

The Critic of Prose

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Annotation: This article talks about the skill of the critic, sincerity in creativity, criticism, purpose and harmony in the creativity of the critic and the creator. In addition, it reveals the skill of creating a character in a work of art. A brief analysis of prose works of the 20th century and critical opinions about the writer's skill are described.

Key words: Ideological weight, principle, principle, criterion, research, talent, skill, analysis.

Umarali Normatov is one of the critics who contributed to the field of criticism of our national literature with his effective work. His first work in criticism began with the article "Some achievements and shortcomings of young prose writers" (1957). The study of Uzbek prose is leading in his work. In this regard, "Genre opportunities", "Secrets of skill" (in collaboration with M. Koshjanov), "Horizons of our prose", "Meeting with beauty", "Traditions of our prose", "Said Ahmed", "Fame", "Talent education", monographs and literary portraits such as "Yetuklik", "Aql va qalb chiroghi", "Davr tuyg'usi" have left an important mark on the development of Uzbek literary criticism. In particular, in his important monograph "Horizons of our Prose", the important aspects of storytelling, short stories and novels of the 1960s and 1970s were studied. In particular, the article "The breath of life in the story" looks at the history of the development of storytelling; the art of argumentation in Uzbek storytelling, the author's inner world, the new hero and the processes of renewal in the story; in general, important scientific opinions and general conclusions about genre improvement are put forward.

For this purpose he extensively analyzed the stories of writers and scientist such as A. Qahhor, Said Ahmad, O. Yaqubov, P. Kadirov, O'. Hoshimov, Sh. Kholmirezayev and compares their methods and styles.¹

"The success of the story largely depends on the dramatic basis," writes the critic in the book "Horizons of our Prose", "new developments in the genre are also manifested in the expression of life conflicts." The increased attention to spiritual and moral issues is probably the result of the deepening of intellectualism, the increased tendency to analytical imagery, most of the stories being created now are built on the basis of the spiritual drama of the character: it is true that in a series of stories there are conflicting ideas, inclinations, different characters of nature collide, the conflict between the character and the environment sometimes becomes extremely sharp, but the authors are interested not in the process of those conflicts, but in their consequences, in the dramas that happened in the life, personality, and psyche of the characters due to these conflicts².

In the foreword of the book "Maturity", literary scholar Ozod Sharafiddinov says about him: "... If we count Umarali's articles published in the periodical press in twenty years, a huge list will appear containing more than two hundred names. These include analyze, review articles, literary portraits, debates, and problematic articles. It seems that Umarali Normatov has done a lot of work as a critic and literary critic during his twenty-year career. However, as in all forms of art, the size of the work or the number of articles is not decisive in literary criticism. It's all about the quality, the ideological weight of the books or articles, the theoretical thoroughness, the freshness and vitality of what they say. The fact that a critic is prolific and keeps throwing out articles does not strengthen his position in literature. In order to gain an important reputation in the eyes of both writers and readers, a critic should not only be knowledgeable and profound,

¹ Nazarov B., Rasulov A., Ahmedova Sh, Kahramonov Q. History of Uzbek literary criticism. Tashkent. "Wing of Thought"- 2012. p 273

² Normatov U. Horizons of our prose. T.: 1974, p 32

but also be principled, honest and objective, love literature from the bottom of his heart, and also he should be able to laugh at his achievements and laugh at his flaws. Umarali has some of these qualities."³

Critic "consistently analyzes the principles of Uzbek prose, observes its development features with the eyes of an intelligent scientist. The commentators who are aware of such apparent qualities honor brother Umarali with such metaphors as "prose critic" and "closed critic". However, the reader who carefully observes his writings will notice that he is a scholar who emphasized the main features of Uzbek poetry along with prose, and who created beautiful reviews and articles about the clear poets and poetesses of the 20th century from Cholpon to Bahrom Rozimhammad. In fact, the scientist was prolific in all genres of literary criticism⁴.

"Talent education" based on interviews is not similar to any of the books on artistic skills published in Uzbek criticism: in it, the critic talks directly to the creators themselves - writers of different generations - about the secrets of creativity and skill. At the same time, the book analyzes important issues related to age, talent education, creativity, and the current literary process in general. The topic of the interview with the People's poet of Uzbekistan Erkin Vahidov is about "talent education". Most of the critics' conversations are united by these problems. That is why the book is logically called "Talent education".

The critic is primarily interested in issues such as talent, talent, their upbringing, and the attitude towards talented artists today. Therefore, "artistic talent is innate, if a person does not have the qualities of artistic creativity, it is impossible to develop it through education and training. However, while noting that the role of the surrounding environment and circumstances in the opening of this innate talent, talent facets in a person is very large, the critic was criticized by the fact that sometimes real talents remain undiscovered, sometimes they simply fall into the path of passion, "average" is concerned that the number of creators is increasing, and that they are having a negative impact on the quality of literature. Commenting on talents is the critic's duty, the critic believes.⁵

"One of the qualities that I like in Umarali's work is its scientific deepness, intellectual deepness, or, to say it in the expression of current painting, conceptuality. This is also a very important quality and helps to solve one of the biggest problems of criticism. "Who is the critic? Is he a creator like a writer, poet, or dramatist, or is he an interpreter who classifies and interprets the work of others?" This issue has been debated for a long time. Recently, supporters of the idea that "critic is a creator" began to prevail. But the work does not end with the recognition that the critic is an independent creator. Who a critic is, first of all, depends on him. He can be creative, and he can not go beyond simple interpretation. So what do we mean when we say a critic is a creator? I think, first of all, the critic's thinking. His thoughts should be new, deep, summarizing. A critic should have the ability to think both about the literary process and about trends in life under the guise of literature. Many of Umarali's articles are valuable in this respect - they do not remain captive to critical facts, do not follow literary events, but always reveal major issues that are important for our literary development, and always have an original point of view on literary events. he comes to very deep and weighty conclusions⁶.

About the work of Umarali Normatov, critic Norboy Khudoyberganov writes in the book "I think of you, contemporary":

"From the second half of the fifties to the beginning of the sixties, Umarali Normatov went through the process of the formation of his talent, he finished a lot of articles and reviews, and he was an inquisitive, active, hard-working creator who created his own independent thinker and unique analytical style. proved that...Matyakub Koshjanov and Azod Sharafiddinov rushed to the field as a loyal, reliable follower and deputy. This is proven in his books such as "Genre Options", "Horizons of our Prose", "Traditions of our Prose", "Meeting with Beauty", "Talent Education" and pamphlets dedicated to the work of Said Ahmed,

³ Normatov Umarali, Maturity. Articles. Publishing House of Literature and Art named after Gafur Gulam, 1982, p 6-7

⁴ Nazarov B., Rasulov A., Ahmedova Sh, Kahramonov Q. History of Uzbek literary criticism. Tashkent. "Wing of Thought" - 2012. p273

⁵ Nazarov B., Rasulov A., Ahmedova Sh, Kahramonov Q. History of Uzbek literary criticism. Tashkent. "Wing of Thought"-2012.p 275

⁶ Ozod Sharafiddinov. Teachers. Tashkent "Spirituality"-2009. P 245

Fame... You will also understand that he often looks for valuable qualities both in life and in literature, and spares no effort, time, or opportunity to analyze the bright, bright pages of the works.⁷

"Umarali Normatov does not argue about trivial matters, he is only interested in "battle" for the solution of important principled issues. The reason we say amateur is that he does not try to make dust out of nowhere, if necessary, he devotes himself to a sincere discussion from the heart...He is both a person and a critic, sometimes for various objective and subjective reasons in his heart. , it is not far from the possibility that he revealed some of the thoughts that came to life in his mind and expressed them in the form of gestures... Umarali Normatov's debates attract our attention because they are directly related to the creative process and literary life. and will naturally connect to the task of morally uplifting the masses of students.⁸"

The critic continuously and systematically monitors the process of creation of a new work. Literary scholar S.Mamajonov says about this in his book "Deepness": "Umarali Normatov's important quality as a literary critic is his active involvement in the literary process, his sincere joy from the news in it, and his earnest concern for the development of our literature."⁹

Umarali Normatov is one of the first critics to comment on dozens of new works. In these, he deeply embraced the discovery of the writer and passionately promoted it, expressing his critical opinions in necessary places. When Khudoyberdi Tokhtaboyev's work "Riding the Yellow Giant" appeared, he was one of the first to confidently say that it was not only the work of a young writer, but an important positive event in Uzbek literature in general. The fact that this work has been translated into twenty-six languages of the world's nations and its popularity is spreading more and more has confirmed that the critic's first thoughts were correct.

Another quality of the critic is that he notices new principles in the literary process and is the first to think about them. It is not easy to observe and study the whole process and interpret it in its entirety. When studying modern Uzbek literature, Umarali Normatov tries to approach it with the criteria of development principles of world literature. "True, sometimes he tries to forcefully find some trends in Russian literature from Uzbek literature and thus allows artificiality," says Salahiddin Mamajonov in the above-mentioned book. But these can also be considered as the effects of the search for good intentions.¹⁰

Umarali Normatov's researches and articles about the works of Abdulla Qadiri and Abdulla Qahhor have a special place in the literary process. For example, Abdulla Qadiri's article "Do not increase or decrease" about the work "Scorpion from the Altar" became an example of a new approach to the work of art in the 90s in Uzbek literary studies and criticism, as well as in the study of poetry.¹¹

"Although in " Scorpion from the Altar " the influence of the era is felt to a certain extent, and sometimes bias tendencies are visible in the writer, the writer took some precautionary measures and said things appropriate to the times, but in reality the essence - who stood in the position of realism and tried to express the historical truth as truthfully as possible. As a precautionary measure, along with certain statements and interpretations, the writer repeatedly emphasizes his main aesthetic principle, that he tried to take the heroes of the work "as long as the stomach of Uzbek history", for example, in the interpretation of the character of Makhdum, "saved from betraying and slandering his personality, that is, without adding or subtracting to the student" "Until now, we have filled several pages with the description of Makhdum, perhaps we have gossiped about the teacher and will continue to do so," says the writer and continues to comfort himself: "But we are calm about the fact that we have not done anything wrong, we have written and continue to write only what is in honor of Makhdum." ("Scorpion from the Altar" 1974, page 15)¹².

⁷ Norboy Khudoyberganov, I think of you, contemporary. T.: Gafur Gulam Publishing House of Literature and Art, 1983 ,p 240-241

⁸ Norboy Khudoyberganov, I think of you, contemporary. T.: Gafur Gulam Publishing House of Literature and Art, 1983, p 243-246

⁹ Mamajonov S. Deepness. T.: 1989. Page 112/ Nazarov B., Rasulov A., Ahmedova Sh, Kahramonov Q. History of Uzbek literary criticism. Tashkent. "Wing of Thought"-2012 p 276

¹⁰ Nazarov B., Rasulov A., Ahmedova Sh, Kahramonov Q. History of Uzbek literary criticism. Tashkent. "Wing of Thought"-2012.p 276-277

¹¹ Nazarov B., Rasulov A., Ahmedova Sh, Kahramonov Q. History of Uzbek literary criticism. Tashkent. "Wing of Thought"-2012.p 278

¹² Eastern Star" magazine, 11-12, 1994, p 160

After that, the critic says that when analyzing the works of great writers, one should not approach all their works one-sidedly. No matter how strong the work is, it emphasizes that it has its own independent world, its own internal possibilities and internal laws, and provides a beautiful analysis of the parts of the work that are left out of the reader's attention, that is, the three times Khudoyor Khan's accession to the throne, the inner experiences of Salih Makhdum. - Analyzes the places where Ranoni's mood and mood after being engaged to the Khan are described, and expresses his attitude to the articles where these images are analyzed.

The guide called "The Wonder of Past Days" is intended for literature teachers and high school students of secondary schools, and it contains the Uzbek literature program and textbook about Abdulla Qadiri, especially the writer's masterpiece novel "Past Days", his creative history, new Uzbek literature. information about its place in development has been significantly updated. The importance of this treatise is that it evaluates Abdulla Qadiri's work from the point of view of the ideology of independence. New interpretations of the work and its characters invited readers to read Qadiri's novels again. The scientist compares the beginning of a new era in the series of images and characters of Uzbek literature with the novel " "Past Days" with the creative courage of Hazrat Navoi. The research in the "Fate and Courage" and "Bow to the Father" sections of the book indicate that the interpretation of heroes is rising to a new level. The book "Miracle of Qadiri" summarizing the scientist's research about Abdulla Qadiri plays an important role in enriching Uzbek literary studies and Qadiri studies of the independence period.

Umarali Normatov continuously and meticulously followed the literary process of the period of independence and published his important researches. This can be clearly seen in the book "The Magic of Creativity" in the book "Hopeful Principles"¹³.

U. Normatov, among many critics, interpreted the work of Abdulla Kahhor, a writer who made a great contribution to the development of Uzbek prose of the 20th century, using words sparingly, but imbuing them with a wide meaning.

Critic visited Abdulla Kahhor's house many times. Remembering one of them, he writes:

"In the circles of the Kahhor family, there were things that we have never read or heard about, including literary criticism. I remember some of them: "A critic should be a friend - a translator, not a blackmailer between the creator and the reader"; "Critic - like a kind midwife, should wrap a newborn good work..."; "Remember the relationship between Belinsky, Dobrolyubov and Pushkin, Lermontov - they were friendly and kind to each other, they fought for the same goal. How well they understood each other. Those who speak the same language. We have the complete opposite. The writer says "A", the critic says "B". Instead of greeting the talented work with a bouquet in hand, he welcomes it with a spear. Instead of saying what he wants to say, he looks at the eyebrows of those above him. In their eyes, the writer who wrote the work is a criminal sitting on the black chair, and they consider themselves to be the protector of the government.

In fact, from the middle of the 20s of the last century to the 60s, the landscape of criticism in our country was as described by the author. At that time, Cholpon and Oibek's heart lyrics, ""Past Days" ", "Abulfayzkhan", "Indian revolutionaries", " A mirage ", "Navoi", "Koshchinar", "Sound from the coffin" and all the notable works and their authors. - what sales were made, books " "Living Strings" ", "Conversation with Youth". we know well that it is lit in the grass. This calamity continued in various forms in the 70s and 80s... The times of personal malice, avarice, ignorance and demagoguery became the "dirtiest, darkest days" in the history of our national criticism, as Qadiri put it.

"In the circles of Kahhor, the critic's responsibility, demandingness, need to be intolerant against sloppiness in literature, empty, false and fake works were always emphasized, and the writer himself set an example to his comrades and students in this regard. He was the creator of the expression "Criticism of success" and the first person to attack this evil. In the 60s, he spoke about a critic who was a critic, who did not distinguish between good and bad works, and made a habit of praising all of them equally: "This man does not make a fuss, he does not distinguish between green clover and stinking grass." He used to point out to himself the shortcomings and flaws in the works of the writers and critics closest to him, and at the same

¹³ Nazarov B., Rasulov A., Ahmedova Sh, Kahramonov Q. History of Uzbek literary criticism. Tashkent. "Wing of Thought"-2012.p 278

time, he listened attentively to reasonable objections about his own works. The teacher often explained acute issues that could be expressed in a large scientific article through a single sentence - sarcasm, and gave an extremely deep and fair evaluation of unpleasant events in literature. Once, when we were sitting in the park in Dormon, a journalist who was close to Abdulla came to us. On that day, the newspaper published his story in response to the decision on the development of pig farming. After the greeting, Abdulla suddenly said, "We have read your story, and you have brought the image of a pig into literature." Then the color of the journalist and writer faded. We all looked at the ground. This irony alone was a serious lesson for both the writer and the critic. There have been many such incidents."¹⁴

"Kahhor is a writer who deeply feels the tragedy in life and the fate of people, in terms of his nature and talent direction. His most mature stories are the works that express tragic situations and fates. Although the episodes and pictures taken from the lives of the characters in the stories end with a specific ending and artistic solution, they serve as a prelude to such final tragedies and spectacles. The death of Sotiboldi's wife in "The Patient" is the beginning of the new wanderings of a girl who wishes for a cure for her sleepy mother's pain and a husband who is separated from everything in search of a cure for his wife's pain. Turobjon's involvement in crime at the end of "Anor" is the beginning of the family's complicated business. In "The Thief", the victim of the old man, who is looking for salvation, meets the robbers who are on different ladders of the career, and gets "salvated" in the end - he wins the favor of the cotton merchant Egamberdi, and this favor is a foreshadowing of a more serious robbery than the previous ones that will happen in the future. In the story "Horror", Unsin's unparalleled courage to escape from the dodho house of Olimbek, which is the "graveyard of the living", ends with the death of the hero, but the hero's death leaves the dodho house in ruins and plunges it into chaos. The fact that the old man and the old woman in "Asrorbobo" hide the cold news about their son who died in the battle, and swallow their endless pain and heartache is an artistic invention.

So, seeing and deeply feeling the tragic essence of people's life and destiny in the episodes and pictures taken from people's lives, embodying the character and fate of the characters through the expression of their psyche through bright artistic details are the most important aspects of the art of Kahhor storytelling¹⁵.

During the past half century, the topic of Kahhor, the spirit of Kahhor has become a constant companion for me, like a miracle of Almighty God, a form of my thoughts and observations. During these years, like Kadiri, I have been involved in disputes, fair and unfair "battles" surrounding the fate and creative heritage of Abdulla Kahhor. I am grateful to the creator, I tried to remain loyal to the teacher, the literary environment of the teacher, and the lessons I learned from his school. As a result of this aspiration, my series of articles about the writer, my memoirs, interviews, "The Difficulty of Understanding Kahor", "The Teacher's Lesson", and finally, "Abdullah Kahhor: Courage and the Charm of Skill" were published. If you ask about it, more than 600 of my literary and critical articles published in the press, about 50 large and small books, mainly discuss the work of the Kahhor literary environment - the people of the school, besides, the work of the nobles who have been glorified by the writer.¹⁶

Professor Umarali Normatov reacts to the opinions expressed about the novel "Mirage" in the book "The Skill of Understanding Kahhor". Tell the author about "A mirage" from the 30s expresses his opinion on the critical opinion expressed - that the main character is not a man of the time: "The absence of military heroes in the work should not be explained only by the uniqueness of the poetics of the novel.

In any case, a realist artist like Kahhor, armed with this official ideology, knew the real life of the militant fighters who did not spare the class leaders at all, and unconsciously realized the direct, impartial realist drive through natural wisdom.

It is possible that he understood and felt that it was impossible to make such people into positive characters, and that it was difficult to tell and express the truth at that time, so he refrained from including such people

¹⁴ <https://kh-davron.uz/yangiliklar/muborak-kin/umarali-normatov-abdulla-qahhor-haqida-abdulla-qahhor-zamondodshasi-khotirasida.html>

¹⁵ <https://fayllar.org/abdulla-qahhor-hayoti-va-ijodi-haqida.html>

¹⁶ <https://kh-davron.uz/yangiliklar/muborak-kin/umarali-normatov-abdulla-qahhor-haqida-abdulla-qahhor-zamondodshasi-khotirasida.html>

in the work¹⁷. Umarali Normatov interprets Saidi as lazy, weak-willed, empty-headed like Sotiboldi, Turobjan, and Kabilbobo: "Even though he is an enlightened and conscious member of society, he sinks into the swamp of ignorance due to indecision like Saidi, leaving his free will to others. , that it is possible to become an ordinary servant, a slave, someone realized at that time, someone did not... It is known how much this thing cost the nation and society."¹⁸

Abdulla Kahhor's works "Lights of Koshchinar", " Kinglet ", "Tales from the past" are interpreted in a new way in the work of U. Normatov. " Kinglet ", the author writes: "It reveals the fundamental essence of the one-sided policy carried out in the protection of women's rights, which exposes he says something strange and figurative: "In this age, if a woman kills a man... it is not the woman who killed the man, but the dead man who is responsible." In this regard, it is impossible to say more than that."¹⁹

The article entitled "University Lessons and Inspirations" (2007) was written on the occasion of the 100th anniversary of Abdulla Kahhor's birth. In it, attention is paid to the environment in which he was educated, instead of the influence of teachers, among the vital spiritual factors in the formation of a writer as a person and a creator. The pamphlet "Ustoz Ibrati" and the book "The Difficulty of Understanding Kahhor" attract attention with the richness of the author's creativity, personality, enthusiasm, creative history of his works, new views on his controversial works, and rich conclusions urging observations. At the same time, this book is a true tribute of a student to a teacher."²⁰

"Umarali Normatov successfully uses the ability to think from the heart with joy and excitement with logical consistency when analyzing prose works, reflecting on poetry, and when turning to dramaturgy, but the issues of development of epic creativity are in the center of his attention. That is probably why Umarali Normatov analyzes prose more deeply than poetry and stage art"²¹.

For example, while analyzing Odil Yaqubov's novel " Religion ", he pays attention to the analysis of images directly: there is a reason to start our discussion about " Religion " with arguments and comparisons. Already, "Religion" and a number of images in it were new in our literature in many ways, and the essence of this newness became more clearly evident in the comparisons. At the beginning, Otakozi did a lot of service for the benefit of the country a person who gained fame, later exceeded the limit and went on the path of abuse of prestige, then recognized his mind and began to come to his senses, a leading employee. The writer tries to reveal both negative and positive, strong and weak aspects of his character with their contradictions. In this general direction of the hero's character, his "newness" is not yet fully felt... Otakozi is different from the image of the "excessive" collective farm chairmen created in the 50s, first of all, he is a person of today, of the 70s, a manager, in which he works diligently size, literacy, knowledge, taste, and culture are enough; his range of ideas and interests is incredibly wide, he can easily argue with any leading employee, scientist on any topic."²²

The second character in the center of the work is teacher Normurod. For some reason, this image has not received sufficient evaluation in existing reviews and articles... At first glance, Normurad is one of the noble and wise old men who often appear in our works. But he does not repeat Yusufbek Haji in "The Past", nor Umurzok's father in "Galiblar", nor Ikramon and Toga in "Ufq", nor Achil's grandfather in "Chinar"²³...

There is a strange quality in the nature of big people. They know that the path they choose, the belief they follow, and the principle they follow often bring unpleasant consequences for them. as before, they

¹⁷ Rasulov A. Criticism. Interpretation. Assessment. Tashkent. "Fan" Publishing House of the Republic of Uzbekistan. – 2006 p 159-160

¹⁸ Rasulov A. Criticism. Interpretation. Assessment. Tashkent. "Fan" Publishing House of the Republic of Uzbekistan. – 2006 p 160

¹⁹ Rasulov A. Criticism. Interpretation. Assessment. Tashkent. "Fan" Publishing House of the Republic of Uzbekistan. – 2006 p 160

²⁰ Nazarov B., Rasulov A., Ahmedova Sh, Kahramonov Q. History of Uzbek literary criticism. Tashkent. "Wing of Thought"-2012.p 278-279

²¹ Norboy Khudoyberganov, I think of you, contemporary. T.: Gafur Gulam Publishing House of Literature and Art, 1983, p 252-253

²² Normatov Umarali, Maturity. Articles. Publishing House of Literature and Art named after Gafur Gulam, 1982,p153-154

²³ Normatov Umarali, Maturity. Articles. Publishing House of Literature and Art named after Gafur Gulam, 1982,p155

remain faithful to their beliefs... This characteristic of great personalities is well embodied in the character of teacher Normurad.²⁴

During the analysis of the novel "Religion", the critic Umarali Normatov touches upon some of the shortcomings in the work, that is, he says that some of the opportunities of spiritual life were not used enough in some characters, and he explains this situation through the character of Normurod Shomurodov. analyzes it.

Critic Norboy Khudoyberganov analyzes Umarali Normatov's work as follows: "Umarali Normatov knows very well how the "miracles" of artistic creation gain meaning and weight. if they rise to the level, they deeply understand, feel, sense that they will give unlimited joy to critics. Therefore, in many cases, he mistakenly identifies the main direction of the development of our literature in the current period, and shows the poetic, prose and dramatic works that are connected to the main direction... such qualities were evident. In it, the blessed researches of our talented writers, the effective results achieved, are discussed with special feelings of pride and pride, and the necessity of uncompromising struggle against the existing shortcomings is emphasized²⁵.

In addition, the critic analyzed and objectively evaluated the works of Abdulla Kadiri, Said Ahmad, Pirimkul Kadirov, O'tkir Hashimov, Shukur Kholmirezayev and other famous prose masters, as well as the poetry schools of Abdulla Oripov and Erkin Vahidov. Writer Nazir Safarov, Hamid He conducted literary conversations with Ghulam, Mirmuhsin, Askad Mukhtar, Said Ahmed, Pirimkul Kadirov and Shukur Kholmirezayev.

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²⁴ Normatov Umarali, Maturity. Articles. Publishing House of Literature and Art named after Gafur Gulam, 1982,p159

²⁵ Norboy Khudoyberganov. Confidence. Literary and Art Publishing House named after Gafur Gulam. Tashkent. 1988,p165-166