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## Sources of Anbar Otin Literary Heritage

*Nigora Paradaeva Qo'ysinboyevna*

*National University of Uzbekistan named after Mirzo Ulugbek doctor of philosophy PhD  
pardayevanigora3@gmail.com*

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**Abstract:** The sources of Anbar Otin's literary heritage are studied in the article on the basis of the following classification: b) bayozs with poetic works; c) personal archival documents; d) periodicals.

The author analyzes the differences in the text of lyrical poems and the reasons for their origin as a result of a comparative study of the manuscripts of the poet's works with current editions. She commented on the restoration of abbreviated places in existing publications and the elimination of textual errors. Anbar Atin identified sources of literary heritage that were hitherto unknown to scholars and brought them into scientific circulation.

**Keywords:** poet, manuscript, devon, bayoz, dastkhat, nasta'liq, archival documents, periodicals, analysis.

## INTRODUCTION

The second half of the XIX century - the beginning of the XX century has a special significance in the history of Uzbek literature. Representatives of our literature in this period renew the classical literary traditions. The idea of seeing the homeland free and prosperous, raising the nation to the level of developed nations has become the main theme of fiction. The works of Muqimiy, Furqat, Zavqiy, AvazOtar, DilshodiBarno, Nozimahonim, Tutiniso, Samarbonu are examples of this. Anbar Otin (1870–1914), a representative of the Kokand literary environment at that time, was one of such artists.

In order to study the creative heritage of Anbar Otin in more depth, first of all, the complete collection of the literary heritage left by the poet, as well as the identification of manuscripts and variants of her works are among the current issues on the literary agenda. In addition, one of the important tasks is to restore the scientific biography of the artist, to study the issues of the poet's creative intentions and the expression of literary and aesthetic ideals in her works. Only research in this area can clarify the controversial views on the biography and literary heritage of the creator, to prepare excellent editions of her works.

In the past, most artists have collected and published their works, thereby helping to pass on their literary heritage to the next generation. Anbar Atin is one such artist. The poet collected her poems and composed them. In the preface of this devon, the author writes: "I liked the advice of I write everything, I put my mother in the middle of books so that my ghazals, sermons are not lost and my labors are not wasted. And again, if I turn to this great book, I will give a decision to the leaders of the diyda, and I will grieve for my service, so that the happy people will die of ignorance and admire the abilities of the weak."

Anbar Atin's poetry collection, as well as various manuscripts, have come down to us through the manuscripts kept in the hands of literary lovers. Candidate of Philological Sciences Fatima Husainova and Doctor of Philology, Professor MahbubaKadyrova have made a great contribution to the collection and publication of the poet's works. They have published Anbar Atin's works four times (1963, 1970, 1981, 1994).

During the independence period, in 1994, with the help of MahbubaKadyrova, the works of DilshodiBarno and Anbar Otin were published in one volume. This edition of the poet's works is distinguished by its perfection over the previous ones. But, unfortunately, in this collection, too, the works of Anbar Atin were published with some abbreviations, textual errors. Also, not all works of the poet are included in this book. This, in turn, raises the issue of conducting in-depth scientific research on the manuscript sources of Anbar Atin's works, the preparation of excellent scientific editions of the poet's works.

Anima Otin is a candidate of philological sciences, Fatima Husainova, who provided the general public with the first information about the literary heritage and manuscripts, and studied the sources of the poet's life and work. As a result of her scientific research, new information was obtained about the manuscripts of the poet's poems and prose works [12]; [13]. While researching the sources of the poet's works, the scholar gives analytical opinions about their writing, preservation, content and main idea of the work [14].

The sources of the poet's lyrical and prose works were also studied by MahbubaKadyrova. Hodi Zaripov, a folklorist at the Institute of Uzbek Language, Literature and Folklore, also identified Anbar Otin's ghazals and muhammas written in Tajik from his archives and made them available to the general public [10]; [11].

## METHOD

Scientific descriptive, historical-comparative, analytical methods were used to cover the research topic.

## DISCUSSION

The following aspects have not been sufficiently studied in the study of the sources of Anbar Atin's literary heritage:

- Classification and analysis of manuscripts of the poet, including original works, creative works;
- On the basis of a comparative study of manuscript sources to determine the extent of Anbar Atin's literary heritage that has come down to us;
- Research of materials from personal archives where creative works are stored.

Sources on Anbar Atin's creative heritage can be classified as follows:

- a) manuscripts of the poet's lyrical works and copies of his poems on separate sheets;
- b) bayozs with poetic works;
- c) personal archival documents;
- d) periodicals

Anbar Atin's collection of lyrical works and original copies of his poems copied on separate sheets. Office 1019 of Anbar Atin. FotimaHusainova, who studied the manuscript of the Poet's Poetry Office, writes about the history and structure of its discovery: "The poet's office was found by UsmonkhodjaZohidov. In 1961 he accidentally bought it from the book market. Zahidov, a literary lover, understood the importance of his mother's work and, on the advice of his nephew YusufjonAkbarov, gave the book to literary

critic LazizQayumov through journalist TurobAkbarhodjaev.

Devon was traditionally composed by the poet herself at the end of her life. It is written in black ink on the blank pages of the book "Kofiya". After a traditional dedication in the introductory part, the poet gives a brief account of herself. There are 41 gazelles, four muhammas, one continent and one mustazad in the devon. A poetic biography is also given at the end of the Devon. In total, there are 685 lines of poetry in the devon "[14.9].

Professor LazizKayumov published an article about this office in the January 9, 1976 issue of the newspaper "Uzbekistan Madaniyati" entitled "Light in the heart of the pages (Real story)." In the article, the story of the discovery of the devon is interpreted slightly differently from the information provided by Fatima Husainova.

According to the scholar, Usmonkhodja, the poet's son, bought the book not from the market, but from the books of the old man who lived in the green shed at the head of the cemetery and collected various old textbooks and religious books written in Arabic so that they would not perish. When he came home, he saw that it was a book that testified to the love and youth of his father. Later, Usmonkhodja brings the main book to Fatima Husainova and informs the public about the works of Anbar Atin.

Based on the information provided, it can be concluded that the devon, arranged by the poet herself, was not kept in the hands of family members for some reason.

On the first page of the devon is an introductory word of 25 lines in prose. After that, the poet's works on genres such as ghazal, muhammas, mustazad, qita were copied. Gazelles are at least three bytes long, while the largest are twelve bytes long. Among them are five-, six-, seven-, eight-, and ten-byte gazelles. Subsequent scientific research revealed that the collection contained 43 ghazals, four muhammas, one qita, one mustazad, as well as a poetic

biography. The total volume of poems in the Devon is 765 verses.

These works of the poet were written on separate sheets and then pasted in the middle of the book "Kofiya" read by the child. The book is covered with a hard cover cardboard. The book is well preserved. At the end of the book is a poem by Anbar Atin. Some words of the ghazal verses are blurred due to the yellow spot, and some words are blurred.

MahbubaKadyrova comments on this devon: "In this manuscript of Anbar Otin, the poems are written on a thin sheet of Kokand paper, with a reed pen in black ink. The letter is a simple and large nasta'liq peculiar to women's pens. The book opens with a preface. The lions are placed without two ridges and a slope. There is no interpolation, no artistic ornaments. Some texts have defects and have not been restored. The manuscript is attached to the beginning, middle and end of the work "Kofiya" published in 1871-1872 / pages 1a - 4ab, 5a - 8b, 10a - 11v, 12a - 14 /

The year in which the manuscript was written or copied is not clear. Apparently, this work was written in the late 19th and early 20th centuries and was later added to the book "[10.49].

The significance of the Devonian manuscript is that, relying on this source, it is possible to reconstruct the original texts of some of the poems in the edition of Anbar Atin's collection of works. In the Devonian manuscript there are also poems of the poet, hitherto unknown to the public. In particular, the two verses of the first ghazal, which begin with the verse "Сандинўзгайўқэрур..." omitted from the current editions of the poet's works, are as follows:

Сандинўзгайўқэрурхечбир ила,

Букитобимбошлайинноминг ила.

Сан қадим тор созгаиноят,

Айладингкудрат ила арз само.

The subject of the second ghazal, which begins with the verses "Until your name is spread ..."

Номингтаралгунчаулфатбирланчидолмадим,

Дунёайлабўқиряшинларғасолдимноминг.

Also, in the current editions, the following sentences from the prose section of the first page of the poet's office have been omitted:

"Rabbano, atino min ladunkarahmatan and hayyilano min amrinorashadan. Praise be to Allaah, and praise be to Allaah, the Most High, the Most High, the Most High, the Most High, the Most High, the Most High, the Most High, the Most High, the Most High. The first part of this introductory word is taken from verse Kahfof the Qur'an. This indicates that the poet was well acquainted with the basics of Islam and began her preface to the devon with praise to Allah in accordance with the classical poetic tradition.

Manuscript No. 4301 is a source containing Anbar Otin's prose work, *The Philosophy of Blacks*. This manuscript is kept in the hands of Bibikhanim, the poet's eldest son, who lives in Uratapa. Journalist TurobAkbarhodjaev, after receiving the work from the poet's daughter, published an article in the March 16, 1963 issue of the *UzbekistonMadaniyati* newspaper entitled "Philosophy of the Poet." Commenting on the work, the author says: "My grandmother gave me this rare work, written by the sacred hand of her mother. The book consists of 43 pages and is divided into four chapters. Except for the preamble that makes up a page.

"Philosophy of Blacks" is a major socio-philosophical work that raises important issues. It also has 9 gazelles. Anbar Otin talks about this or that event in the book and quotes a poem as an artistic expression of that idea."

Fatima Husainova says that the manuscript is the work of Anbar Otin: "The poet's creative heritage includes a pamphlet called "Philosophy of Black",

which is original in terms of genre and has a socio-political meaning. An autograph copy of the work was found. The work was written by the poet herself in black ink on plain Kokand paper.

Size - 35 pages. It was written in 1910, according to a date set by the poet herself. The work consists of an introductory part and four chapters. In each chapter, the poet takes an important issue in social life and tells him his views, his observations on it. He quotes a poem as the conclusion of each thought. Eight poems are given in the play as a result of the poet's observations "[14.10].

The work is currently kept in the Kokand Literary Museum named after GafurGulam in Fergana region.

The work is written in black ink on shady novvotrang Kokand paper. The inscription is simple and large nasta'liq. The work is written with a delicate taste typical of women. The edges of some of the leaves are torn. The work is covered with a thin satin patterned fabric. One word in the play was deleted and replaced with the word "only". This correction may have been made by the poet. Because the color of the ink used to erase and the color and calligraphy of the writing lines are the same. The color of some of the words is a little dull and painted. Underlined by some words. The opening verses of the work are framed. Some of the poems included in the work are written in italics.

Some poems are separated from the text by a line. The play contains nine ghazals, not eight, as a summary of the poet's observations. The poems consist of 4, 5, 6, 7, 10 bytes, for a total of 110 verses. The volume of the work is 44 pages, including the preface.

MahbubaKadyrova writes about this work: "This work is called "Risolaifalsafaisiyohon" ("Philosophy of Black") and consists of 43 pages. The work opens with a brief preface by an autobiographical character written by the poet. Nine ghazals are included in the treatise as a summary of the poet's philosophical views "[9.50a].

To date, the book "Philosophy of Black" has been published twice, in 1970 by Ghafur Ghulam Publishing House and in 1994 by Fan Publishing House. Unfortunately, the second edition of the work was made with some abbreviations.

Lalikhon Muhammadjanova comments on this: "Dilshod., Published in 1994 by Fan Publishing House from the series "Uzbek Poets Bayozi" which we use as one of the main sources above. The book "Anbar Otin", unfortunately, gives a strange impression, as if it was prepared on the basis of the "traditions" of the Soviet era.

In it, Anbar Atin's Philosophy of Blacks shortens almost a page after the word "inevitable," which should appear on page 170. However, these very places are important in the socio-spiritual and philosophical-moral study of Anbar Atin's treatise. However, the publishers left out the important ideas of the philosopher-poet with the ignorant view that Anbar Atin and Yassaviya do not accept mysticism in general, and that this statement is not true today "[6.96].

Indeed, when these current editions are compared with the manuscript source, it becomes clear that the ideas considered important in revealing the poet's philosophical views and the socio-political environment of the period have been shortened.

Here is an abandoned passage: "Although the rulers of this time were given a fatwa not only by the clergy, but also by the sheikhs and Sufis of the Mosul Naqshbandi and Yassavi sects, to oppress the people more severely, the poor oppressed the people. They advise to be patient, to say only Allah, as the Yassavis say:

Золим агарзулмайласа Оллоҳдегил,

Бош ёрғунчакалтакласа, воллоҳдегил.

"Believe Allah" means, "Repent to God and forgive your sins," and "Believe Allah," meaning, "Drink without revealing your head."

These Naqshbandis, in other words, promote tolerance for oppression. For example:

Майлидушманоғусолсаошингга,

Додэтибонтошларотмабошингга.

This supernatural sage is the Sufi, the ignorant, who deprive the people of the pleasures of the world, deprive them of the pleasures of the world, deprive them of the pleasures of the world, and deprive them of the pleasures of the world. Adding to the fear, Boz is rumored to have been hit in the head with a stone. It is well known that both Sufi sects are the most dangerous enemies of the people "[1. 39b - 40a].

It is known from history that opposing, condemning and destroying our religion was one of the main goals of Tsarist Russia. The above words of the poet correspond exactly to the pattern of the Bolshevik ideology of that time. This, in turn, indicates that these thoughts of the poet were written at the request of the dominant ideology. In fact, it is illogical for a poet who is well versed in the essence of the Qur'an and the hadiths, who was brought up in an Islamic environment, to make such statements against Yassavi and Naqshbandi.

Mahbuba Kadyrova's opinion in this regard is as follows: The poems are on a red-lined sheet of up to 36 pages, with the following pages only separated by lions. On page 36, "Paper" is copied to the frame of the radial gazelle. The poet uses the nicknames Anbaroy, Anbariso, Anbar otun in all of them. The manuscript is cut on page 120. However, 27, 28, 33, 34, 35, 36, 41, 114, 115, 117, 118, 119, 120 pages are preserved in it "[10. 50a - 50b].

Commenting on this manuscript, T. Mirzaev and B. Sarimsakov in the article "We found a unique" in the 2nd issue of the magazine "Uzbek language and literature" in 1976 state the following: There is also a letter ... It can be assumed from the fact that no monolithic collection of Anbar Otin's poems written in Tajik has been found so far that the poem has not



been reproduced and has not been covered in its entirety.

As a result, only 14 pages (27, 28, 33, 34, 35, 36, 41, 42, 107, 108, 114, 115, 116, 117 pages) of the 119-page manuscript remain. It contains 20 ghazals, 3 muhammas (2 of them are incomplete), 2 rubais and 3 fards. The lions are inscribed on 21x13.5 paper, on pages 27, 28, 34 the lions are written in a row, and on page 36 they are written in a ghazal frame with the line "Paper". On the other pages, the lions are written in two lines. "

Scholars also consider the work to be a manuscript of the poet, listing the following grounds: "First, the letter in the manuscript was written in 1915, which corresponds to the year of the poet's death - 1915. Second, if it had been copied by someone, the poems on its pages would have been written in the same order, beautifully. Thirdly, at the beginning of the poem some ghazals and muhammas were enclosed in special frames with a red line, but in the following pages this order was not followed and only a long wavy line was drawn in the middle of each ghazal to distinguish them from each other.

Fourth, the 119-page text is not on a special cover and does not meet the requirements of the cabinet structure.

The poet's works in the Tajik language were first published in 1977 in MahbubaKadyrova's monograph "The fate of man and the people in the Uzbek literature of the XIX century (on the example of the works of Uzbek poets)." This monograph includes more than 10 poems of the poet. The collection "From the poetry of Zebbuniso, Dilshod and Anbar Otins", published by the scientist in 1981, also includes 8 works of Anbar Atin in the Tajik language in the genre of ghazal, 1 muhammas and 1 rubai.

Manuscript No. 4413 includes "Single Bytes" written by Anbar Otin for each letter of the Arabic alphabet. This source was first reported by Fatima Husainova. Commenting on these "Single bytes", the scholar

said: "The work, as the poet himself notes, is called" Single bytes ". Autograph size 20 pages. The booklet was written by another person as "Anbar atin aphorisms." Written on plain paper in black ink. The autograph is clear. We compared Devoni with the manuscript of The Philosophy of Blacks. The text is the same. The work was written in a poetic way in the artistic style of "hurufihijo". Dedicates a byte to each letter in the Arabic alphabet.

Quotes 28 letters in the form of rubai, in the form of a continent. It is more written in rubai form.

Bytes are philosophical. Anbar Otin expresses his views on life, on social events of his time. He exhorts. The year in which the work was written is not given. In our opinion, the poet created this work at the same time or a little earlier than the work "Philosophy of Blacks" [14.11].

A total of 156 verses were quoted in the 1981 edition, leaving one byte omitted.

Dropped byte

Висолоқшомидоимдарсарикўх,

Ангаётмоқниистар.....

Bayozs and complexes with poetic works. Manuscript No. 5332. Bayoz is covered with a beautiful yellow cardboard and was copied by Muhammad Hasan in 1340 AH (1922 AD). The texts are written on plain factory paper in black and blue ink. The titles are written in red, black, and orange. The leaves are yellow, floral yellow, floral red, patterned red, patterned light green, floral light green, floral and patterned light blue. The poems were copied in two columns. Some gazelles are taken from the tables.

Several poems are written in italics. The prose also includes prose works. Some gazelles have been moved to the frame of the sheet. There are gaps between the bayoz. Size –336 pages. The inscription is nasta'liq. Dimensions: 20.5x12.5. It includes works

by Kirami, Shahina, Anbara, Siyrata, MirzoSadiq, Mukhtarama, QaziMullaVafoVakhshi, Abdulkadir Khoja Savda, Amir Umarkhan, Muhammad Sharif Khoja qazikalon, Abdurahmanallama, Isa Mahduma, Giyasi, Ismata, Ziya, Abu Ali ibn Sino. concentrated It contains a Persian-Tajik rubai written under the pseudonym "Anbara" by Anbar Atin.

Personal archive documents. Professor Hodi Zaripov's personal fund. This fund is at the Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan. Some information about Anbar Otin is stored in folder number 2316 in the archive. It contains 2 ghazals and 1 rubai written by Anbar Otin in Tajik language. The poetic works kept in this folder were copied by Hodi Zaripov on white factory paper in Nasta'liq script. For the first time, MahbubaKadyrova, Doctor of Philology, provided information about the fund.

The scientist notes that in the archives of Professor Hodi Zaripov he got acquainted with the manuscript of Anbar Otin in the Tajik language, written in the bayoz type [10.50a].

The work of YusufjonAkbarov (Huzuriy) ("The Tragedy of the Warehouse"). The poet YusufjonAkbarov, who contributed to the development of our national literature with his works, as a result of many researches created a work about his grandmother, poet Anbar Atin, entitled "The tragedy of Anbar Otin".

Regarding the reason for writing the work, the poet says: "I was forced to create this collection due to several problems. I did a lot of research to dispel the suspicions of the same people, even writers, who did not understand the secret of Anbar Otin's intrusion into the revolutionary-democratic movement so deeply in his youth. I learned from hearing specific episodes from my great-grandmother Ashurbibi during her lifetime and in the presence of my aunts. I listened to the stories of another legendary 164-year-old man from Shaykhulislam, Guzar, Eshonda, and listened to stories from my first teacher,

PulatjonQayumov, and compiled the Anbar Otin tragedy [10.1].

This source is in the Kokand Museum of Literature inv. It is stored under the number 1574. The work is written on factory paper in the Cyrillic alphabet, in Uzbek. The edges of the paper are framed in red and blue. We assume that this work is an autograph copy written by the author. There are the following reasons for this: first, the same numbers are repeatedly placed on the successive pages of the work. Second, some information about the poet was repeated, some ideas were left unfinished, and a new idea was passed on. Third, some information about the life and work of the poet is presented in two different dates. Fourth, the author admits that the work was written in the 1990s.

However, in subsequent scientific research on the life and work of Anbar Otin, including the research of Doctor of Philology A. Jalolov and Candidate of Philosophy L. Muhammadjanova, there is no information about this source. Fifth, according to the author, the work was taken away by the staff of the publishing house "Fan". However, an employee of this publishing house noted that the work was not published in this publishing house. The above reasons indicate that this work is not yet known to the public.

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The play includes about 10 poems of the poet on socio-political, cultural and educational topics, addressed to teachers and government officials. Some of his poems are written in a humorous spirit.

Among them are examples of the poet's first exercises. Research is currently underway to find the manuscripts of these poems by the poet and make them available to the public. At the same time, the play contains information about Anbar Atin's creation of "Zuzatul-Alat" ("Power Table"). Determining more details about this work is one of the tasks ahead. The work "Anbar Otin tragedy" is also important because it contains valuable information about the life and work of the poet, his relatives and descendants.

Periodicals and collections. In the January 5, 1963 issue of the newspaper "Yangi Fergana" Fatima Husainova published a work in the genre of muhammas, beginning with the verses of Anbar Oti "I do not sleep, the candle of the night, the night is dead." In fact, this muhammad of the poet consists of seven verses. The text of the work is given in full in the current editions, and in the newspaper version in five paragraphs, the following two paragraphs are abbreviated:

Тушкўрибсувсиз, гиё(х)сизчўлдабедорўлмишам,

Биртушимдадаштароманҳамдами мор ўлмишам.

Боз туш кўрмаёёлларичрасаркорўлмишам,

Яхшиниятларникуйлабсоҳибашъорўлмишам,

Кўзнийуммасман сира туш буржичандонўлмағоч.

Ким шамолдачўлғаюргайжониникийнабўзи,

Хор кетгай, ким бакирса, шу куниайтгансўзи,

Чангутуфроқкилгайифлосёпмасатозаюзи,

Кумкириб, ёшлартўкуб, оғриғусиўткуркўзи,

Юрмағанбехтар, юрушғақўчадархонўлмағоч.

In the November 10, 1963 issue of the newspaper "Uzbekistan Madaniyati" under the title "Poet's comedy" was published humorous poems of the poet, entitled "The comedy of the head of Kalamol" and "Definition of the pilgrim Olimjon." In these comic works, the poet also sharply criticizes the actions of some religious figures.

Also in this issue of the magazine there are two ghazals and a 7-line poem "O poet, do your advice to your relative", which begins with the verses of the poet "Do not sleep like me, wake up, O woman of Fergana" (6 bytes), "I think of a time, it is like no time" (8 bytes). A muhammad, beginning with the verse, was published in Russian.

## RESULT

The results of the study of manuscript sources of Anbar Otin's literary heritage show that he has a worthy place in the history of Uzbek literature as a devon poet. The collection of poems compiled by the poet himself, the collection of poems in Uzbek, the prose work "Philosophy of Blacks", "Single verses", poetic works composed by Muhammad Hasan, Tajik ghazals, lyrical and humorous poems published in the periodicals, Professor H. The works of Zaripov and the poet's grandson Yu.Akbarov, kept in the personal archive, show that the literary heritage of the artist is large.

## CONCLUSION

Anbar Otin'smantalas can be summed up as follows:

-The logical study of the literary heritage of the poet, the structure, volume, genre scale of the poet's works provide really valuable information.

- To give new assessments to the poet's creative activity in relation to the newly added information from the personal archival document to the life and work of Anbar Otin, to give the controversial issues set as a toy.



- To show the weight of the poet's work in the newly discovered lyrical genre, to provide the necessary resources for the preparation of perfect editions of the author's works.

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