

SHAROF RASHIDOV'S IMMORTAL PLACE IN THE LITERATURE AND HISTORY OF UZBEKISTAN ENTHUSIASTIC

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Annotation - *Sharof Rashidov, a famous statesman, writer, who ruled the country in very difficult and difficult years, selflessly served for the development of our country, made a significant contribution to the development of our national literature and culture through his social and creative activities, is a great son of our people. , a clever and patriotic leader, a thoughtful and wise leader who led our mother Uzbekistan in very difficult and difficult years. He has been subjected to many trials and tribulations of life and destiny since childhood, and he has endured the hardships of life, both hot and cold. He was a child of a faithful and faithful nation that endured all the hardships of the Second World War. Under the tyranny of the dictatorship, in the most oppressive and threatening times, as a wise and hard-working leader of the country, he with his social and creative activity endured the hardships of that turbulent and murderous time, returned to his people, and at the same time a steadfast, kind and compassionate man who lived a life of respect for the dots, a well-known writer and teacher.*

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INTRODUCTION

Statesman and public figure, writer Sharof Rashidovich Rashidov was born on November 6, 1917 in Jizzakh. He graduated from Jizzakh Pedagogical College (1935), Faculty of Philology of Samarkand State University (1941). Sharof Rashidov Executive Secretary, Deputy Editor and

Editor of the Samarkand regional newspaper (1937-41,1943), Secretary of the Samarkand Regional Committee of the Communist Party of Uzbekistan (1944-47), editor of the newspaper "Red Uzbekistan" (1947-49), chairman of the Writers' Union of Uzbekistan (1949-50), chairman of the Presidium of the Supreme Soviet of Uzbekistan (1950-59). He served as First Secretary of the Central Committee of the Communist Party of Uzbekistan (1959-83). SharofSharof Rashidov The epic "Border Guard" (1937), a collection of poems "Hero" (1945), the story "Winners" (1953), "Stronger than the storm" (1958), "Mighty wave" (1964), author of the novels "Winners" (1972), the lyrical story "Song of Kashmir" (1956). Under the leadership of Sharof Rashidov, the Tashkent metro was launched. The Tashkent Aviation Plant named after Chkalov has become one of the five largest aviation associations in the world. It produces 60 large aircraft a year. The Tashkent Tractor Plant produces 21,000 tractors a year, and the Tashselmash plant produces 10,000 cotton harvesters. In 1969, the Muruntau gold mine was opened and 100 tons of gold were mined per year. During Sharof Rashidov's presidency, along with a number of creative works, the extensive use of agricultural land led to environmental degradation and the establishment of a cotton monopoly. Sharof Rashidov twice Hero of Socialist Labor (1974), (1977). Laureate of the Lenin Prize. 6

times awarded the Order of Lenin, 4 times other orders, as well as medals. Sayyora Rashidova, daughter of Sharof Rashidov - Director of the Research Center for Polymer Chemistry and Physics at the National University of Uzbekistan, Doctor of Chemical Sciences, Academician of the Academy of Sciences of Uzbekistan. Another daughter, Gulnora Rashidova, is a candidate of historical sciences, and her son-in-law, Abdulaziz Kamilov, is a diplomat and Uzbek foreign minister. Streets, schools and mahallas in Jizzakh region, Tashkent and Jizzakh cities are named after him. One of the new metro stations in Tashkent is expected to be named after Sharof Rashidov.

The beginning of 1966 was very worrying. India and Pakistan held talks in Tashkent on January 4-10 and signed the Tashkent Declaration. Of course, the Uzbek leadership, in particular Sharof Rashidov, played an important role in organizing and conducting these talks.

It is known that India, a British colony, gained independence and on August 15, 1947, two independent states - India and Pakistan - were announced. The division of India into two countries on the basis of religion has caused many problems. The massacre of people in the conflicts of the secession has created a feeling of mutual enmity between India and Pakistan for many years. Displacement has also affected the lives of millions, and 17 million people have lost their homes and property. Many were killed in the genocide, and by January 1948 alone, 2 million had been injured.

In this case, in order to reconcile the two countries, in January 1966 in Tashkent, mediated by the former Chairman of the Council of Ministers of the Union AN Kosigin, negotiations were held between India and Pakistan. Following the successful conclusion of the talks and the adoption of the Tashkent Declaration, the Prime Minister of India, L.B. Shastri, died suddenly on 10 January.

The sudden death of L.B. Shastri has caused various rumors. There was even speculation that he had been poisoned by the cooks. A large commission was immediately sent from Moscow. The

commission's finding that L.B. Shastri had died of a heart attack put an end to all the rumors. In Tashkent, a street and a school were named after L.B. Shastri, and a bust of him was erected. The XVII Congress of the former Communist Party of Uzbekistan was held in Tashkent on March 3-5, 1966. At the congress, Sh. Rashidov significantly strengthened his position. The composition of the Central Committee of the Communist Party of Uzbekistan has changed by a quarter, the first secretaries of a number of regional party committees have been replaced. The congress elected Sh. Rashidov as the first secretary of the Central Committee of the Communist Party of Uzbekistan.

From March 29 to April 9, 1966, the XXIII Congress of the Party was held in Moscow. Sh'yezdda Sh. Rashidov was accompanied by 140 Uzbek delegates. Although the congress was the first major conference since Khrushchev's ouster, it was held in a rather boring atmosphere. This is due to the desire of the new leaders to ensure a peaceful life in the union (first and foremost for themselves).

Returning from the congress with special impressions, Sh. Rashidov was busy with daily affairs. On April 17, he took part in the opening ceremony of the Decade of Belarusian Literature and Art in Tashkent. The decade closed on April 25th. During the decade, various meetings and concerts were held in Tashkent, and people watched the guests of the decade with great impressions and good mood. Nothing signaled a catastrophe the next morning.

On April 26, 1966, at 5:23 a.m., an 8-9 magnitude earthquake shook Tashkent. The strong earthquake lasted 10-12 seconds. This is 10 sq. M. km. led to the destruction of buildings in the area. Only because the earthquake occurred not horizontally, but vertically, the damage and casualties were relatively low. Eight people were killed and hundreds were injured.

The quake almost completely destroyed the center of Tashkent. More than 2 million square

meters of housing, 236 administrative buildings, about 700 trade and catering facilities, 26 utilities, 181 educational institutions, 36 cultural institutions, 185 medical and 245 industrial. The buildings of the enterprises were destroyed. 78,000 families or 300,000 people were left homeless. Up to 7 magnitude earthquakes have been repeated throughout the year, causing constant concern. Such earthquakes were repeated on May 9 and 24, 1966, June 5 and 29, and March 24, 1967.

It should be noted that during this period, the leadership of Uzbekistan, led by Sh. Rashidov, has done a lot of organizational work. Immediately after the earthquake, more than a thousand tents were set up, and about 600 temporary shops and cafeterias were set up. 15,000 families were relocated to other cities or republics of Uzbekistan with their consent. More than 23,000 children from Tashkent had a rest in camps in 94 regions of the union.

By the beginning of the winter of 1966, the first task had been accomplished - 300,000 people had been provided with shelter. In a very short time, 3.5 years, the task of dealing with the aftermath of the earthquake was completed. 2 million 200 thousand square meters in Tashkent. Meters of housing was built. Of this, 1.8 million square meters of housing was built by all the allied republics at their own expense. Even builders from other countries came to the rescue. For example, help came from Skopje, the capital of Macedonia (then part of Yugoslavia), which suffered an 8-magnitude earthquake in 1963. Tashkent and Skopje were later declared sister cities, and the Skopje store, which sold the most fashionable clothing of the time, was opened in Tashkent.

Although Soviet propaganda played a major role in mobilizing many people at the time, Tashkent residents who witnessed the quake today read the memoirs of other ordinary people who later came to the construction site, most of them worried. We are convinced that despite the falsity of political propaganda, people, nations and peoples are able to extend a helping hand to each other in times of need. Many years later, some leaders ignored this

friendship between the peoples and said, "Those who came from abroad and built the houses after the earthquake have survived." It seems an insult to him. For example, a relief fund has been set up in Tashkent, which has received more than 10 million rubles from the population of all republics. Of this amount, 5.5 million rubles were distributed to people to restore damaged private homes. This allowed many families to move from tents to their homes until it got cold. About 1 million rubles were distributed to help those in need. The rest of the money went to free meals for children. According to many eyewitnesses to the earthquake, there were no thefts or serious crimes in Tashkent in those days. It is said that even criminals have temporarily stopped their "profession". The people of Tashkent, who overcame a severe natural disaster and overcame it with courage, and the representatives of other countries and nations who came to the rescue in difficult times, were at the forefront of huge-scale construction work, not only rebuilding Tashkent, but also the East. Today, we should praise Sh. Rashidov, who worked tirelessly with the plan to turn it into a torch. During the post-earthquake recovery, Uzbek literature and art showed their high level. In his book *Corruption and Politburo: The Case of the Red Uzbek*, F. Razzakov quotes the author A. Ustimenko as saying: "Uzbek literature at that time was not the literature of a remote country. During this period, Moscow magazines, which could not tolerate any literary freedom, became remote magazines. *Zvezda Vostoka*, on the other hand, favored such freedoms. The issue of the magazine, which was published after the 1966 Tashkent earthquake, caused a great deal of controversy in the country.

This year, many famous writers and poets decided to donate their works to the next issue of the magazine for publication, and to transfer the fee to the Tashkent Reconstruction Fund. And so they did. Each issue of the magazine turned out to be very interesting. Couldn't find it. Not only the works of A. Voznesensky, B. Akhmadulina, Y. Yevtushenko and others, which were very popular at that time, but

also the works of Mikhail Bulgakov, Osip Mandelstam and Isaac Babel (not published for many years) appeared on its pages.

Among the permanent authors of the magazine were the daughter of the poet Sergei Yesenin - the writer Tatyana Sergeyevna Yesenina, the literary critic A. Vulis, who first tried to publish the novel "The Master and Margarita".

When Rashidov arrived in Moscow at that time, well-known writers asked him to bring this issue of Zvezda Vostoka. It is said that the same issue could not be found in Moscow. Under Brezhnev, cotton remained the most influential tool in the development of the social sphere in Uzbekistan.

It was during these years that cotton yields grew very slowly. Our cotton growers, who delivered 3,903,000 tons of "white gold" in 1965, produced 180,000 tons more the following year. In 1967, the yield almost did not increase, and in 1968 it decreased to less than 4 million 10 thousand tons. Naturally, leaders in Moscow began to protest. In fact, Brezhnev, who was very cautious during this period, hardly changed the leaders of the republics. Of the Central Asian republics, only the leader of the Communist Party of Kazakhstan was replaced: D. Kunaev, who had been friends with Brezhnev while he was working in Kazakhstan, was returned to power. Nevertheless, Rashidov was well aware that the only way to strengthen his position under the new leadership was to increase cotton yields. As a result, with the advice of a number of scientists, much attention has been paid to the use of chemical methods to artificially accelerate the maturation of cotton. Butyphos is widely used as a defoliant. Of course, Sh. Rashidov knew that this was an environmentally harmful tool, but at that time there was no other way to establish a beneficial relationship with the Center for the republic. Rashidov was well aware that going against the will of the center would lead to dismissal very quickly.

In this sense, Sharof Rashidov was the most educated, cultured, respectful of all the leaders of the republic, able to find a way out of difficult situations and always ready to compromise. Without these

qualities, Rashidov would not have been in power for so long, for a quarter of a century, without the independence of the republic.

Sharof Rashidov grew up in the Soviet dictatorship and served it. In fact, it is impossible not to live in the homeland, in the time, and not to be involved in the events of this time. It's just that everyone is more or less involved, depending on their position, and their level of responsibility is measured by that. Sharof Rashidov has long held a high position. He headed the Presidium of the Supreme Soviet of the Uzbek SSR for nine years and the Central Committee of the Communist Party of Uzbekistan for almost twenty-five years. Sharof Rashidov has spent more than half of his 66-year life directly governing the republic, developing it and improving the welfare of the people.

As a writer, Rashidov also tried to cover his time, the problems, joys and worries of that time. He was the author of the Soviet era, in which socialist realism became the only correct method for the whole culture. Well-known scholar Oybull Salomov wrote: "Sharof Rashidov is not just an ordinary writer. He was a politician and a writer in politics, whether he wanted to or not."

Speaking at the celebration of the 75th anniversary of Sh. Rashidov in 1992, the First President of the Republic of Uzbekistan Islam Karimov said: "Sharof Rashidov has left a great legacy for us and future generations. The essence of this legacy is the example of Sharof Rashidov as a leader who is humble by nature, honest, pure and has great human qualities. Rashidov is a man who sacrificed his life to glorify the Uzbek name and show his highest qualities. As a result, our people have a worthy place in their hearts and have earned their love."

In 1992, many guests, comrades of Rashidov from neighboring republics, including the former First Secretary of the Central Committee of the Communist Party of Kazakhstan D. Kunayev, came to Uzbekistan to take part in these ceremonies. It is said that D. Kunayev walked in the Tashkent metro from the station "Friendship of Peoples" (now

"Bunyodkor") to the station "Independence Square", and Sh. Rashidov visited the square in front of the State Museum of History of Uzbekistan, where he was first buried. "Sharof Rashidov is not dead, a person who built such buildings in Tashkent will never die!" It was a sincere and honest statement from someone who knew and respected Sharof Rashidov very well.

Sharof Rashidov has been engaged in art since the 1930s and first wrote poetry. His first collection of poems was published under the title "Samarkand tunes". His poems, written during World War II, were published in 1945 in the collection Qahrim. He also wrote as a literary critic. The author reworked the story "Winners" (1953) and published it in 1972 in the form of a novel. Stronger than a Storm was born in 1958, and Mighty Wave was born in 1964. In these works, the courageous work of our people in the years of post-war recovery has found an artistic expression. His lyrical short stories, such as "Kashmir Song" (1957), "Comedy and Fashion" (1959), and "The Universe" (1957), written in the style of traditional Oriental epics, are dedicated to the joy of youth, spring, and the joy of life. The story "Dil Amri", written in the last years of the writer's life, is dedicated to the life of Uzbek soldiers who fought on Belarusian soil during the war. The experience gained over the years is reflected in Sharaf's work. Even during the war years, he was constantly engaged in creative work. The war ended with beautiful lines that always encouraged the brave compatriots who took up arms for the country and screamed at the enemy. On paper, the author sang about the bright days of the future, the moments when young men reached the age of puberty, the days when loved ones met, the future when the father fed the child, the mother brought the child to the child's home. For the first time, a collection of poems full of such nostalgic melodies was published and presented to the public. The author's story "Winners" was reworked and published in 1972 in the form of a great novel, which embodied a whole uplifting spirit in his land. Then came the novels Stronger Than the Storm and

Mighty Wave, each of which is a treasure trove of ancient literature.

Both works differed markedly from the other works in the breadth of the subject matter and the infinity of the field of thought. The protagonist of the author's novel "Mighty Wave" Polat perfectly portrays the courage and selfless service to the country, which is in the blood of the young alpine boys of the whole Uzbek people. Through the destiny of a single hero, the greatness of the nation, the importance of its history, and the fact that no force can stand in the way of the noble cause that is raging in the pure heart of man, are justly illuminated. The author's lyrical short stories "Kashmir Song", "Komde and Modan" and the film "Universe" are written in the style of traditional Eastern epics, dedicated to the anthem of youth, spring, beauty and joy of life. Sharaf has also enriched the genre with his journalistic articles. Literary articles in this genre are important because they show how deeply he is a writer who can understand the essence of works. Examples of works written in this direction repeatedly emphasize the need for young poets to create works that meet the needs and tastes of the people, and at its core reflect the whole existence of this nation. He also spoke about the education and care of young writers: "The issue of working with young writers is a key issue in the development of the whole literature." "A writer," he writes, "must see what no one has seen, and know that no one knows." He is a constant seeker of innovation, a constant seeker of new ideas, new styles, new forms, and new genres. It sounds like a warning call not only for amateurs of his time, but also for our contemporary ideal writers of today.

It is difficult to fully imagine the history of twentieth-century Uzbek literature without the multifaceted socio-political and creative activity of the famous writer and statesman Sharof Rashidov. He entered the world of literature in the 1930s and 1940s with his talent, ideas and style, as did his peers Said Ahmad, Askad Mukhtor, Hamid Ghulam and Mirmukhsin.

It is worth mentioning here an exemplary quality that is characteristic of almost all representatives of the Uzbek literature of the twentieth century. This quality is due to the fact that their colorful creativity and talent, thinking and worldview are formed and developed in an inseparable way in direct connection with the hectic life.

Because, as the thinkers rightly point out, the mother of literature, the source that nourishes it, is, first of all, life. In this regard, the following confession of the famous poet and writer Ghafur G. Ghulam is noteworthy: The first radio speaker in the village was the same, the teacher was the same, and the correspondent was the same. There is no writer who is not connected with the life around him, who does not go out of his house.

The writer must be at least a little aware of everything in life, of all work, of all events, of all science. My multi-faceted life is full of people with different psyches and great personalities. Some of these people can't be written about without knowing them for months. Writing begins with the study of life around you. Learning about life is a long, arduous process. It takes a vital and creative experience to write any work of art, and the writer's mind must be full of events and scenes that he has seen or experienced in life."

The fact that the people of creation live in such a hectic life, in harmony with the dreams and aspirations of the people, gives him important, topical ideas and shapes him as an active artist. Such social activism in poets and writers expresses their attitude to the problems of society and strengthens their sense of belonging to them. Such qualities, which are necessary for the artist, play a key role in the life and creative activity of Sharof Rashidov. The famous poet Mirzo Tursunzade, one of the founders of the twentieth century Tajik literature, said about this quality: "The richer the biography of the artist, the wider the range of ideas, and the deeper the content and the more attractive his works. turns out. I came to this conclusion after thinking about the work of Sharof Rashidov. Indeed, Sharof Rashidov

(1917-1982) witnessed the great life changes and complex socio-political struggles that took place in our country from childhood and adolescence, and grew up in this conflicting life. . He later admits that such a complex and hectic life was a great school of life for the future writer: "How much contact with the life of the people gives a writer. How the reference to the book of miraculous life, which is so diverse and constantly renewed, expands the writer's creative horizons! " Sharof Rashidov's colorful and meaningful life, his creative talent allowed him to enter the world of journalism and literature, and his worldview, literary and aesthetic views were formed and enriched directly in the process of great changes and renewals in society. Sharof Rashidov, 1934 He graduated from the Pedagogical College in Jizzakh with honors and teaches at the school.

In 1937 he became a student of Samarkand State University, and at the same time worked as a deputy editor of the Samarkand regional newspaper, and from 1939 to 1941 as executive secretary of the newspaper.

In the same years, his first articles began to appear one after another. The glorification of such qualities in his early poems and articles as the power and devotion of the people, the feelings of patriotism and internationalism in our contemporaries, the enthusiasm and creativity of our youth later served as an important source for the author's great stories and novels. . Sharof Rashidov graduated from the university in 1941 and was mobilized to the front. Sharof Rashidov, whose son was wounded in World War II in 1942, returned to work as an editor and journalist. His first collection of poems, Qahrim, was published in 1945 as a book. The main ideological content of the poems in the collection is devotion to the motherland, boundless hatred for the Nazi invaders and glorification of the heroism of our brave warriors, including Ghafur Ghulam, Hamid Alimjan, Mirtemir, Shaykhzoda and Sultan Jora. was in sync with popular poems by Uzbek poets such as To prove our point, here is an excerpt from Sharof Rashidov's poem "Memory of a Hero" dedicated to

our heroes who died heroically for the freedom of the Motherland, and "Mother's Admonition" dedicated to the children and dreams of Uzbek women and holy mothers:

-My friend died in battle with glory,

That is a good thing.

O 'lka said, "Go into battle!

Take revenge on your friend!" ("Hero's Memory")

Nomard, until the day he dies

Be brave and die as Motherland,

The highest dream your mother ever made

Be born again in warrior.

("Mother's advice")

While these and other poems accurately express the patriotism and confidence of our people in the Motherland, they also show the growth of the poet's talent and skill, as well as his tendency and ability to reflect the realities of life and inner experiences of our contemporaries. Come to this era »Sharof Rashidov's life and creative experience, his creative intentions are rich, and as a result of his deep impressions of Russian and world literature, he began to write great prose works. His story "Winners" testifies to the entry into the world of our literature of a talented writer with a new and unique style and pathos, and with this work attracts the attention of the general literary community. In this regard, it is worth recalling that the serious reworking of this story, which played an important role in the creative evolution of Sharof Rashidov, and its subsequent transformation into a novel was also an exemplary event. Dissatisfaction with one's work and striving to perfect it further is a creative quality inherent in many writers, even well-known master

writers. Sharof Rashidov also uses this traditional method of creation and, taking into account the legitimate objections of critics and numerous fans, over the years has seriously reworked the story to the level of a mature novel. When thinking about such creative responsibility and demands, which are characteristic of Sharof Rashidov, we need to take into account another important point. Unlike many other poets and writers, Sharof Rashidov had almost no free time. He has been working in various positions since 1944, and every hour and minute of his life has been devoted to solving the concerns and problems of our people.

In 1944-1947 he worked in the Samarkand regional party committee

From 1947 to 1949 he was the editor-in-chief of the newspaper "Red Uzbekistan", the first newspaper of the republic, from 1949 to 1950 he was the head of the Writers' Union of Uzbekistan. From 1950 to 1959 he served as Chairman of the former Supreme Soviet of the Republic of Uzbekistan, and from 1959 until the end of his life he served as Secretary General of the Central Committee of the former Communist Party of the Republic of Uzbekistan. The rich and multifaceted creative activity of Sharof Rashidov, a well-known writer and statesman who has made a significant contribution to the development of modern Uzbek literature and art journalism, has been widely studied in our criticism and literary criticism. Especially in the significant works of our master literary critics academicians V.Zohidov, M.Oshjanov, I.Sultanov, S.Mamajonov and A.Abrorov, G.Viadimirov, S. Mirzaev and E. Bozorov, as well as O.Nosirov, M. In the works of Hashimkhanov and journalist B.Rizaev, the diversity of Sharof Rashidov's work, genre features, artistic skills and literary-critical views are widely analyzed. They include the famous works of our writer "Kashmir Song", "Stronger than the Storm", "Mighty Wave" and "Flag of Friendship", the heroic work and dedication of our people in building a new society, peoples and nations. It is unanimously noted that such high human qualities as eternal friendship and

brotherhood between the two countries are deeply illuminated. For such brilliant aspects, these works have been skillfully translated into more than 50 languages of the world and found in many foreign countries. For example, the novel "Stronger than the Storm" by the famous writer and playwright Kamil Yashin Sharof Rashidov, chairman of the Writers' Union of Uzbekistan for many years, is about our patriotic contemporaries, a new life and new human relations. Professor Yakubov describes the novel as "a realistic account of your epic story, lit by a romantic-heroic torch." gives high marks. Or Vera Smirnova, a well-known Russian literary critic, who said, "The combination of lyricism and journalistic style is characteristic of Sharof Rashidov's work," emphasizing a unique aspect of the writer's talent and work, which was not in vain. Rashidov's novels "Stronger than the Storm", "Winners" and "Wonderful Wave", which are the result of many years of hard creative research, are, first of all, the lively and complex life of the people of the new era, their inner experiences, Sharof Rashidov's works, written in different years and still today, have a special place in the history of our literature as a significant work that sheds light on a wide range of relations and their selfless work for the development of our country. Studied his mature articles, which did not lose their aesthetic significance, directly in connection with the period in which the writer lived and worked, and studied them as a whole with his works of art and novels and short stories should be In our opinion, such an approach to Sharof Rashidov's poems, novels and short stories, as well as his journalistic works, is in many respects expedient. Because, like any other great artist, Sharof Rashidov's work is an integral advantage. That is, along with the author's works of art in various genres, the study of his significant publicist works, such as "Flag of Friendship", also serves as an important basis for determining the image of the artist, his role in the development of literature and society.

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