

ABOUT THE PRINTED COPIES OF THE ROYAL MANUSCRIPTS

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Abstract -The article provides information about Hussein Boykaro, a great Representative of the literary environment of Herat, who lived and worked in the late 15th and early 16th centuries. Evidence is provided on the sources of the poet's heritage, the study of printed copies by foreign and Uzbek scholars, the system of images of the poem, the scope of the theme, the analysis of the nature of the genre. Fans of Hussein's office have commented on its publication in Baku, Istanbul, Kabul and Tashkent. Devonian copies were compared to identify differences in their content, inaccuracies in the bytes and verses of the gazelles, differences in the use of words and sentences, and, in some places, the indifference of publishers to the text of the manuscripts on which they were based. In pursuit of this goal, the task is to compare the more complete Kabul copy of Hussein's devon with all publications and to provide a scientific basis. The article uses historical-comparative, complex analysis methods.

Key words: interpretation, source, essence, artist, bayoz, complex, tradition, copy.

I. Introduction

The history of classical literature, its place in the field of classical literature, textual and literary sources, literary criticism, the importance of Hussein's ghazals in the literature of the period, the study of the poet's legacy by Uzbek and Turkish scholars are systematically covered. The acceptance of the Kabul edition as a reference is scientifically based. The comparative analysis shows that the poetry of Hussein Boykaro in the Kabul copy is diverse in terms of genres, the Persian ghazals and rubais written by the poet Muhammad Yaqub Juzjani are quoted, some of Hussein Mirza's Turkish ghazals are translated by the publisher and even published. As a result, from the point of view of textual and literary sources, it was possible to create a scientific-critical text of "Devoni Sultan Hussein Boykaro" on the basis of sources of Hussein's literary heritage, manuscripts and printed copies of his devon, bayoz and collections of poems.

II. Literature review

Almost all the Turkish kings, amirs, sultans, beys, and nobles who ruled from the eleventh century were engaged in scientific research, artistic creation, and spiritual-enlightenment work; at least those who have sponsored the field. Examples of this are the activities of such great people as Muhammad Hasan Bughrakhan, Sultan Mahmud Ghaznavi, Sultan Sanjar, Muhammad Khorezmshah, Ulugbek Mirzo, Babur, Abulgazi Bahodir Khan, Ubaydullah, Feruz, Amir. The role and place of Sultan Hussein Boykaro, a delicate poet and an unparalleled commander, stand out in this series of state artists. Under Hussein's rule, Herat became one of the most prosperous centers of the East. The study of the personality, activity and creative heritage of Hussein Boykaro, whose whole activity is closely connected with Alisher Navoi, began in his lifetime. Academician B. Valikhodjaev explains that it was studied during the time of Hussein's activity as follows: "It simply came to our notice then. According to some researchers, most of Hussein's ghazals are not "scattered ghazals", but all of them are event-plot ghazals. If the matla of Hussein's ghazal begins with the image of the face of the moon, the praise ends with the expression that this face disgraces the moon. On the contrary, the ghazal begins with the image of the lover's figure, and the praise ends with the indication that she is a virgin, superior to all thematic things: cypress, shamshad, tobi, ar-ar, and so on. In Mayola, special attention was paid to the weight of the poems included in the poet's divan. It turns out that Hussein also created in other weights of the dream. For example, the ghazals, which begin with "You never felt sorry for my shed blood", "This word did the magic in the science of perfection", are written in the weight of the hajj of the dream. Hussein's lyrics are very close to Mawlana Lutfi's ghazals in terms of subject and style.

In the early twentieth century, detailed scientific information about Hussein Boykaro's divan, his treatise, and examples from his ghazals were first given by Abdurauf Fitrat. The first volume of the Chrestomathy of Uzbek Literature, published in 1941, includes 102 ghazals and muhammads by Hussein. The poems in the chrestomathy were the basis of the works of Hussein Boykaro in "Navoi's contemporaries" published by Hodi Zarif. The first volume of the anthology "Uzbek literature" prepared by Hodi Zarif in 1959 contains 31 ghazals and 2 muhammads of Hussein Boykaro.

In the history of world civilization, research in the field of textual and source studies has an important theoretical and practical significance. Indeed, literary sources created over the centuries have been repeatedly copied and published by calligraphers at different times. Consequently, one of the urgent tasks of world text ology today is to find a copy close to the original on the basis of searching and comparing manuscript sources available in various collections.

At a time when the world community is experiencing a process of globalization, it is in the interests of the restoration of authenticity to study the samples of fiction stored in the manuscripts of foreign countries based on primary sources. A special place in this belongs to the creation of reliable scientific-critical texts based on the comparison of literary sources in terms of textual and source studies. The work done in Iran, Turkey, Russia, Azerbaijan and Tajikistan on the creation of scientifically based critical texts of Oriental manuscripts should be noted. In this regard, it is important to create a perfect scientific biography of the king and poet Hussein Boykaro-Husseini. So far, the assessments of Hussein Mirza's personality have been varied, sometimes contradictory, and Hussein's life and work have not been studied from the point of view of textual and literary sources. This shows that this work needs to be done. In this regard, it is important to study the legacy of Hussein Boykaro-Husseini, whose many manuscripts are kept in the world's manuscript funds, and to study his manuscripts and printed copies on the basis of a comprehensive approach. So far, the assessments of the creative heritage of Hussein Mirzo are diverse, sometimes contradictory, and the genre structure of his poetry, the scope of the theme, the artistic value has not received its perfect assessment. Creating a perfect and reliable text of Hussein's Devon on the basis of available copies is one of the urgent tasks in the field of textual criticism and literary source studies. Such work is also necessary as an experiment to create the text of the devons of other artists of that period.

III. Analysis

The article uses historical-comparative, comparative-typological, complex methods of analysis. As a result, the mistakes made by the publishers in the bytes in the text of the printed copies of Hussein's office were revealed. In the poems of the poet there is a change of verses and verses. Differences in word spelling and word usage in Hussein's poetry have been identified by comparing different printed copies.

Husseini is a divan who has a special place in art. The manuscripts "Risoi Husayn Boyqaro" and "Devoni Sultan Hussein Mirzo Boyqaro", which were repeatedly copied in their time, have survived. Manuscripts of Hussein's office are kept in more than 20 countries of the world. The Devonian manuscripts kept in the Manuscripts Fund of Uzbekistan are of high quality; their classification and description are given.

Foreign Oriental scholars dealing with the history of the literature of the Turkic peoples of the XV century have done some work to study and publish the life and creative heritage of Hussein. Hussein's office was published in 1926 in Baku. The publication includes 128 ghazals and 2 muhammas. The first page of the book features a picture of Hussein Boykaro. Significantly, this image of Hussein is not found in other sources. Therefore, we aimed to compare the Devonian editions with the base copy.

No	Some of the poems in the Baku edition have differences in verses and verses	The omitted bytes and verses in the Gazelle	The appearance of the word and sentence in the base source	Words and sentences written in the publication
1.	بولدی گل وقتی و من خار غمیدن مبتلا	4-6-rows		
2.	او تغه یاقغیل سرونى اول قدر عنا بولماسا		یاندور	یاقغیل
3.	ذره ینگلیغ عیب ایماس کونگولمدا توشسه اضطراب		عکسیدورور	عکسیدور
4.	ای فر اقینگ ظلمیدین جانیمدا اوت کونگولمدا تاب		حاجت بوق عتاب	بوق حاجت عتاب
5.	الغالی شیدا کونگول نی بیر قدی ر عنا بیگیت		مندینگ	منینگ دیگ
6.	تازه بولدی باغو کونگولوم دا فراق آزاریدور		عیش	اشک
7.	ضعف دین هر دم که اول آرام جانیم سو ستایور		جان	
8.	آه کیم باغریم فراق و درد اوقیدین یاره دور		نظاره دور	نیگاره دور
9.	فرقینگ دین خسته کونگولوم قطره		در	دودی

	قتره قان ایروور			
10	گل یوزی اطرافیدا اول لاله اصره مو دور	14-rows	حالیمگا	جانغا
11.	ایلگا باقیب هر زمان یوز ناز ایله کولماک نیدور		رشک	اشک
12.	عشق نی منع ایتهسه لار شوقوم اونی ایلار سنیز		جزو جزوم	داییم
13.	بیر نفس اول اینی کورمک چون ایماستور دسترس	10-rows		
14.	ایلا دی لعلی تبسم غنچه خندان ایماس		یوز	
15.	تیلبه کونگولوم تا ایروور عشقینگدا شیدا ای رفیق		گداکیم	زه کیم
16.	چون جونون زنجیریغه بولدوم گرفتار ای کونگول		فرسوده جانیمدین	من تیلبه حالیدین
17.	عشق دین کیددی مینینگ باشمیغه آنچه صعب حال		عقل	عشق
18.	نیچه کویگای هجر ایله فرسوده جانیم دمبم	14-rows		
19.	تا پمادیم بیر مشفق کیم حال زاریمنی دیسام	12-rows		
20.	اول قویاش کیم چرخ ارا اشفته پرچم دور بو کون		سلطان	بیلکان
21.	عشق ارا هیچ کیم مینینگدیک زارو شیدا بولماسون		ایستارام	ایستادیم
22.	وه که بیر قاتل غه انداق زارو حیران من بوکون		داغ ایله	داغی
23.	وسل ارا اولتور منی هجران جفاسیدین بورون		باشیغه	تاشیغه
24.	بزه خطینگ ایچیندا ایله کیم جان دور نهان		یانماسون	بوتماسون

In 1946, Ismail Hikmat Ertaylon published "Devoni Husayn Boykaro" in Burhaniddin Eran printing house in Istanbul. In the introduction to the book, Ismail Hikmat said: "This facsimile copy is a valuable and beautiful work of art in every way. From head to toe, sprinkled with gilded, golden water. It is clear from the careful writing that it was made for a high-ranking man. I wish it was possible to reflect the essence of the original?! Only this is not possible today. Copied with a camera, it is impossible to reflect the original beauty. We agree with this copy today, wishing to publish it in a more beautiful way in the future"[3, 7]. In the facsimile of the manuscript, it is known that there are certain differences and shortcomings in the bytes and verses of the poems.

No	Some of the poems in the Istanbul edition have differences in verses and verses	The omitted bytes and verses in the Gazelle	The appearance of the word and sentence in the base source	Words and sentences written in the publication
1.	منی گدا نیتیب اول شاه حمدین ایلا ادا		ضیا	بینا
2.	ایله کیم خور شید تابی ذره نی پیدا قیلور	12-rows		
3.	سیل اشکیم بوزدی صبریم کلبه سین بنیادیدین	4-rows		
4.	غرقه مین کوز مردمی دیک قان پاشیم سیلابیغه	2-4- rows		
5.	ضعف دین اورگامچی دامیغه بیقیلغاچ چیرمانیب	10-12-14-16-18-rows		
6.	تو کوب قانیم تر حم قیلما دینگ هیچ	In the 10th row, the lines alternate		
7.	یاردین نی کیسه عاشق بیرسه جان بولغای مباح	In the 12th row, the lines alternate		
8.	قیلدی روح افزا لبینگ کولماک بیله جانیم نی اخذ	In the 14th row, the lines alternate		
9.	قایسی جنت سبزه سی خطی نمو داری چه بار		محبت	

10.	سا بیان زلفی کیم اول آی دیک یوزیگا یاپیلور	the lines alternate	کونگلوگداور	کونگلوگدا
11.	مهوشی یوق سورغالی بوزار حیران دین خیر	Line 2 of row 4 is not written		
12.	چون یوزیگا اولتوق آهیم نینگ شراری ساچیلور		خود	دود
13.	ضعف دین هر دم که اول آرام جانیم سو سنایور		خینچه سیدیگ	زینچه سیدیگ
14.	نرگس الماس بیردین اول قتان کوزو نگ الیده کوز	In the 14th row, the lines alternate		
15.	کوز قراسین حل قلیب یازدیم سنگا عجز و نیاز		یوزی	نوری
16.	تیشی وصفی دا دیدیم در کیبی یکسان الفاظ	6-rows		
17.	داغ عشقینگ بیرمیش ایردی عقل و هوشوم دین فراغ	the lines alternate	بیر	
18.	سرونی قدینگ دیسام نیتای انینگ رفتاری یوق		ایلابین	ایلاگای
19.	عشق اسیرین عاشق اولغان مبتلار دین بیلینگ	6-rows		
20.	گلشن کویونگدین ای جان روضه رضوان خجل	12-rows		
21.	آه ایلا عزم ایلادیم رازیمغه محرم یخشی قال		یار	
22.	نیچه کویگای هجر ایله آزورده جانیم دمبم		فرسوده	آزورده
23.	تا پمادیم بیر مشفق کیم حال زاریمنی دیسام	10-12-rows		
24.	زلفی ایچره گل گل ایچره لعل خندان دور نهران	6-8-10-12-the series belongs to another gazelle		
25.	زلفی ایچره بیل خط ایچره لعل خندان دور نهران	7-8-9-10-11-12- the series belongs to another gazelle		
26.	وسل ارا اولتور منی هجران جفاسیدین بورون	In rows 12-14 the lines alternated		
27.	ارسیز محزون کونگول دیوانه بولمای نیلاسون	6-8-rows		
28.	گر کیلیب ویرانه قیریمنی زیارت قیلغاسین		آی	
29.	نوبهار ایامی بلبل دیک نیچوک چیکمای فغان	4-row Line 2 is dropped.		
30.	کوز یاشیم دور فرقتینگدا یوز اوزه تورلوک خزان	4-rows Line 2 is dropped.		
31.	ای سینینگ قاش و کوزونگ سرفتنه آخر زمان	6-8-10-12-14-rows belong to another ghazal		
32.	سبزه خطینگ سوادى لعل خندان اوستینه	6-8-rows		
33.	اول زمرد خط که چیقمیش لعل خندان اوستینه		ای رفیق	ای تالیب
34.	رنج ایله کوبدی کونگول دیسام انی جاتانی غه	8-10-rows Line 1 is dropped		
35.	نقطه خالینگ عجب یوق لعل خندان اوستینه		ای قاشی یا	ای باغبان
36.	خط جان افزا چیقارمیش لعل خندان اوستینه	10-rows		
37.	عذر اوچون شیرین حدیثینگ نی شکرریز ایلامه	10-rows Line 1 is		

		dropped		
38.	يار اوتى بس ايماس ايردى منگا هم اوز اوتوم هم	8-10-rows Line 1 is dropped		
39.	جان تابشوراي بيتي جان اغز يمغه بيتكور لبني كيم	10-12-rows Line 2 is dropped		

The comparative analysis shows that the Istanbul edition of Hussein's devon had serious shortcomings in the number of poems, verses and verses.

The fact that the work of Hussein Boykaro, a representative of Uzbek classical literature, is so highly respected by Turkish scholars and translators, and that his poems are among the examples of Turkish literature, is a sign of boundless respect for Hussein's artistic skills and creative potential. It should be noted that Ismail Hikmat Ertaylon first cited Hussein's ghazals and then his rubai as examples. A facsimile of the Fatih copy is attached on a separate page. In the facsimile of the manuscript, it is known that there are certain differences and shortcomings in the bytes and verses of the poems.

In 1968, in Kabul, the "Devoni Sultan Hussein Boykaro" was published by the Afghan scholar Muhammad Yaqub Juzjani. The book contains 204 ghazals of Hussein Boykaro, 2 muhammas, 6 rubais, 6 bytes of individual, 1 Persian ghazal, one Persian rubai, 3 verses written in response to the verses of Abdurahman Jami, as well as the work "Risolai Hussein Boykaro". In the Kabul edition, the ghazal genre occupies a significant place in terms of number and quantity. On each of Hussein's poems, "This is also one of the benefits of the cloud of his nature", "May his life and country be long", "It is one of the advices of the man". A comparison of the copies of Hussein's office in Kabul and Istanbul led to the following conclusions:

First, Hussein Boykaro's poetry in the Kabul edition is diverse in terms of genre weight. The quoting of the Persian ghazal and rubai by Muhammad Yaqub Juzjani is also important. Hussein's treatise was included in the Kabul edition, but not in the Istanbul edition.

Second, when comparing the poems of the author, there are shortcomings in the number of bytes of some ghazals in the Istanbul edition. In particular, the verses of the ghazals "Alfoz", "Biling", "Khijil", "Desam", "Ustina", "Oti", "Naylasun" were used perfectly in the Kabul edition.

Thirdly, in the Istanbul edition, the verses of some ghazals were mixed and changed places. For example, you can show ghazals that start with "My tears are a hundred kinds of treasures in your furqaat", "Oh, your eyebrows are the end of the world".

Fourth, the problem surrounding Hussein's muhammas was solved by Muhammad Yaqub Juzjani. At the same time, the Istanbul edition quotes Hussein Boykaro's poems "Nihon" and "Ustina" in a scattered and mixed form.

Fifth, the source scholar and translator translated some of Hussein Mirza's ghazals in the Kabul edition, quoted them in the book, and compiled a dictionary of the poet's poetry. This means that the Kabul edition, prepared by Muhammad Yaqub Juzjani, differs from other editions in its perfection.

In 2012, Melisa Matbaacilik Publishing House in Istanbul published a book entitled "Sultonlarin sirleri sirlerin sultanlari". The series "Conul Tahtimizin Sultanlarina" contains information about the life, work and works of Hussein Boykaro. In particular, "Tokub kanim tarahhum kilmading hech" (Tokub kanim tarahhum kilmading hic), "Furqatingdan xasta ko'nglum qatra-qatra qon erur" (Firkatingdin hasta konglum katre katre kan erur), "Vahki, bir qotilg'a andoq zoru hayronmen bu kun" (Vehki bir katilga andak zar u hayran men bu kun), "Hayratim bor, to qaro qilmish libosin ul pari" (Hayretim bar ta kara kilmis libasin ol peri), "Ey ajal, osuda qil hijron balosidin meni" (Ey ecel asude kil hicran belasidin mini) ghazals have been translated into Turkish, each with a prose description.

In 1968, 1991, and 1995, Uzbek scholars published the Tashkent editions of Hussein's office on the basis of copies of Istanbul and Kabul.

1. Hussein Boyqaro. Devon. Risola. Prepared by: S. Ganieva and Sh. Abdullaeva. - Tashkent: Ghafur Ghulam Publishing House of Fiction, 1968. The book includes a preface entitled "Hussein Boykaro". On the one hand, it describes a brief biography of Hussein Boykaro, his state activities, his friendship with Alisher Navoi, his patronage of cultural and literary life. On the other hand, the composition of Hussein Mirza's divan, an analysis of some of his poems. At least in part, the opinions of Khandamir and Zahiriddin Muhammad Babur about Hussein Boykaro are given. This preface is still valuable, as it is intended to provide more detailed information about Hussein for the first time. It contains 133 ghazals, 3 muhammas, 6 quatrains, 2 rubais and "Risolai Hussein Boykaro" by Hussein.

2. Hussein Boyqaro. Your eyes are bright. Gazelles. Prepared by and published by S. Ganieva (Eternal Lines). - Tashkent: Ghafur Ghulam Publishing House, 1991. The publication contains 56 best poems by Hussein Boykaro. Comparing the two editions prepared by scholars, it was found that there are differences in the

texts of a number of poems. It was also revealed that 29 gazelles not mentioned in the previous edition were included in the 1991 edition. When the Tashkent editions are compared with the Kabul edition, the 125 ghazals in the Kabul edition appear to be identical to those published in the 1968 edition. Hussein's "It's time to bloom and I'm in pain", "What is it like to look at the wind and laugh with a hundred kisses all the time?" His poems such as "Namudor is special", "The fire of love burns my body and soul", "Ul parivash tiftl, vahkim, yarlik bilmas netay" differ from the Kabul edition by the small number of bytes. There are also a number of differences in the spelling of some words in the ghazals.

No	Some of the poems in the publication have differences in bytes and verses	lines and verses omitted in the gazelle	A word used in the Kabul edition	A word used in the Tashkent edition
1.	Dudi hajringdin qarordi baytul-axzonim mening		چاك	Xok
2.	Ishqdin keldi mening boshimg'a oncha sa'b xol		عقل	Ishq
3.	Seli ashqim buzdi sabrim qulbasin bunyodidin		أى	Ot

3. The king and the poet. Hussein Boyqaro. Risola. Devon. Prepared by: A. Erkinov. - Tashkent: Sharq, 1995. On the basis of the 1995 Kabul edition, Aftondil Erkinov, Doctor of Philology, wrote "The King and the Poet. Hussein Boyqaro. Risola. Devon" was published. The preface of the publication reads: "Sultan Hussein Boykaro was one of the first to be able to use both a sword and a pen with equal skill - a tree planted by Timur began to bear fruit." It is included in Hussein's Risolai Husayn Boyqaro and 202 ghazals. Compared to the Kabul version, there is no difference in the order of the ghazals. Only some of Hussein Boykaro's poems are flawed.

No	Ghazals whose lines in the publication have fallen	The total volume of the gazelle in the Kabul edition	The total volume of the gazelle in the Tashkent edition	unwritten number
1.	Ayladi la'li tabassum g'unchai handon emas	7 bayt	6 bayt	6
2.	Necha kuygay xajr ila farsuda jonim dam-badam	7 bayt	6 bayt	6
3.	Necha kuygay xajr ila farsuda jonim dam-badam	7 bayt	6 bayt	6
4.	Ey sabo , bergil habar sarvi ravonim keldimu?	7 bayt	6 bayt	6
5.	Ohkum bo'ldim yana ishq ichra shaydo o'zgacha	7 bayt	6 bayt	6
6.	Husn ila sen komilu Shirinu Layli shuhrati	7 bayt	6 bayt	6

V. Conclusion

Thus, the office of Sultan Hussein Boykaro was copied at a high level of art by the famous calligraphers of his time, Sultanali Mashhadi, Sultan Muhammad Khandon. These rare copies have come down to us. The artist's artistically mature poems are also included in various poems and collections. The fact that the Bayaz were mostly relocated after the poet's death is a testament to Hussein's high reputation as a creator. The reason is that the bayoz were composed by poetry enthusiasts and contained beautiful poems by famous writers. The Manuscripts Fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan contains manuscripts No. 1117, 2515, 5736, 7011, 3326, 2037, 1154, including manuscripts and poems of Hussein Boykaro No. 1117, 6967, 7709, 1942. As a result of comparative study of manuscripts and bayozs, Hussein's Persian ghazal, Persian rubai and fard with radifi "Monda", "Noziktar" were identified. Manuscripts of Hussein Boykaro's works have been found in libraries and funds of European countries. In particular, in the British Museum Fund of Hussein's Office, T / 3379, Add. 7926, OR 3493, Supp at the National Library of Paris. 993, Supp. No. 1003, the Topkapi Palace Museum of Turkey, the Museum of Turkish and Islamic Monuments, and the Istanbul University Library. 1636, T.I. 1977, T. 1942, T. Manuscripts No. 1926, 3911, 102, 3807, 3806, 2381, 106, No. 292, 11.6.17 are kept in the Leningrad Asian Museum.

The Istanbul copy of Hussein Devon is a facsimile of the manuscript in the fund of the Hagia Sophia Library No. 3911. The manuscript was copied 40 years after the death of Sultan Husayn Bayqara between 950 / 1543-44 by

the famous calligrapher Qasim Ali the calligrapher with special attention and talent to the paper, which was initially gilded, that is, sprinkled with golden water. Husseini's ghazal is 96 pages long, based on Fatih's copy in the facsimile. The publisher reviewed other manuscripts of the devon and added ghazals and muhammas that were not present in the facsimile.

In preparing the perfect edition of Husseini's poetry, it is expedient to compare the manuscripts and the Kabul edition. The Kabul version, published by Muhammad Yaqub Juzjani, differs from other editions in its perfection. The publisher reviewed the manuscripts of the Husseini devon in Turkish state funds and prepared a relatively perfect copy of the devon.

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