

THE INTERPRETATION OF LOVE, MORAL AND ENLIGHTENED IDEAS IN SAYIDAHMAD VASLIY SAMARKANDIY`S WORK

Muxitdinova Badia Muslihiddinovna,

Associate professor of Samarkand State University, Uzbekistan.

badeamuhitdinova1978@gmail.com

badiamuslixiddinovna@mail.ru

Abstract

In this article, the feature of Sayidahmad Vasliy Samarkandiy`s works, the scientific and enlightenment value of his divans, namely “Tuhfatul-ahbob” (the name his work) and Persian divan “Armogoni doston”, are discribed. The poems of Vasliy`s creation, which were included in the divan, namely “Tuhfatul-ahbob”, comprising poems, praises, ghazals, muhammas, rubais, tarjebands and- muvashshahs (the type of gender) written over several years in different genres, were studied. In the Vasliy Samarkandiy also expressed about his ideas in his divan, on awakening the nation in the, reforming school education, studying science, promoting peace, self-awareness, and liberation from ignorance. The article analyses the poems of Vasily Samarkandiy on moral and educational topics, which are found in the Persian divan, namely “Armogoni doston”. It is noteworthy that the works that interested modern people in this divan and included the issues of socio-political, cultural, educational and daily life of that time and were characterized by a high degree of knowledge of aruz, cognitive rhyme, and knowledge of bade.

Keywords: divan, ideological and artistic features, romantic, moral, enlightenment, knowledge, school-education, reform, praises, ghazals, muhammas, rubai, tarjeband, muvashshah, knowledge of aruz, knowledge rhyme, knowledge of bade.

Introduction. Living and working in the second half of the XIX-early XX century, Sayidahmad Vasliy made a significant contribution to the enlightenment and traditional development of our literature with his fruitful and blessed work. The writer and poet Vasliy created many works on romantic, social, moral, and educational topics. These works were published in Samarkand and Tashkent during their associated period. Among them are two poetic walls, which have become the main source for studying Vasily's literary activity, philosophical outlook, details of his life and activities, and the work “Nazmus-silsila” in the spirit of mysticism.

The poet`s creative heritage is very rich. According to incomplete information, 24 thousand hemistich poems and 25 scientific brochures have been passed down to us. The literary critic S. Khalimov also gives brief information about Vasily`s journalistic activities in

his PhD thesis and comments on the poet's articles published in the pages of the newspaper of the Turkestan Region in 1906. In this study, the scientist provides information about the collections of poems called “Armugoni doston”, which included Vasily’s poems in Tajik for approximately 7000 hemistichs, printed by the printing house of Demurov in Samarkand in 1909 and 4000 hemistichs, published by the printing house of Portsev in Tashkent in 1913. The study also reports that the scientist Vasily had a complex called “The life of divan avohiri”, consisting of poems written in the last years of his life, which were, prepared for publication but, remain unpublished; to date, a copy of the manuscript has not been found [10; pages 214 -215].

The poet also had works of the poetic called “Naf ut-talib” (in the interests of readers) and “Adibud-din yohud milliy she`rlar” (“Literature-religion or national poems”). The editor of Adibud-din yohud milliy she`rlar” (“Literature-religion or national poems”) was Munavvarkori ibn Abdurashidkxon (*ibn means son, that is to say the son of somebody, for example the son of Abdurashidkhan*), and it was published in Tashkent in 1328 BC, while in 1910 B.M. Ilna was published in a printing house by lithography. The same annotation was regarding about this brochure in exchange for the work: “This brochure depicts the state of Islam as the most gloomy and despotic of the seventy. It consists of sadness and regret” [7; 2-page].

The work begins with praise. After that, the poet groans about his current state. Vasily worried seriously about carelessness of knowledge. The poet, who realized that the solution to these problems is the education of adults of an enlightened generation, at the end of the work calls on the youth of the nation to be enlightened. Vasily Samarkandiy’s had other works as well, including two devons in Uzbek and Tajik, dedicated to Highness Abu Hanifa Numon ibn Sobit, called “Al-Kalom ul-afkham fiy manikib il-Imom il-Azam” (“Precious words about the life of Imam Azam”), a translated work, and “Naf ut-talib” (in the interests of readers, 1914) va “Talim va bildirmoqning foydaluv ulmogi” (the benefit of education aand information).

Materials And Methods. In this work, meeting the demands of the theme, comparative – historical classification methods are used. Scientific source materials form the object.

Research Results And Discussion. Although some samples in Turkish of Sayidahmad Vasily Samarkandiy have been published in almost all periodicals of his time, this poetic heritage is concentrated in his Turkish divan under the name “Tuhfatul-ahbob”. It is no exaggeration to say that the divan is one of the most important events in the literary life of his period. Because the fact that the news reports of this divan appeared in the press confirms our opinion. A little before the publication of “Tuhfatul-ahbob”, in the issue of August 2 (№58), 1909, the newspaper “The Turkestan Region” reported on the poem, which was written by Vasily - in three languages, and published in Samarkand. The divan consists of poems in Arabic, Persian-Tajik, and Turkish. The newspaper has selected quotes[8; №16].

In 1913, a newspaper, namely “Turkestan region newspaper” reported Vasily’s work, under the name “Tuhfatul-ahbob” and listed it in the divan ghazals for readers, “yo Rab” (Allah), with “arzurmu” ghazals with radif and three ghazals devoted to in honor of koumiss[10; №74].

The divan was printed in a Portsev printing house in Tashkent in 1913. There are 1832 bayte poems. The divan's size consists of 132 pages, all of them copied with beautiful letters. The editor was Utab Toshkandiy, and the publisher was Nozim Kotib. The composition of the genre “Tuhfatul-ahbob” is incredibly colourful. There were 102 ghazals, 19 musaddas, 3 rubai, and 4 tuyuk (the type of genre). It consists of four hemistichs), 2 masnaviy, 1 musamman, tarjeband, tarkibband, and kasida, all of which total 140.

Divan:

*Yo Rab, sangaki xos erur majdu kibriyo,
Izhorl ajzi hamding uchun qildi Mustafo [3; 2-page].*

In matla (the beginning of the ghazal), it begins with praises. The ghazal consists of 13 baytes, in makta (the ending of the ghazal), it expresses the dream of the poet that goes to paradise:

*Ming shukrkim, habibingga sen ummat aylading,
Vasliy qulungni ravzasig‘a yetkur, ey Xudo [3; 3-page].*

After that, there is another ghazal, which has a “fido” radif: it consists of 11 baytes, and there are praises. After the praises, there are poems, under the title “Hajnoma”. It consists of 20 bayte poems devoted to Muhammad Mustafo (prophet).

After these ghazals, the muvashshahs begin. Listed in series, the muvashshahs connect with three names; one of them is Mukhtorkhon, the second is Muhiddin, and the third is Kori Najmiddin..

The next poem is monojot (munojot means secret conversation, cry):

*Saharda xobi g‘aflatdin meni bedor qil, yo Rab,
Diling‘a bir boqib ganjinai asror qil, yo Rab [3; 7-page].*

It begins with matla (the beginning of ghazal), and consists of 11 baytes. Then, in the divan there are other poems, namely the “adab” (civility) radif, title “Nasihah” (admonition), and the “maktab” (school) radif, title “Targib” (teaching). In divan there are more places for muvashshahs. As such, from the book there are ghazals in a religious and mystical spirit, as well as monasticism.

It is known that in the literature of the period when Vasily lived, the social and educational theme occupied a leading place. In the profession of such a spirit of literary life of that period, Vasliy made a special contribution, among many creative people. This is also emphasized by today’s literary critics. The author of the article examines the poet's lyrics as a kind of romantic-social and moral-educational vehicle. However, the researcher, who is well versed in the socio-educational motives in Vasily’s poetry, interprets this phenomenon, in our opinion, in some other way. In his opinion, the social activity in Vasliy’s lyrics, if interpreted, occurred as a result of external influences, not natural ones, that is: “Monitoring of newspapers and magazines of that period, close acquaintance with the works of Tatar, Azerbaijani, and



Uzbek poets-enlighteners, and interaction with them, blessed the change in the content and filling of Vasliy's work with the social spirit. Now the themes of nationality, homeland, and freedom occupy many spaces in his poems" [11; 35-page].

Indeed, Vasliy was one of the co-poets of his time within the literary milieu. He actively participated in the press of his period with his works. He, of course, did not break away from the literary process, learned from someone, was inspired by someone's creativity and even wrote works based on someone's fables. However, Vasliy's worldview, the enlightenment, was formed on the basis of his life-loving and humane ideas of Islam. Therefore, Vasliy expresses in his works his innate feelings for homeland, nationality, and freedom, which are absorbed into the blood with the mother's milk, the changes taking place in his time, and the prism of events. This feature of his work distinguishes Vasliy from the enlighteners of the period of National Awakening.

Vasily tries to understand his thoughts in a unique way in the social, cultural and educational spheres. Of course, the ideas of Islam were programmed for the life of Vasliy. However, in the sphere we are referring to about, Vasliy's merit was that he did not expel Islam from the new life, but also, used the products of universal life-giving thought, put forward the ideas of building a new social life in harmony with national values, and enjoying the historical roots of the enlightenment. If we evaluate today's era from the point of view of the ideology of independence, we will see that Vasliy is much more developed than his period of thinking. For some reason, Soviet critics, who denounced him as a "representative of the reactionary religion", "they said of the poet" in order to enlighten women, it is necessary to tear the veil of shame from their faces, because such series as Zebunniso, Bibikhanim, Nodira and Uvaysiy.

To prove our thoughts, we offer another poem. The poem raises the question of the people's grief. The poet understands that sharia is a footstool, a spiritual degradation of the nation. Sharia is the criterion of cleanliness and order. Without a program, an ideological nation will continue to be a crowd, not a nation. The main goal of the colonialist is also to separate the nation from its ideology. Vasily at the time could not imagine any ideology other than Islam. Therefore, reflecting on the level of his own consciousness, he decides that it is more appropriate for Islam to be applied to itself than that the nation as a whole is free from ideology. Vasily Samarkandiy allows us to present him as one of the patriots, or nationalists, getting into the spirit of creativity, into the soul of a person in a unique way. In this regard, we interpret the poet's personality as a progressive scholar who thought about homelands, nations, and people with an Islamic worldview. For example, in the poem, the poet recognizes that serving the nation is the culmination of a person's spiritual perfection:

Kimi millatg'a xizmat qildi oshti ko'k'din qadri,

Falak uzra chiqib oliy mu'allo bo'ldi xizmatdin [3; 48-page].

In the divan of Vasliy, part of the divan, namely, "Muhammasot" begins with "Mavloni Navoiy` ghazal" which connected with muhammas. Poet connected his ghazal with hemistich "I don't know the address or the lady. After this, in the divan there are muhammas that connect poems in succession, such as Mavloni Furkat, Khislat Eshon Toshkandiy, Mulla

Abulsafikhon mahdum - Toshkandiy, Fuzuliy Bagdodiy, Mukumiy Khukandiy (alayhirrahmat), Teacher Mirzo Sharif mahdum Hilmiy Samarkandiy Kushhafiz, Lutfiy, Mavlono ustozino Hazrat Sayid Mirhomidkhon mufti Shoyik Toshkandiy, Mirzo Akram Fikriy Samarkandiy Koshhavziy, Mullo Sirojiddin maxdum Shavkat Iskandariy Toshkandiy, and Mullo Nosiriddinkhon Kosoniy dar raviyat Hazrati Eshon Kamoliddinxon afandi Yortepagi (rahimalloh).

In the divan, there are also artistic high rubai that give pleasure to the reader. However, they were not combined into a series, but placed among poems of other genres. The devan includes a large number of poems on two didactic themes. One of them begins with a verse called “The reader is from the mouth of a child”,

*Men bir bolamen o'zginam yosh,
Yoshing'a yaroshti ushbu kengosh [3; 120-page].*

The second is the so-called “A child who loves school” whose bayte also begins with vowels from the child's language:

*Borarmen erta birlan maktabing'a,
Borubon o'lturub o'z mansabing'a [3; 121-page].*

These two poems, written in the form of masnavi, complement each other and develop the tiradi. The poem "The reader is from the mouth of a child" consists of 17 bytes. It emphasizes the importance of obtaining knowledge, the need for school education for life, for the improvement of a person. The poet writes:

*Kichkinalik zamonda har kas,
O'z boshicha bir nimarsa bilmas.
Yosh-yosh bolalarki bilmayurlar,
Maktab sorig'a qadam qo'yurlar.
Maktabda bilurlar har na lozim,
Ustodga bo'lsalar mulozim [3; 120-page].*

The thirst of the child's soul for school, science, gratitude from the teacher, and love for the book are described in the second poem of 20 bytes even more clearly and expressively. The child aspires to school with gladness, joy:

*To'lur maktabda ko'nglum shodlikdin,
Bo'lurman shod bu obodliqdin...*

*O'qumoqni chunon yaxshi ko'rurman,
Ki har darsimda bir shay' o'rganurman [3; 121-page].*

The child loves his teacher as his parents, because his teacher lovingly teaches knowledge, and educates his mind at noon, and the child becomes a scientist, burning the world in a familiar enthusiasm. According to Vasliy, you need to be aware of different areas of knowledge. The child brings from the language:

*Manga har narsa bilmaq bo'lsa vojib,
Na vojib, balki har ilmi munosib.*

The child's attitude towards the treasure of knowledge - the book - is described as follows:

*Yana yaxshi ko 'rarman kitobim,
Kitobimdur charog'im, oftobim.
Aning nuri ila ko 'nglumdadur nur,
Kitobim jannatu qog'ozlari hur [3; 121-page].*

The method chosen by the poet, that is, the language spoken by the schoolboy, was a specific method of propaganda. Many children are illiterate, do not go to school, and are dependent on literature, so they have lived for centuries. The goal was to attract these children to schools, to add a light of knowledge to the hearts of the young people who are the future of the nation. Vasliy can say that in both poems he created a peculiar image of a child, a person who loves science. Without a doubt, it reflects the aspirations, the pure intentions of a person who refutes in order to awaken the nation through enlightenment, knowledge.

Four quarters were placed under the name "quorum" in divan. According to the peculiarities of the genre, such poems are considered a kind of hen. The quatrains are separated by words in the meaning of "azan", that is, "again", "here it is too". Here's one of the four:

*Navbahor keldiyu, chiqti ko 'm-ko 'k o 't,
Oh soldi ko 'nglima hajri aning o 't.*

*Umrlar yo 'lingdadurmen intizor,
Jilva ila bir yo 'li yonimdin o 't [3; 122-page].*

After that, the poet brings two more ruboi as "a little ruboi". This is the end of divan, and the author makes a remark in the book praising Allah and praising the Prophet of his Habib. In the following pages of the majalland, there are five muvashshahs with the title "muvashshahs after the book". [3; 124-page].

The last pages contain descriptions dedicated to the date of issue of the order of the divan. This description belongs to the authors of the poems Kari Abdulmunis Samarkand, Mullo Abdulkayum Kurbi Samarkandiy, Kari Najmiddin Najmiy Samarkandiy, Said Haibatullah Khoja Haslat Tashkentiy, Mullo Sirojiddin maksdum Shavkat, Mullo Allayorbek Samarkand Karatepagi, and Mullo Mir Sarvar Urguti. When "Tuhfatul-ahbab" saw the face of the world, a heated discussion began in the periodical press. In a deep analysis of the divan from ideological, artistic and compositional points of view, there were many positive and negative opinions about the divan.

Saidahmad Vasily was a poet of enlightenment, and patriotism, and was concerned about the future of his nation and people. If we deeply analyse the creative heritage of the poet, we can see that his works, and the traditions, ideological style and images of classical literature, using the forms of these genres, created in such genres as ghazal, muhammad, musaddas, musamman, masnavi, tarjeband, compositionband, ruboiy, muvashshah, kasida, using the forms of these genres, express the state of the people of modern enlightenment and our Prophet Muhammad.

In this regard, the poem “Tuhfatul-ahbob”(Tarja'band for the taste of Orifs) deserves attention, from the poem is found on pages 102-117 of the divan, namely, “Tuhfatul-ahbob”. This poem, written in the tarje genre of our classical literature, consists of a large volume, 20 paragraphs. Each band contains 13 bytes. When all paragraphs are summed up, a 260-byte poem is generated. This is equal to the volume of the average saga. In Tarja, as a rule, poets expressed their social, sometimes mystical-Oryphonian thoughts about life, man and times. This work by Vasily Samarkandiy also describes the current social problems of the period in a passionate tone. The grief of the nation, its past, its present state, and its future, make the poet think deeply. The work begins with similar lines:

*Millat g'amida o'ldi qadim charxdek duto,
Qon og'laram shafaq kabi ko'nglumdadur ano [3; 102-page].*

Each paragraph of the poem begins with a new thought, a new sad verse. Both appeals are reflected in the interpretation of the "restless heart". For example:

*Bu na zamonki, kimsada nomusu or yo'q,
Bir sohib hamiyat, valotabor yo'q [3; 104-page].*

Or:

*Bu na zamonki, didai bedor qolmadi,
G'aflatdin o'zga xalqg'a atvor qolmadi [3; 107-page].*

Or:

*Bu na zamonki, ahli zamonning xatosi cho'x,
Fisqu fushuru g'aflatu kayfu safosi cho'x [3; 109-page].*

Or:

*Bu na zamonki, holati millat tabohdur,
Islom ahlining ishi afg'onu ohdur [3; 112-page].*

Thus, the poet, starting with the statement by his contemporaries of the defect of each object, seeks to identify the cause of these vices, causing regret, and looking for the destructive effects of ignorance. The absence of a “beautiful generation of schools”- ceases to flourish for those who write with pity that one witnesses to the crisis of the nation.

The poor people are crushed, they have lost their way, the rich have no generosity and no cabbage, and they know nothing but this riddle. The poet writes in a sad tone:

*Xayfoki bu zamonda hama kas asiri aysh,
Fikri mute'i ishratu maftuni bodadur [3; 112-page].*

The poet's observations confirm the perception of real life, saying that “one in ten thousand people died in the people of knowledge, ul and always mourns”. That is, very few people know educated, literate, white-black people, but they also live in humiliation.

These views of Vasliy were in harmony with the views of progressive intellectuals such as Fitrat, Behbudi, Cholpon, and Ajziy. Vasily sees in ignorance, the enemy of the nation, and of the people. An ignorant businessman, the chairman of meetings, does not think about anything but his own benefit, and provokes a conspiracy. An ignorant person has no higher goal, he tramples on morality and religion.

*Har shahru kuyqamaledur jahl tavridan,
Anvoi sharu sho'r ilado'ldi bu zamon [3; 108-page].*

These lines of the poet contain a warning and a sad appeal to his people. In our opinion, it is desirable to conditionally study the work of Vasliy in three stages from the point of view of his ideological perfection, which is synonymous with the spirit of his time. It is known that the main core of Vasily's lyrics are romantic lyrical poems in the classical style. In his works on this topic, the poet embodies earthly love and universal qualities. However, in his ghazals, in this spirit, the poet sometimes expresses his attitude toward certain social and educational-moral issues that are associated with his period. From the point of view of artistic style, symbolism, ideological content and theme, the romantic lyrics of Vasily can be recognized as the first stage of the poet's creative activity, in such works as the muhammads, musadds, which are based on the poems of famous figures of Uzbek and Tajik classical literature. His beautiful muhammas, written in the ghazals of Lutfi, Navoi, Kamal, Sayyido, Nozim, Amir Khisrav, Fuzuli, Muqimi, Furkat, are seen as unique masterpieces of art, filled with new meaning and content, new elements of artistic image.

In the ideological direction of Vasliy's work, the next stage of the phenomenon of social activity can be attributed to the works of poets, in which the poet himself is a contemporary or equal in the field of artistic creativity, and his works are created in harmony and in harmony. In such poems, the development of the poet's social life is shown through the poet's eyes, the sensitivity of his vices, and the sharp condemnation of his hemistich. In this direction, the poet creates muhammads for the works of Sabriy, Khislat, Kamiy, Shoik, Shavkat, Hilmiy, Fikriy, Turgal, Osiy, and Navha. Above, we have highlighted the Bukhara period of the poet's creative activity, partially describing his ideological and artistic features. The event that we emphasize as the second stage of the poet's ideological and creative improvement, in our opinion, includes the poet's activity in the Samarkand period. During this period, the details of Vasily's personal life will also, in our opinion, give an impetus to the socialization of his lyrics, and the influence of real events in his poems. In the second half of the XIX century, and the beginning of the XX century, one of the outstanding features in the work of the poets of the Turkestan region is that they were created in two or three languages by the same work of art. In this creative tradition, Vasily Samarkandiy did not go unnoticed. Ghazals, muhammad, musaddas, kasida, and muvashshahi came from the Persian Devonian of Vasily Samarkandiy, called "Armugani Doston". There are more than 20 ghazals written in Uzbek in the divan. Ghazals are written in radif, ending in 28 letters of the Arabic alphabet, which is typical of the divan manufacturing traditions. There are three examples of the weight of the aruz in poetry and all kinds of artistic instruments in classical literature.

Poems instead of divans earned a sharp educational spirit. For example, as the poet explained in previous chapters, they share the grief of the nation, cares about the future of the nation. In addition, in order for the nation to go the right way, it is necessary to enlighten it. The poet encourages young people to study in madrasas after graduation. In this regard, he creates



new and unique masterpieces, artistic masterpieces in his poems. According to the poet, the desire to continue studying in the madrasah, that is, in high school, should not leave the hearts.

The poet also introduced a number of ghazals written in Uzbek to his Persian divan. In the divan on pages 12-, 18-, 42-, 44-, 45-, 46-, 48-, 61-, 62-, 63-, 64-, 66-, 68-, 83-, 88-, 89-, 91-, 97-, 128-, 165- some other pages there are such ghazelles. These ghazals were also created in the spirit of orifana, ashikana-philosophical, and socio-educational themes. Reading the ghazal, we come to the conclusion that the poet will create Vasily in the Tajik language, in the Turkic language, and in one breath will not leave alone the question of spiritual improvement of a person. By giving teachings to the younger generation, preaching becomes their spiritual need.

Thus, the bilingual poet and minder mudarris Sayidmuhmad Vasliy Samarkandiy achieved a high quality of artistic and aesthetic aspects of this divan translation in Persian, receiving wide coverage and a complete appearance in terms of ideological content and essence. This phenomenon was recognized in the press of the period when the poet lived.

CONCLUSION. In short, the work of Sayidmuhmad Vasliy Samarkandiy is a phenomenon that should not be overlooked in modern literature in terms of its artistic aspects, educational and historical value, although it is not without some shortcomings and contradictions that should be explained by the peculiarities of the period. The work, namely “Tuhfatul-ahbob” is one of the most valuable works of the poet Vasliy Samarkandiy, embodying the ideological worldview and artistic and aesthetic principles of poetry.

The Persian work, namely “Armugani Doston” of Vasiliy appeared in accordance with tradition and in some respects developed them. The divan continues the works of all major and minor lyrical genres that were actively used in fiction during the period when the poet lived. The divan included works on issues of socio-political, cultural, educational and everyday life of the period that interested modern people. The divan is praised from the point of view of poetic art, in which his knowledge is aruz, his knowledge is rhyme, and his knowledge is shown at a high level based on his knowledge of bade. It is necessary to study the Persian heritage of Vasliy Samarkandiy even more broadly and in depth. We believe that this not only directly complements ideas about the personality of the poet and the peculiarities of the socio-political and literary life of the period in which he lived, but also describes the usefulness of modern youth for his spiritual improvement.

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