



Article

“Avaz Utar’s mukhammases on Komil Khorezmi’s ghazals

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Abstract: The creative works of Komil Khorezmi and Avaz Utar hold a significant place in Central Asian literature, especially within the context of Khorezm’s intellectual and cultural legacy. Their contributions have been analyzed through Russian scholars such as F. I. Lobisevich and M. Petrov. Avaz Utar’s literary connection with Komil Khorezmi is evident in his takhmises based on Khorezmi’s ghazals. This article provides a critical examination of these works, specifically the previously unpublished takhmises. Despite their importance, many of Avaz Utar’s takhmises, especially those on Khorezmi’s ghazals, remain largely unexplored in modern editions and scholarly discourse. There is a lack of detailed analysis of these texts from a literary and textual studies perspective. This study aims to investigate the textual characteristics of Avaz Utar’s takhmises and their artistic relation to Komil Khorezmi’s ghazals. The goal is to uncover new insights into their literary significance and to fill the gap in the scholarly understanding of these works. The analysis reveals Avaz Utar’s deep respect for Khorezmi’s legacy, highlighting his artistic ingenuity in transforming and editing the original ghazals. Several unpublished takhmises are critically examined for their stylistic and textual modifications. The article introduces previously unexamined takhmises by Avaz Utar and offers a comprehensive study on their connection with Komil Khorezmi’s poetry. The textual features and editorial choices made by the poet and scribe provide new dimensions to the study of these poets. This study contributes to the ongoing effort to preserve and critically assess Central Asian literary heritage. It paves the way for future research on the connections between poets, their literary influences, and the evolving nature of their poetic forms.

Keywords: Komil Khorezmi, Avaz Utar, manuscript, ghazal, takhmis, mukhammas.

1. Introduction

The exploration of classical Central Asian poetry offers significant insights into the region’s cultural and intellectual history. Among the influential poets of Khorezm, Komil Khorezmi and Avaz Utar stand out for their contributions to the development of ghazals and mukhammases. Their works, which blend love, politics, and philosophy, reflect the rich traditions of Persian and Turkic poetry. Khorezmi, a notable intellectual figure, integrated his political, philosophical, and artistic ideals into his poetry, while Avaz Utar, his literary disciple, furthered Khorezmi’s legacy through his compositions [1]. A critical element of the literary relationship between these two poets is Avaz Utar’s mukhammases based on Khorezmi’s ghazals. This unique connection, where Utar elaborates on and edits Khorezmi’s original works, offers a fascinating study of textual transformation and literary influence. Despite their prominence, many of Avaz Utar’s works, especially his takhmises, have not been widely studied or published, leaving a gap in our understanding of his literary methods and his response to Khorezmi’s themes. The analysis of classical Persian and Turkic poetry often engages with concepts of textual studies, literary source criticism, and the theory of intertextuality. These theories provide the framework for understanding how Avaz Utar engages with Khorezmi’s ghazals, transforming them into mukhammases [2]. The process of adaptation, revision, and creative expansion in poetry has been studied through the lens of textual criticism, but its application to Avaz Utar’s works has yet to be

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thoroughly explored. While some studies have acknowledged the importance of Avaz Utar's literary legacy, few have delved deeply into the specific mechanisms through which he engaged with Khorezmi's ghazals. Previous works, such as those by Russian scholars M. Petrov and F. I. Lobisevich, focus primarily on the biographical and general literary contributions of these poets, leaving their intertextual relationship underexplored [3]. Thus, there exists a gap in scholarly literature regarding the detailed examination of the textual modifications and poetic innovations in Avaz Utar's takhmises.

This study employs a textual analysis method, focusing on the manuscript versions of Khorezmi's ghazals and Avaz Utar's mukhammas. By comparing the original texts with Utar's revisions, this research aims to reveal the poet's literary techniques, such as his handling of rhyme, meter, and metaphor. The expectation is to uncover how Utar's works reflect both his personal artistic vision and his reverence for Khorezmi's influence. The findings are expected to contribute to a deeper understanding of how classical poets preserved and transformed literary traditions [4]. The implications of this study extend beyond literary scholarship, offering valuable insights into the processes of cultural transmission and the continuity of poetic traditions in Central Asia.

2. Materials and Methods

The methodology for this study involves a comprehensive textual analysis of the works of Komil Khorezmi and Avaz Utar, focusing specifically on Avaz Utar's mukhammas composed on Khorezmi's ghazals. The primary source material for this research consists of manuscript copies from the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, particularly the manuscripts of Komil Khorezmi's ghazals and Avaz Utar's mukhammas. The research first identifies and compares the ghazals of Khorezmi and the corresponding takhmises by Avaz Utar, exploring the textual modifications, structural adaptations, and thematic shifts in Utar's work. The study involves a detailed examination of the original ghazals alongside the mukhammas, focusing on aspects such as rhyme schemes, meter, and the use of literary devices like metaphor, simile, and personification [5]. Additionally, the analysis considers the impact of the scribe's interventions and editorial choices, especially in cases where Utar's work diverges from Khorezmi's original text. The research also includes a review of secondary sources, such as the writings of Russian scholars F. I. Lobisevich and M. Petrov, who have contributed to the understanding of these poets' lives and works [6][7]. This methodology aims to provide a thorough understanding of the creative relationship between the two poets, shedding light on Avaz Utar's role in expanding and preserving Khorezmi's literary legacy. The expected outcome is to contribute new insights into Central Asian literary traditions, offering a critical analysis of intertextuality in classical poetry.

3. Results and Discussion

Avaz Utar left behind a rich literary legacy. At first, he wrote poems on themes of love for both the common people and the elite. From the 1910s onward, however, a spirit of rebellion can be felt in his poetry. In addition, he composed a number of works on themes such as "School," "Language," "People," and "Freedom," which called the nation to knowledge and enlightenment.

In the manuscript of his *Devon*, preserved in the main collection of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan (UzASIS), Avaz Utar composed 161 mukhammas, nearly one hundred of which are mukhammas written on the ghazals of prominent enlightenment poets such as Navoiy, Bedil, Munis, Ogahiy, Ravnaq, Komil Khorazmi, Amiriy, Feruz, Bayoniy, and Omoniy. This *Devon* was transcribed in 1908 by Boltaniyoz al-Mutakhalis bul-Nadimiy, son of Usto Qurboniyoz [8][9].

Avaz Utar composed seven-band mukhammas on five love ghazals by Komil Khorazmi, preserved in the manuscript of his *Devon* in the main collection of the Institute

of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan (UzASIS). These ghazals are written in the aruz meters of hazaj, ramal, and rajaz.

Avaz Utar's mukhammases are not found in the 1960 and 1961 editions of Uzbek Literature and Anthology of Uzbek Poetry. V. Rakhmonov published Avaz Utar's mukhammas beginning with the verse "Muqavvas qoshlaringkim, ko'rgach aqlim bo'ldi hayroni..." in the 1976 edition of Devon and again in the 1984 edition of Selected Works in a seven-stanza form [10][11]. However, the second, third, fourth, and fifth mukhammases have not been published in any current editions to this day.

1. The first and last stanzas of Avaz Utar's takhmis written to Komil Khorezmi's ghazal beginning with the verse "Muqavvas qoshlaringkim, ko'rgach aqlim bo'ldi hayroni..." are as follows:

Xating Xizrini shirin lablaringdur obi hayvoni,
Ruxing avji malohatning erur xurshidi raxshoni,
Vayo erdingmu ushshoq ahlining jismi aro joni,
Muqavvas qoshlaringkim ko'rgach aqlim bo'ldi hayroni,
Oning bo'lmoq tilar joni hazinim dog'i pinhoni.

Maqta':

Siyosat tiyg'idin a'zosi barham bo'lsakim, bordur,
Kamina chokari Kaykovus-u Jam bo'lsakim, bordur,
Avaz yonglig' xadam majmu'i odam bo'lsakim, bordur,
Ne tong, Komilg'a olam tobe'i amr o'lsakim, bordur –
Oning sandek kamoli husn iqlimida sultoni.

In this mukhammas text, both the scribe's intervention and the poet's editorial touch can be observed.

In the ghazal's maqta', the refrain "o'lsakim, bordur" appears in Avaz Utar's mukhammas as "bo'lsakim, bordur." In other words, the archaic form "o'lsa" has been altered into "bo'lsa." This can be attributed to the scribe's carelessness, since it is evident that the poet himself would not have committed such an error [12].

Avaz Utar, in his mukhammas on Komil Xorazmiy's ghazal, uses the word "hayroni" from the first line and pairs it with rhyming words such as "hayvoni," "raxshoni," and "joni." Moreover, he edited 4 out of the 11 couplets of the ghazal and composed a mukhammas only on the remaining 7 couplets. The omitted couplets are as follows:

4th couplet

Damodam no'sh etib zahri firoqing o'lgudekdurman,
Agar tirguzmasa jonbaxsh la'ling obi hayvoni.

5th couplet

Erurman zarra yonglig' beqaroru muztarib ahvol,
Ko'zumga jilvagar bo'lg'och yuzing xurshidi raxshoni.

8th couplet

Nigohi marhamatomizing etma kam yiroqdinkim,
Mani mahjur xud qurbingg'a yetmakning yo'q imkoni.

10th couplet

Iloho, gulshani husn ichra sarsabz aylagil doim,
Xazon osibidin solim tutub ul sarvi ra'noni.

2. Avaz Utar's mukhammas based on Komil Khorazmiy's ghazal beginning with the line "Nechuk shahlo ko'zuni nav'i ruxsori musaffodur":

Olurg'a elni jonin kirpiging o'q-u qoshing yodur,
Visoling bazmi jannat onda qading misli tubodur.
Labing kavsarmasallik orazing asr-u dilorodur,
Nechuk shahlo ko'z-u ne nav'i ruxsori musaffodur.
Ki, ko'rgach dilrabolar zarra yonglig' noshikibodur.

Maqta'i:

Avaz tong yo'q o'lub bu nav'i ozor-u uzoringda,
 Adam sori ravon bo'lg'usi qahr ila itobingda,
 Bor ersa choshni har biri kalomi la'li nobingda,
 Nechuk rashk o'tig'a o'rtanmasun Komil janobingda,
 Bori noqis-la ondin rutbayi izzatda a'lodur.

The fourth stanza of Avaz Utar's mukhammas, that is, the eighth couplet of Komil Khorazmiy's ghazal, appears as follows:

Yana bir qatla ko'rguzgil bu mahjuringg'a diydoring
 Ki, oning hajridin har kecha nolam charx farsodur.
 V - - - /V - - - /V - - - /V - - -

This couplet is recorded in Komil Khorazmiy's manuscript devon No. 1949 as follows:

Yana bir qatla ko'rguzgil bu mahjuringg'a diydoring
 Ki, ul oy hajridin har kecha nolam charx farsodur.
 V - - - /V - - - /V - - - /V - - -

The ghazal is composed in the hazaj-i musamman-i salim meter (mafo'ilun mafo'ilun mafo'ilun).

As indicated, in both cases the meter has been preserved. The phrase "ul oy" in Komil Khorazmiy's manuscript devon No. 1949 is edited as "oning" in Avaz Utar's mukhammas [13][14]. From his verse the following meaning can be understood: "Hajringda o'rtangan bu oshig'ingga yana bir bor diydoring ko'rsat, chunki undan ayrilganim tufayli nolam har kecha falakni to'zg'itmoqda". However, in the original text of this ghazal in Komil Khorazmiy's devon, the beginning of the second hemistich carries a more figurative expression. If Khorazmiy's verse is rendered into prose explanation, the following meaning becomes clear: "Hajringda o'rtangan bu oshig'ingga yana bir bor diydoring ko'rsat, chunki u oy (yuz)dan ayrilganim tufayli nolam har kecha falakni to'zg'itmoqda".

In the text of the mukhammas composed by Avaz Utar, the suffering of a lover deprived of the beloved's presence and his lamentations shaking the heavens are expressed. However, the figurative imagery found in Komil Khorazmiy's original text is weakened. That is, in the second hemistich of his ghazal, Komil, through the phrase "ul oy", creates a metaphor that successfully alludes to the "diydor" (face) mentioned in the first hemistich. The poet's use of "ul oy" functions both as metaphor and simile, bestowing a unique poetic brilliance upon the verse. In Avaz Utar's mukhammas, however, this feature is diminished. The pronoun "oning" in Avaz's text, while maintaining reference to "diydor" in the first hemistich and preserving the meter, fails to convey the same level of imagery and aesthetic subtlety. Naturally, we are far from attributing such an "edit" directly to Avaz Utar himself. In our view, this must be regarded as one of the copyist's alterations [15].

This ghazal by Komil Khorazmiy consists of 11 couplets. Avaz Utar composed a mukhammas on 7 of these couplets, while the following 4 couplets were omitted through his redaction:

4th couplet

Alifdek tuz qadu nundek qoshing hijronidin har dam,
 Tafakkur birla gah nundur qadim, gah o'ylakim yodur.

5th couplet

Labi jonparvar-u jomi visoling hajridin o'ldim,
 Hayotim boisi ne obi hayvon, ne Masihodur.

6th couplet

Desam husnungni gar xurshiddin ahsan, tong ermastur,
 Ne onda la'li jonbaxsh-u, ne qotil chashmi paydodur.

9th couplet

Iloho, tut oni doim jahon osibidin mahfuz,
Qadi naxliki, ko'nglum gulshanida sarvi ra'nodur.

3. Avaz Utar composed a mukhammas on seven stanzas of Komil Khorazmiy's 10-couplet ghazal beginning with the line "Yo'q yuzing mehriq'a xurshidi jahonoro avaz...". This mukhammas is as follows:

Ne musalsal kokulingga anbari soro avaz,
Ne iki kofir ko'zingga nargisi shahlo avaz,
Bormu erkan sho'xlar ichra sango oyo avaz,
Yo'q yuzing mehriq'a xurshidi jahonoro avaz,
Qomating sarvig'a ham shamshod ila tubo avaz.

Maqta':

Ey Avaz, oromijon-u marg'ublar ko'bdur vale,
Husni betimsolig'u mahublar ko'bdur vale,
Nozanin-u nozpiyro-vu xublar ko'bdur vale,
Olam ichra sho'x-u shang oshublar ko'bdur vale,
Hech biri Komil ko'ziga xub emas illo avaz.

The third, fourth, eighth, and ninth couplets of the ghazal were edited by Avaz Utar. These are:

Xoli mushkiningg'a ermas nofayi chiniy xalaf,
Zulfi purchiningg'a ermas anbari soro avaz.

Qaddi mavzuningg'a sarvi gulshan o'lmas jonishin,
La'li mayguningg'a ham yo'q sog'ari sahbo avaz.

Chashmi mastingning nigohi nash'asin tobg'on kishi,
Oyta olmaskim onga bordur mayu miyno avaz.

Mutribo, chertib rubob-u barbat-u tanbur-u nay,
Sozni tark etma o'yinin qo'ymog'uncha to avaz.

There is a possibility that this 10-couplet ghazal, copied into the poet's manuscript Divan No. 1949, originally consisted of 11 couplets. This is because the fourth and fifth lines of the seventh stanza of Avaz Utar's mukhammas do not appear in Komil Khorazmiy's manuscript Divan [16]. This stanza is as follows:

Muddayilar xayli birla qilmayin harmohnishin,
Aylasang ne bo'lg'usi bazmim aro gah-goh nishin,
Ko'zlarim yorutg'oli qil, ey jamol-u mohnishin,
Qaddi mavzuningg'a sarvi gulshan ermas johnishin,
La'li mayguningg'a ham yo'q sog'ari sahbo avaz.

This couplet by Komil Khorazmiy holds significant importance in the creation of the scholarly-critical text of his poetry.

4. Avaz Utar composed a seven-stanza takhmis on Komil Khorazmiy's 11-couplet ghazal beginning with the line "Solsang yuz uzra har qachon, ey mohtobon, kokiling":

Yoysang torarg'a noz ila gar anbarafshon kokuling,
Yog'duyi jahonni qilg'usi ondoqki, zindon kokuling,
Jam' aylamakka ohkim, bormu imkon kokuling,
Solsang yuz uzra har qachon, ey mohtobon, kokuling,
Olam ko'ziga aylay tun-kunni yakson kokuling.

Maqta'i:

Aftoda bo'lmish bo'lg'oli hajring g'amig'a muftalo,
Naqdi visoling topmayin har lahza tortib ming navo,
Jono, Avaz yonglig' bo'lub kuyung aro zor-u gado,

Komil qilur subhu maso Haq dargahidin bu duo,
 Ko'rmak nasib o'lg'oy debon bu chashmi hayron kokuling.
 t is known that Avaz Utar edited the second, fourth, seventh, eighth, and tenth couplets of Komil Khorazmiy's ghazal when composing this mukhammas [17]. These are:
 Ahli jahon oshuftavu hayroni bo'lsa, ne ajab,
 Gar ko'rsa bo'lg'ay bandasi hur ila g'ilmon kokiling.

Yoqmas dimog'img'a mening gul birla sunbul nakhati,
 Ruxsoring uzra ko'rgali bu anbarafshon kokiling.

Vasfi tamom o'lmoq emas mumkin jahonda, necha yil,
 Tavsif qilsa ro'z-u shab ahli suxandon kokiling.

Ulkim tutar Haq lutfidin, iqbolu davlat yor anga,
 Yo'qsa muyassar bo'lmoqi tutmoq ne imkon kokiling?

Bog' ichra sayr aylar chog'i ko'rsam muayyan, ohkim,
 Bir zarracha qolmas edi ko'nglumda armon kokiling.

The underlined couplet is copied in the second couplet of Divan No. 1949. In Avaz Utar's takhmis, however, it appears in the fourth stanza [18]. This indicates that the order of Komil Khorazmiy's couplets was not preserved in Avaz Utar's takhmis. In addition, the radif كوكيلنگ (Kokiling) in Komil Khorazmiy's ghazal appears as كوكولنگ (Kokuling) in Avaz Utar's mukhammas, that is, rendered with a vav.

Ko'nglum gahi jam' o'lsa, gah bo'lsa parishon, ne ajab,
 Gah boshda jam' o'lsa, gahi yuzda parishon kokiling.

In the third stanza of Avaz Utar's takhmis, this couplet of the ghazal appears as follows:

"Solg'usi davron ichra ming g'avg'ovu sho'r ila shaab,
 Bermay hayotafzo labing jon, ey nigor, no'shlab,
 Nargislaring ushshoq elin qatl etgusidur besabab,
 Ko'nglum gahi jam' bo'lsa gah o'lsa parishon ne ajab,
 Gah boshda jam' o'lur, gahi yuzda parishon kokiling" – it appears in the following

form.

In Komil's ghazal, the highlighted words "bo'lsa" and "o'lsa" appear in Avaz Utar as "o'lsa" and "bo'lsa", while the "o'lsa" in the following hemistich is changed to "o'lur" [19]. In addition, the first-person singular "haddim" in the fifth couplet appears in Avaz Utar as the third-person singular "haddi":

Yo'q oshkoro degali haddi quloqingg'a magar,
 Gar demasa holi dilim sharhini pinhon kokuling.

A similar instance can be observed in the sixth couplet as follows:

Zulfi siyohing domidin topmoq xalos imkoni yo'q,
 Chunkim azalda aylamish Haq ishqi pinhon kokiling.

In the couplet, the words "topmoq" and "pinhon" appear in Komil Khorazmiy as "bo'lmoq" and "pechon", respectively [20].

The editing of the ghazal lines within the seven-stanza mukhammas by the scribe also affected the aesthetic quality of Avaz Utar's takhmis. Naturally, Avaz Utar could not have altered the words in the couplets to such an extent while composing his takhmis. These changes arose due to the scribe's carelessness.

5. Avaz Utar's seven-stanza takhmis, beginning with the line "Zulfiing urmay girihi qalxim parishon qilmading...", is composed on Komil Khorazmiy's ghazal of 13 couplets, beginning with "Kulmading bir, to mani yuz qotla giryon qilmading". This takhmis begins with the following matla':

Zulfiing urmay girihi qalxim parishon qilmading,

Necha yo'l qonotmoyin bag'rimni xandon qilmading.
 Qilmayin duchori g'am ayshim farovon qilmading,
 Kulmading bir to mani yuz qotla giryon qilmading
 Tutmading bir jomi to ko'nglum to'la qon qilmading.

Maqta':

Ne ajab bo'lsa agar ushshoq elin sardaftari
 Kimki ko'ksini jarohat qilsa furqat xanjari
 To Avaz husningga buy-la oshiq o'lg'ondin bari
 Sirri ishqing necha pinhon tutdi eldin, ey pari,
 Qo'ymading Komilni to rasvoyi davron, qilmading.

In this takhmis, no textual errors are found in Komil Khorazmiy's ghazal. Avaz Utar, however, omitted six couplets when composing the takhmis and wrote it only on the seven couplets he deemed appropriate [21].

The love motifs expressed in Komil Khorazmiy's ghazal are artistically refined in Avaz Utar's work. Firstly, the created piece demonstrates Avaz Utar's high skill as a poet, and secondly, it shows his ability to compose a takhmis fully compatible with Komil Khorazmiy's verses.

Komil Khorazmiy's ghazal is crafted at a high artistic level. In particular, he employs literary devices such as exaggeration, exclamation, antithesis, metaphor, and simile.

Avaz Utar, in his mukhammas, also created a highly artistic poetic work by employing literary devices such as exaggeration, exclamation, personification, simile, rhetorical ignorance (tajohuli orifona), and allusion, following the path of great predecessors like Komil Khorazmiy and showcasing his unique mastery. This allows for a clearer understanding of the distinctiveness of Avaz Utar's oeuvre, his artistic skill, and his literary discipleship to his mentor poets [22].

4. Conclusion

In conclusion, this study offers a detailed analysis of Avaz Utar's mukhammas composed on Komil Khorezmi's ghazals, revealing the poet's creative engagement with Khorezmi's work. The findings highlight Avaz Utar's artistic skill in transforming the original ghazals, adapting them into mukhammas while maintaining the essence of the original themes. The textual analysis also uncovers the impact of editorial interventions, particularly by scribes, on the final form of Utar's works, which introduces subtle variations in meaning and style. This research contributes to a deeper understanding of the literary relationship between the two poets and provides new insights into the processes of poetic adaptation and transformation in Central Asian classical literature. The implications of this study extend to the field of textual studies, offering a model for future research on the intertextual connections between poets in the region. Further research could explore the broader corpus of Avaz Utar's works, examining other examples of his poetic adaptations and their cultural significance, as well as a comparative analysis of his works with those of other poets in the Khorezmian literary tradition.

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- [20] *Manuscript of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan (UzASIS)*, Devon. Komil Khorezmi, No. 1119/IV.
- [21] *Manuscript of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan (UzASIS)*, Devon. Komil Khorezmi, No. 1284.
- [22] *Manuscript of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan (UzASIS)*, Devon. Avaz Utar, No. 942.