramatic work began with the play "The Rich" and we can say that it can be the first practice example of the playwright. About this play in the press of that time wrote Oktam (Qayyum Ramazan) in "Stage literature". In the article entitled "Our history of printed theater ", we come across the following information: "Our history of stage literature begins in 1912 with Behbudi's "Padarkush". After that, the plays by Haji Mu'in, Abdulla Qadiri, A. Badri, Hakimzada Niyazi were printed. In those times (as far as I know) Hamid Sulaiman's "Rich" and A. Avloni's "Is Advocacy Easy?" although written, were not printed" [6]. This article was published in the June 21, 1924 issue of Turkistan newspaper. The information in this article, which was printed in the press during Chulpan's lifetime, proves that the poem "Boy" belongs to Chulpan's pen and the ideas about the period of its creation.

Literary scholar N. Karimov, relying on the information provided by S. Ahmedov, expresses the opinion that the poem "The Rich" was written by Chulpan in 1914[7]. Also, noting that there is no information that Chulpan worked on any stage play between 1914-1919, he writes the following about the fate of the play "The Rich": "Chulpan's play "The Rich" either did not see the stage or was not successful even if it did. The author's lack of experience as a dramatist during this period and the fact that he could not gain the attention of drama troupes with the play "The Rich" was the main reason why he did not turn to this difficult field during the next five years. S. Ahmedov said in his article that Chulpan started writing dramatic works before the revolution: "His first stage work called "The Rich", which was completed 77 years ago in 1914, was preceded by Behbudi's "Padarkush", Hamza's "Poisonous Life", Abdulla Qadiri's "Unfortunate Bridegroom", after which he came to the square"[8]. And O. Sharafiddinov objects to this information: "...from which source did the author get the information about this work? Does he have the text of the work? Is the play staged somewhere? What is the topic? Who are its participants? What events happen in the play? What is the future fate of the work?"[9]. True, the answers to these questions have not yet been found in science. However, in the articles and

other materials published in the press of the time, there are facts proving that Chulpan entered the dramaturgy early and some comments about the play "The Rich".

Sh. Rizaev also mentions the drama "The Rich" in the list of the first plays in the book "Jadid Drama" based on the article of critic Oktam[10]. He expresses reasonable opinions about the beginning and evolution of dramaturgical work of Chulpan: "It is well known that the literary activities of Chulpan and Ghulam Zafari began in the mid-10s. If we take into account that Abdulhamid Chulpan... since 1914 has been participating in the national press such as "Sadoyi Turkistan", "Sadoyi Fergana", "Oyina", in addition to his first literary exercises, with information on theater issues, there is no doubt that his dramaturgical activity began in the first half of the 1990s. ...the first works of both writers, written after the October Revolution, which became famous, are more mature according to the requirements of the genre, and it is noteworthy that the authors could not have passed a certain literary-creative stage before them." "The Rich" is mentioned in several articles of S.Mamajonov: it is reported that he wrote stage works" like "The Rich", "Khalil Farang", "Chulpan`s`s Love"[12], "The Maid's Rebellion", which are found in the press of the time when Chulpan lived and in some articles of our current researchers. [1].

It can be added that at the beginning of the century, many artists used the image of a rich man in contemporary literature. It is worth remembering the image of a rich man in Behbudi's "Padarkush", Haji Mu'in's "Boy and Servant", A. Badri's "Boybachcha", Hamza's "Boy and Servant", and the same images in Abdulla Avloni`s works. One of them is the rich image of Chulpan in the comedy "I will marry again" or in other prose works. In our opinion, it was natural that Chulpan, like these writers, paid special attention to creating the character of a rich person as a dramatist. It is assumed that this first dramatic work of Chulpan "The Rich" is about the son of Mirkomilboy Mirhaidarboy, an investor from Andijan. Also, Abdulla Badriy's play "Boybachcha" ("The Rich" or "Mirkomilboy") is about the same person, and according to

information, A. Badriy worked under Mirkomilboy's hands.

It is interesting that the name of Mirkomilboy is mentioned in Chulpan's articles "New bank in Andijan" and "Letter from Andijan" published in 1914. From the content of the following article, it is clear that an article about Mirkomilboy was previously written by Chulpan for "Vaqt" newspaper, "Tarjimon" copied it from "Vaqt", and "Oyna" magazine copied from "Tarjimon". In this article, the author criticizes Mirkomilboy. It is noted that Mirkomilboy promised to build a hospital, school, madrasa, mosque, and jome` mosque in Andijan, but he did not keep his word. Of those listed, only a school was opened, but it is said that the method of education was old [14]. The reason for returning twice to the topic of Mirkomilboy, which was published in newspapers and magazines such as "Vaqt", "Tarjimon", "Oyna", is that Chulpan was extremely responsive to the news of social and economic life happening in the country, he encouraged the rich and wealthy local rich people in the path of the enlightenment and development of the Uzbek nation, which can be considered as an incentive to do righteous deeds. Chulpan was interested in the activities of the rich in the country and was worried about the socio-economic situation of the country. It is possible that he was interested in Mirkomilboy and wrote a play about him. In the educational novel "Chulpan" by N. Karimov, some comments, guesses, and facts about the relationship between Chulpan, his father and Mirkomilboy are presented [15].

Based on such reasonable opinion and considerations, it can be assumed that Chulpan's first stage play called "The Rich" was the one with a critical content about Mirkomilboy.

"Blacksmith" (1919). In literary studies, this work is not mentioned among separate dramatic works. However, according to its structure, it is a stage play. This work was originally republished in the December 9, 1919 issue of "Ishtirokyun" newspaper under the title "Relationship of two dates of the labouring revolution", in volume 1 of Chulpan's three-volume works published under the editorship of O. Sharafiddinov on the basis of this press

release[13]. The Just like in a drama, there are remarks and dialogues. The first remark of the work consists of the sentences "Scenery - Blacksmith shop: (The voice of a crying person)". It describes the dramatic situation of a blacksmith and his son at work. It is possible to see the presence of drama elements in the play. While the father and son work with fire in the blacksmith's workshop, the difficulties of their lives and the plight of artisans and peasants are understood through their conversation. The blacksmith father says that the responsibility of supporting the family is heavy:

Hammasining och-to'qligi mendan,  
Menim esonligim esa: sendan!  
Qaytarmagin tilagimni, shohim,  
Sengagina butun dodim, ohim!..

(It's all about from me, their hunger and abundance

And my peace: from you!  
Do not return my wish, my king,  
All my love is for you, dear!)

Through this work, Chulpan emphasizes that the situation has not changed even after the Shura revolution, which promised to protect the rights of workers and peasants. It can be understood that the local rich and the Russian invaders oppress the people, and the artisans are under their tyranny:

Temirchi: Nega muncha ezadursan qulingni?..

Shunday boylar bo'larkim, ...bir necha yil ishlamas, och qolmas.

Men bechora bir kungina ishlamasam, topmasam,

Uy ichimda o'n jon bordur...

O'g'li: Bir burda non topilmas...

Temirchi: Men bechora o'g'lim bilan to ertadan-kechgacha

Tinmay ishlab bir ro'zg'orni nari-beri eplardim.

Bir-ikki kun ishlay olmay qolsam butun ro'zg'orning

Bir burda non topolmay och qolishni...

O'g'li: Bilardim!

(Blacksmith: Why do you torture your slave so much?

There would be the rich that wouldn't work or starve for several years.

If I don't work for one day, if I don't earn,  
 There are ten souls (people) in my house...  
 Son: There is no bread here...

Blacksmith: I am with my poor son from  
 morning till night

I worked tirelessly to make a living.

If I can't work for a day or two, it's my  
 whole life

To be hungry without earning bread...

Son: I knew it all along!

Both father and son's hands are injured in the play. At the end of the play, the father says, "Now what will become of my livelihood?" the question gives the impression that it is aimed at the government leaders and the society. This question is a real picture of the state of artisans, craftsmen and other people with other professions, and indicates the tension of the social situation. Unfortunately, the answer to him sounds hopeless: "Son: This useless family... God will take back..."

From the content of the work, it can be assumed that it is part of a dramatic work. It is also possible that later Chulpan intended to make it a whole drama.

"The Rebellion of the Maid" (1919-20). Another undiscovered stage work of Chulpan is called "The Maid's Rebellion", and N. Karimov states that this work appeared in 1919 because of Chulpan's meeting with Karl Marx's troupe in Orenburg, meeting M. Uygur and Nizomiddin Khojaev, and falling in love with the theater again. In fact, Chulpan met N. Khojaev earlier and dedicated the poem "Red Flag" written in April 1917 to him. O. Sharafiddinov found out that this play was staged in 1926 in the newspaper "Kizil Uzbekiston" (Red Uzbekistan) (June 5, 1926) with the signature "3" and the article entitled "The performances of the last day" Under the title, in parentheses, there is a comment: "About Chulpan's "Disobedient Girl" O. Sharafiddinov says that the reason for making such a comment is unknown, that the author of the article interpreted it in his own way[16]. In fact, "Disobedient girls" and "Yorkinoy" are the names of one play, and "The Maid's Rebellion" is another stage play. In the educational novel "Chulpan" by Professor N. Karimov, we can see that the drama "Yorkinoy" is correctly given in

parentheses with the name "Disobedient girl" [16]. In addition, Chulpan's article "About missing plays" published in "Red Uzbekistan" on August 25, 1926, mentioned that other than "Uzunquloq bobo" ("Grandfather with long ears"), another play named "Maid's rebellion", which was in the hands of the former Bukhara Maarif control, was also lost. He also writes that, to put it in the language of the advertisement, "it is overlooked." "The Maid's Rebellion" was also called "The Maid's Defiance". In the article "The Uzbek Theatre. New Uzbek playwright" by B. Pestovski, this play was translated as "Восстание невольницы" into Russian[17]. The author of the article notes that this play is being written by Chulpan "nowadays" (1921). Accordingly, it can be said that he was aware of Chulpan's creative activity. The content of play is briefly described in the article. As it turns out, the stage play describes the tragic life of an Uzbek woman. This woman is educated and wants to throw away the paranja (a traditional Central Asian robe for women and girls that covers the head and body), but her husband opposes it. In one of the oriental evening performances, she appears in Russian clothes and a mask and sings in a wonderful voice. To the strong applause of the audience, she appears on the stage for the second time and begins to mercilessly criticize all the young people who cannot give up their old superstitions.

## CONCLUSION

Abdulhamid Suleiman's ugli Chulpan has a special place among the writers who laid the first foundation stones of Uzbek modern dramaturgy at the beginning of the 20th century. Chulpan was one of the jadid writers who made a great contribution to the formation of Uzbek drama. His drama, comedy and other stage works are numerous in terms of number and weight. During his time, the writer created dramatic works, pantomimes, small stage works, comedies, translated some of them into Russian, and staged these works.

Although there are not enough facts about when Chulpan entered the dramaturgy, his drama "The Rich" can be defined as the first work of the writer in the field of dramaturgy. His stage works

written later were staged in theater troupes and state theaters in Moscow and Uzbekistan. Literary dramas, comedies and pantomimes in various regions of Uzbekistan were received with great interest by the audience. Many reviews and articles were written in the press and various attitudes were expressed. Due to the sharp changes in political life in the 20s and 30s of the 20th century, Stalin's repression and various reasons, all of Chulpan's dramatic works have not been fully preserved or have not reached today, or they are kept in some archival funds and private libraries. When we studied the information about these works, we found out that there are more than twenty of them. Of course, this is not a fixed indicator, there is a possibility that Chulpan's stage works will be found again in the future. In the literature on Chulpanology, the dramatic works "Bukhara Executioners", "Hunting", "Broken Glass", "Two Worlds", "Ten Years Until October" are also attributed to Chulpan. However, there are not enough facts and materials about their belonging to the Chulpan. Until now, Chulpan's dramaturgical activity has not been studied in literary investigations, and it can be concluded that the study of his stage works is of great importance in the research of the historical development of dramaturgy, which was a new field at the beginning of the 20th century. It will be possible to determine the development of modern dramaturgy of the 20th century by researching Chulpan dramaturgy, finding and studying unknown stage works, popularizing them. This is one of the urgent issues that need to be fulfilled in front of literary studies.

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