

A Creator Who Left an Indelible Name in The Literary Environment of Khorezm

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ABSTRACT

Muhammad Yusuf Bayani made a достойный contribution to Uzbek literature through his original works and translations. Bayani compiled a divan, wrote historical works, and engaged in translation activities; manuscript copies of these works are preserved in the collections of several libraries in Uzbekistan. Several manuscript copies of his divan are kept in the manuscript fund of the Abu Rayhan Beruni Institute of Oriental Studies. This article provides information on the study of Bayani's oeuvre, as well as on the manuscript copies of his divan numbered 1120, 7082, 7106, and 6666/6. It also notes that Bayani wrote poems in such genres as ghazal, mukhammas, musaddas, murabba, musabba, tarji'band, rubai, maqta, qit'a, masnavi, and ta'rikh. The article also presents information about the literary environment of the late nineteenth and early twentieth centuries, as well as about the scholars who studied the works of Muhammad Yusuf Bayani. In studying Bayani's life and literary heritage, such sources as the works of poets, the writings of other authors, archival documents, and scholarly research may be cited. Different sources provide varying information regarding the years of Bayani's birth and death, and this article clarifies those discrepancies. The article further notes that although various studies and literary sources have provided partial information about the life and work of Muhammad Yusuf Bayani, such research remains insufficient. It argues that Bayani's literary legacy requires more comprehensive study and that new scholarly research should be undertaken.

Keywords: Divan, source, scribe, copy, collection, ghazal, masnavi, work, script, literature, poem, folio, author.

INTRODUCTION

Muhammad Yusuf Bayani is one of the writers who lived in the Khorezm literary milieu and secured his place in literary history through his creative works. Readers possess certain information about Bayani's شخصیت, творчество, and literary activity; however, his biography and literary heritage have not yet been fully examined as a monographic study from the perspective of textual scholarship. Information about Bayani's biography is found in his own writings, in the opinions of his contemporaries, and in various works, tazkirahs, treatises, textbooks, teaching manuals, and scholarly studies.

LITERATURE REVIEW AND METHODOLOGY

Information about the life and work of Muhammad Yusuf Bayani is provided in the writer's own work *Shajarayi Khorazmshohiy*, in Muhammad Rizo Ogahi's *Shohid ul-iqbol*, Ahmad Tabibiy's *Majmuayi si shuaro-yi payravi Feruzshohiy*, Hasanmurod Laffasiy's *Tazkirayi shuaro*, Bobojon Tarroh Xodim's *Xorazm navozandalari*, the poetry collection *Yug'urmiya*, M. Yo'ldoshev's *Documents of the Nineteenth Century and the Khiva State*, D. Rahim and Sh. Matrasul's *Feruz — the Fate of a King and a Poet*, Yu. Yusupov's *Poets of Khorezm*, Q. Munirov's *The Historical Works of Munis, Ogahi, and Bayani*, as well as N. Jumaxo'ja and I. Adizova's *There Is No More Lasting Memorial Than the Word* and other

studies. The historical-comparative method was used in the study of information about Bayani.

DISCUSSION AND RESULTS

Muhammad Yusuf Bayani, a poet, literary scholar, historian, translator, calligrapher, musicologist, connoisseur of medical science, and polymath, made a worthy contribution to Uzbek literature through his works and translations. He is described as “a poet who delicately expressed a lofty philosophical spirit in his ghazals, a chronicler-scholar, a master calligrapher, a translator fluent in several languages, and a musician and scholar of maqom” [Otamurodova A., Abdurahimov A., 2012: 31].

The following sources may be cited in the study of Muhammad Yusuf Bayani’s life and literary heritage:

1. the poet’s own works
2. the works of other writers
3. archival documents
4. scholarly studies

Bayani was a prominent figure who matured in the Khorezm literary environment in the second half of the nineteenth century. The principal primary sources for the study of his work are his own writings, namely his poetic divan [Bayani, manuscript no. 1120], Shajarayi Khorezmshohiy [Bayani, manuscript no. 9596, fol. 509v.], History of Khorezm [Bayani, manuscript no. 7421, fol. 91v.], and Haft shuaro [Bayani, manuscript no. 10374]. In addition, information about him can be found in sources related to the Khiva literary environment, including Muhammad Rizo Ogahi’s Shohid ul-iqbol [Ogahi. Works. 2019: 384], Homid Tora Komyob’s Tavorixi xavonin [Komyob, manuscript no. 7717, fol. 209v.], Ahmad Tabibiy’s Majmuayi si shuaro-yi payravi Feruzshohiy [Ahmad Tabibiy, manuscript no. 29], Hasanmurod Laffasiy’s Biographies of Khiva Poets and Men of Letters [Laffasiy, manuscripts nos. 11499, 9494, fols. 48–66v.], as well as in bayoz anthologies containing copied literary works and in periodicals published between 1905 and 1923.

In Hasanmurod Laffasiy’s Tazkirayi shuaro, alongside information about fifty-eight poets and writers, details are also given about the life and activity of Muhammad Yusuf

Bayani. He writes: “Bayani is Muhammad Yusufbek, son of Bobojonbek, son of Allohberdi To’ra, son of Eltuzarkhan. From his youth, Bayani was remarkably intelligent and perceptive, and he studied the science of medicine from his elder brother Yaxshimurodbek, becoming quite knowledgeable. For this reason, Muhammad Yusufbek became familiar with both Persian and Arabic vocabulary and languages, and he could read and write books in those languages as if they were his mother tongue. By the order of Feruz Muhammad Rahimkhan, he translated several Persian and Arabic historical works and also composed a history entitled Feruzshohiy, which he presented to Muhammad Rahimkhan and which was well received. Thereupon, Feruz Muhammad Rahimkhan ordered him also to practice poetry. In accordance with the khan’s command, Muhammad Yusufbek adopted the pen name Bayani, wrote a considerable amount of literature, and also compiled a divan under the name Bayani. By Feruz’s order, he also arranged Haft shuaro, bringing together the literary works written by seven princes and having them produced in the Khiva manner.”

Family environment played a major role in Muhammad Yusuf Bayani’s receiving an excellent upbringing and a high level of education. His father, Bobojonbek, was well versed in poetry, history, and music. Bayani himself also mastered all of these fields. In Bayani’s household there was a full set of musical instruments, such as the tanbur, ghijjak, doira, bulomon, and dutor; he played them skillfully, although he could not sing. His home was always lively with guests. Bayani mentions in Shajarayi Khorezmshohiy that similar gatherings were also regularly held in the khan’s palace, writing as follows:

“His Majesty the Khan, on two evenings a week, Friday and Saturday, would hold gatherings with the ulama and arrange book readings. Thus, Yusufhoji Okhund, Ismoilxo’ja Okhund, Xudaybergan Okhund, and Mulla Muhammadrasul, learned in both rational and transmitted sciences, together with this humble servant, would attend the exalted assembly twice a week and engage in book reading. Sometimes Mulla Muhammadrasul and I would enter together, and book reading would take place in His Majesty’s gathering. He would also encourage the sipahis and the princes to take part in book reading. In the end, all became readers” [Bayani, 1994: 95].

Bayani was described as “a tall, handsome man with a yellow beard. His clothes were neat, and when he spoke,

his voice was sometimes deep and at other times soft. Among the people, there is still an expression: ‘His voice resembles Yusufbek’s voice’” [Bobojon Tarroh Xodim, 1994: 94]. Tabibiy wrote about him as follows:

Bayani, who was an eloquent poet,

Makes pearls and jewels appear in speech.

Bayani, who was a famous poet,

Do not call him merely a poet — he was a magician.

In Tazkirayi shuaro, the following is said about him: “Bayani was well acquainted with the music of the setor, tanbur, and ghijjak; he was also quite skilled in the games of chess and satranj. He could read and write well in Kufic, Suls, Rayhani, Shikasta, and Hindi scripts. Bayani was remarkably sweet-spoken, spoke like a parrot, and was extraordinarily kind-hearted. Yet despite having a large family and household and living in poverty, his table was always open to the poor and the needy” [Laffasiy, manuscript no. 12561, fol. 39v].

Muhammad Yusuf Bayani matured into a “magical” creator, and at the wish and invitation of the king-poet Feruz, he spent a large part of his life in the palace. However, he did not hold any high office there. In 1915–1916, the poet left the palace and devoted the remainder of his life to creative work. He could not remain long in the atmosphere of the reign of Asfandiyarkhan, who ascended the throne after Feruz, and therefore departed from the court. In the last years of his life, he carried out considerable work in the fields of learning, enlightenment, and education. He taught his students Arabic and Persian, as well as logic, history, and the rules of poetry. In 1920–1921, he worked as the head of a section in the Khiva Department of Education.

Regarding the death of Muhammad Yusufbek Bayani, on folio 39b of manuscript no. 12561 of Hasanmurod Laffasiy’s Tazkirayi shuaro, it is stated: “Bayani worked in 1920 as the head of the waqf section under the Department of Education of the Khorezm Soviet Republic, and in 1922, bearing thousands of regrets and sorrows, suffering pain, and crying out against the ظلم of the cruel and tyrannical heavens, he closed his eyes to this false world, journeyed to the garden of eternity, and took his place in the everlasting paradise.” On folio 14a of manuscript no. 9494, however, we read: “Bayani worked in 1920–1921 as the

head of the section under the Khiva Department of Education and in 1923 departed from this world, entering the call of humiliation and journeying to the hereafter.” In manuscript no. 11499, folio 10a, it is stated: “Bayani worked in 1920–1921 as the head of the section under the Khiva Department of Education and passed away in 1923.” On page 41 of P. Bobojonov’s publication, information is also given regarding Bayani’s year of death: “In 1923, lamenting the world, sighing with endless regret, and crying out from the oppression of the cruel and unjust heavens, he journeyed to the eternal garden and took his abode in everlasting paradise.”

In his book Poets of Khorezm, Yunus Yusupov writes: “Bayani was born in Khiva in 1859.” Komil Avaz comments on this as follows: “Ayomiy Domla appears to have been somewhat mistaken. Bayani could not possibly have been born in 1859, though God knows best. Perhaps when Yu. Yusupov wrote that Bayani ‘died at the age of 64,’ he confused him with his father.” On page 31 of the book Maoniy arsasi, Bayani’s poem Bitsin ahli razolat is presented:

Listen to my words, children,

My many kind beloved ones.

My age has passed eighty,

I too have gone beyond the count.

Where now is the light in my eyes,

Even the strength in my waist is failing,

Though I would still stand in the ranks...

It is noted there that “this poem was written in 1919 and was later published in March 1921 in the newspaper Khorezm Khabarlari.” Therefore, if we subtract 80 years from 1919, Bayani’s year of birth corresponds to 1839. On page 38 of the same book, it is stated: “Bayani lived a long and productive life. According to the recollections of his contemporaries, he passed away in Khiva on April 26, 1923, having exceeded the age of 83.” On page 221 of the book Feruz: The Fate of a King and a Poet, it is mentioned that Abdulla Boltayev showed Zulaykho-opa, Bayani’s granddaughter, a payroll list indicating that “Bayani received a monthly salary on April 23, 1923.” According to Abdulla Boltayev, “Bayani died on April 26, 1923.”

On page 8 of Nusratulla Jumaxo‘ja and Iqboloy Adizova’s book *There Is No More Lasting Memorial Than the Word*, it is written: “Muhammad Yusuf Bayani was born in Khiva in 1840 into the family of an official.” On page 12 of the same book, it is also stated that “Bayani died in January 1923 at the age of 83.” If we take into account that Bayani’s birth year was 1839, then it follows that he died in 1923 at the age of 84. Thus, we may conclude that the date is recorded correctly in manuscript no. 11499 and in Bobojonov’s edition.

In addition to being a historian of his era, Bayani was also a poet. Ahmadjon Tabibiy, admiring his poetic talent, evaluated him in the following way:

“Bayani was a famous poet,

Do not simply call him a poet — he was a magician”

[Tabibiy, manuscript no. 29]

Manuscript copies of Bayani’s poetic divan can be found in the collections of several libraries in Uzbekistan. Several manuscript copies of the divan are preserved in the manuscript fund of the Abu Rayhan Beruni Institute of Oriental Studies under the numbers 1120, 7082, 7106, and 6666/6.

Manuscript no. 1120 is titled *Bayani Devoni* and was copied in 1327 (1909). The binding measures 18.5 × 28 cm, and the manuscript consists of 172 folios. Each page contains 21–22 lines of writing. The manuscript is written in red and black ink. In red ink appear headings such as Ghazali Bayani, Muxammasi Bayani, and Musaddasi Bayani, while all other text is written in black ink. The script is in nasta‘liq. On folio 1a, there are two seals (“Uzbek State Scientific Research Institute. Library No. 1120, City of Samarkand” and “State Public Library, Uzbek Department of Manuscripts, No. 1120”). The same second seal also appears on folio 171b. On folio 9a, a Samarkand seal has been stamped. Catchwords are consistently provided. The manuscript is in good condition. The author himself numbered the pages. The manuscript is covered with thick red-pink cardboard and marked with the number 1120.

The following poetic genres are found in Bayani’s Divan manuscript no. 1120:

1. Ghazals – 555

2. Mustazad – 1
3. Mukhammas – 45
4. Musaddas – 10
5. Musabba‘ – 2
6. Tarji‘bands – 9
7. Masnavis – 6
8. Rubaiyat (Rubā‘ts) – 61
9. Volas – 12
10. Maqta‘s – 3
11. Qit‘as – 1
12. Ta‘rikhs – 6
13. Qasidas – 4
14. Bahr-i tawil – 1

Manuscript no. 7082 is titled “Divan of Sultani, Divan of Sa‘di, Divan of Sodiq, Divan of Bayani, Divan of Oqil” and was copied in 1326 AH. The manuscript consists of 329 folios, and Bayani’s divan begins from folio 100. Each folio contains 19 lines of writing. The manuscript is written in red and black ink. It is well preserved, written in nasta‘liq script, and the catchwords are consistently provided. The manuscript is covered with yellowish hard cardboard with red edging. The number 7082 is written on the cover. In one corner, the title “Divan of Sultani, Divan of Sa‘di, Divan of Sodiq, Divan of Bayani, Divan of Oqil” is inscribed. Three ornamental designs are placed on the cover. In this manuscript, the following poems by Bayani are found:

1. Ghazals – 378
2. Mustazad – 1
3. Mukhammas – 33
4. Musaddas – 4
5. Murabba‘ – 1

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| 6. Musabba' – 2 | 8. Rubā'īs (Rubaiyat) – 73 |
| 7. Tarje'band – 14 | 9. Maqta's – 3 |
| 8. Rubā'īs (Rubaiyat) – 39 | 10. Ta'rikhs – 5 |
| 9. Maqta's – 3 | 11. Qasidas – 4 |
| 10. Qit'as – 2 | 12. Bahr-i tawil – 1 |
| 11. Masnavi – 1 | |
| 12. Ta'rikhs – 6 | |

Manuscript no. 7106/3 includes the divans of Ojiz, Khokiy, and Bayani, and it was copied in 1326 AH. The volume measures 17 × 27.5 cm and consists of 441 folios. From folios 1 to 152 is the Divan of Ojiz; from folios 154 to 255 is the Divan of Khokiy; and from folio 264b to 441a is Bayani's divan, with the manuscript ending there. Each page contains 17 lines of writing. The manuscript is written in red and black ink. In red ink, headings such as Ghazali Bayani, Mukhammasi Bayani, and Musaddasi Bayani are given, while all other writing is in black ink. The script is nasta'liq. The poems are numbered in sequence up to 99, while the subsequent ghazals are left unnumbered. Seals and decorative elements appear on the first page of the manuscript (7106 Institute of Oriental Manuscripts, Academy of Sciences of the Uzbek SSR, Tashkent). The same seal is also stamped on folio 441. The catchwords are consistently provided, and the manuscript is in good condition. Page numbers are clearly marked throughout. The manuscript is covered with thick gray cardboard and marked with the number 7106. It contains 508 ghazals (excluding those in the margins), as well as mukhammas, musaddas, masnavis, and tarje'bands. In this manuscript, the following poems by Bayani are found:

1. Ghazals – 540
2. Mustazad – 1
3. Mukhammas – 10
4. Musaddas – 11
5. Musabba' – 2
6. Masnavi – 5
7. Tarje'bands – 14

Samples from Bayani's works, apart from his divan, were also included in the collection *Yug'urumiya* (1923). In this collection, poems on revolutionary themes occupy a leading place. At the same time, it also contains certain information about the creative work of poets. The literary scholar A. Abdug'afurov especially emphasized this aspect of the *Yug'urumiya* collection published by Mulla Bekjon, writing: "Along with the other works in Mulla Bekjon's collection, he provides brief annotations to each of them (the poems of Bayani, Mutrib, and Safo Mug'anniy), clearly indicating when they were written and from which source they were published. This is of great importance for studying the literary process of the period as well as the heritage of a specific creator, and for determining the ideological and artistic evolution of that creator" [Abdug'afurov A., 1988: No. 5, p. 3].

In nearly all scholarly studies devoted to the Khorezm literary environment of the second half of the nineteenth century and the beginning of the twentieth century, as well as in historical and scholarly works illuminating the history of Khorezm during this period, there are views and observations related to the life and work of the poet. These include studies by P.P. Ivanov [Ivanov P., 1940: 290], Ya. G'ulomov [G'ulomov Ya.G., 1959: 326], and M. Yo'ldoshev [Yo'ldoshev M., 1960: 5–29], whose authors examined and published information from the archival documents of the Khiva khans. In the book *Documents of the Khiva State*, published by Academician M. Yo'ldoshev in 1960 by the Fan publishing house, information is given about Bayani's service at court and his musical accomplishments.

In the 1960s, attention to Bayani's work increased considerably. In 1960, the historical scholar Q. Munirov published the brochure *The Historical Works of Munis, Ogahi, and Bayani* [Munirov Q., 1960: 171]. This brochure to some extent clarified the significance of Shajarayi Xorazmshohiy for the study of Central Asian history. In studies carried out by a number of scholars such as S.

Dolimov [Dolimov S., 1962: 147] and Y. Yusupov [Yusupov Y., 1967: 180], Bayani's historical works were examined. In 1962, S. G'aniyeva and H. Muxtorova published some of the poems from Bayani's divan under the title Ghazals. Y. Yusupov's 1967 book Poets of Khorezm [Yusupov Y., 1967: 180], as well as the article "Some Features of Bayani's Works" published in 1976 by the literary scholar J. Jumaboeva in the journal Uzbek Language and Literature, also provide certain insights into the poet's life and creative heritage.

In the studies of Academician V. Abdullayev in the 1980s, there are observations concerning the continuity between the poet-princes and Alisher Navoi. In particular, in the article Navoi and Two Poets of One Period, while discussing Farrukh's and Bayani's relationship to Navoi's traditions, the scholar describes Bayani as "a poet of wakefulness, alertness, and meaningfulness," and as a true follower of Navoi [Qobulov N., Mo'minova V., Haqqulov I., 1987: 25–30]. From the early 1990s onward, during the period of independence, attention to the study of the творчество of the poets of the Muhammad Rahimkhan-Feruz lineage increased. In this regard, the brochures and articles of N. Jabborov [Ogahi (prepared for publication by Jabborov N.), 2009: 240], H. Toshev [Toshev N., 2009: No. 14, p. 47], N. Jumaxo'ja and I. Adizova [Jumaxo'ja N., Adizova I., 1995: 147], D. Rahim and Sh. Matrasul [Rahim D., Matrasul Sh., 2011: 238], G. Ismoilova [Ismoilova G., 1995: 141], and I. Hajiyeva [Hajiyeva I., 2016: 92] deserve particular attention.

Productive research on the life and works of Muhammad Yusuf Bayani was carried out by I. Adizova. In 1990, I. Adizova defended her candidate dissertation entitled The Ideological and Artistic Features of Bayani's Poetry. In 1994, through the scholar's efforts, an abridged edition of Shajarayi Xorazmshohiy was published. In 1995, this same author, together with N. Jumaxo'ja, published the brochure There Is No More Lasting Memorial Than the Word [Jumaxo'ja N., Adizova I., 1995: 147].

CONCLUSION

Muhammad Yusuf Bayani, who lived and created within the Khiva literary environment, left a worthy name in Uzbek literature through his works. As noted, "Bayani continued and developed the traditional themes and ideas of Uzbek classical poetry. In the course of his personal creative evolution, he rose from being a poet working in a traditional style to the level of a passionate and free-

spirited poet" [Jumaxo'ja N., Adizova I., 1995: 98].

The creative heritage and translations produced by Bayani as a poet, literary figure, and historian are of great importance for the study of the Khiva literary environment. His divan is significant in that it enriches the lyrical genres of Uzbek classical literature and serves as an important source for the study of the Khorezm literary milieu of the nineteenth and early twentieth centuries. As such, it is one of the works that should be scientifically investigated in literary studies, textual scholarship, and literary source studies [Do'stova S., 2024: 76].

Although information about the life and works of Muhammad Yusuf Bayani has been provided and partially illuminated in various studies and literary sources, it has not yet been examined as a monographic study from the perspective of textual scholarship. "The time has now come to study Bayani's work comprehensively and to create full and thorough research devoted to him" [Jumaxo'ja N., Adizova I., 1995: 150]. In this regard, the comparative study of manuscript copies of Bayani's works is among the urgent tasks facing scholars today.

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