

The Classification of the Tazkiras of Sadri Ziya

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Annotation:

The literary background of the writers mentioned in the article, their significance in literary studies, and the poet's style are subjected to editing. It is worth noting that the structural organization of this tazkira is described differently from other tazkiras (antologies), and information is provided about Sadri Ziya's other tazkiras ("Tazkirat-ul humaqa" ("Tazkira of the Fools"), "Tazkirat-ul vuzara" ("Tazkira of the Ministers"), "Tazkirat-ul hukama" ("Tazkira of the Rulers"), "Tazkirat-ul khattatin" ("Tazkira of the Calligraphers").

Keywords: Sadri Ziya, tazkira writing (antology), Persian-Tajik literature, form of tazkira, Bukhara literary environment.

Introduction. The works of Sadri Ziya, his tazkiras, and his spiritual legacy remain a primary source for understanding the era in which he lived. This confirms that the detailed study, analysis, and transmission of his works to future generations are of great significance. Sadri Ziya, while being a state figure, was also engaged in historiography and literature. He left behind a priceless library containing rare Eastern books. The rare books in this library are preserved in cultural centers across Central Asia, India, Iran, and Afghanistan. These manuscripts are now rarely found, primarily written in Tajik, and serve as an important source for scholars researching and studying the history, literature, and spiritual culture of the peoples of Central Asia, particularly the Tajik people [1.5].

Methodology. The scientific and literary heritage, along with a collection of manuscripts of Sadri Ziya, is currently preserved at the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan in Tashkent, as well as in the archives of the People's Republic of China. Additionally, it is also stored at the Institute of Language and Literature named after Abu Abdullah Rudaki in Dushanbe. At the Institute of Oriental Studies in Tashkent, more than 70 works of Sadri Ziya are preserved. He wrote important works related to the literary, cultural, and political life of Bukhara and the emirate. Unfortunately, his scientific and literary works have not yet been fully studied. Sharifjon Makhdoom, regarding the personality of

Sadri Ziya, writes in his own book: “He wrote poetry rarely. His most notable work in poetry is his “Tazkirat ush-shuara”. However, he authored many other works, such as “Ro’znoma”, “Navadiri Ziyaiya”, “Tazkirat ul-khattatin”, and others. In the book “Tazkirat ul-khattatin”, he provides information about the biography and creative activities of the prominent and famous calligraphers of his time. Sadri Ziya had a deep understanding of Arabic and Persian grammar, classical literature, history, and the art of calligraphy” [2.273].

The prominent historian of his time, Sharifjan Sadri Ziya, notes that despite being occupied with state affairs for many years, was highly productive in his creative work and authored several important works. Sadri Ziya was one of the significant figures of his era, not only a poet but also a writer, calligrapher, and statesman. The author has several important works in different fields, and a number of treatises related to the history of Bukhara and Varorud are attributed to his pen. Some of these works include: “Zikri salotini mang’itiya,” “Zikri saltanat va podshohii mir Olimkhon,” “Tarjimai holi Ostonaqul qushbegi,” “Sababi inqilabi Buxoro,” and “Ro’znoma.” Ne’matullo Muhtaram, in his tazkira titled “Tazkirat-ush-shuara,” includes poetic excerpts from Sadri Ziyos works and mentions that, besides “Tazkari ash’ar,” he authored “Ro’znoma,” “Tazkirat-ul-hattatin,” “Ta’rikhcha,” and “Navodiri Ziyoiya.” However, Sadri Ziyos never provided complete information about his scientific and literary legacy in any of his works. One of Sadri Ziya’s most famous works is “Navadiri Ziyaiya,” which consists of five volumes [3.7].

Discussion. In this book, the author provides memories related to the educational life of Bukhara at the end of the 19th century and the beginning of the 20th century, recounting stories about famous ministers who worked during the Saljuqs, Timurids, Shaybanids, Ashtarkhanids, and Manghit rulers. The author also discusses the causes of the Bukhara revolution, the lives of contemporary officials and poets, interesting anecdotes, and briefly recounts the life of his son, Muhammadjan Shakuri. The book consists of humorous tales, correspondence between ministers, interactions among poets, and the reasons behind the emergence of the Bukhara revolution. The work has an autobiographical and realistic content.

Tazkiras can be divided into two groups: a) General tazkiras; b) Specialized tazkiras. General tazkiras provide information about poets from various periods who lived and created in different styles over several centuries. Specialized tazkiras, on the other hand, give details about the lives and works of poets from a specific time period. Specialized tazkiras are further divided into three groups: I) Local tazkiras (provide information about poets from a specific region). II) Thematic tazkiras (these differ in meaning and genre, such as masnavi, hamsa, etc.). III) Categorical tazkiras (tazkiras written about individuals from specific professions or roles, such as tazkiras about ministers or calligraphers).

Sadri Ziya’s tazkiras can be classified based on their structure as follows:

Structure of tazkira	Local tazkiras	Thematic tazkiras	Stratum tazkiras
Special tazkiras	“Tazkari ash’ar” (“Tazkira of poets”). Tazkira on the literature medium in Bukhara and the conversation with the contemporary poets	“Tazkirat-ul humaqa” (“Tazkira of stupid”))	“Tazkirat-ul vuzara” (“Tazkira of ministers”), “Tazkirat-ul hukama” (“Tazkira of rulers”), “Tazkirat-ul khattatin” (“Tazkira of calligraphers”)

The literary and scientific environment of each era, the biographies of its representatives, and their literary heritage are reflected in tazkiras. Muhammad Sharifjon's expertise in tazkira studies is noteworthy. Sadri Ziya's tazkiras fall into the categories of historical-contemporary and contemporary tazkiras. Among his works are "Tazkirat ush-shuarai mutaqaddimin va salotini muosirin va buzurgoni mutavarrin" (Poets of the past and present, and the sultans), "Fuzalai mutaakhkhirin va shuarai muasirin" (Scholars of the recent era and contemporary poets), "Tazkor ulash'ar" (Poetry memoir), "Tazkirat ul-khattatin" (Calligraphers' memoir), "Tazkirat ul-vuzara" (Memoirs of the ministers), "Tazkirat al-humaqa" (Memoirs of the fools), and "Tazkiratal-hukama" (Memoirs of the rulers) [5.104]. Initially, Sadri Ziya's tazkiras can be divided into two groups: a) general tazkiras, and b) specialized tazkiras, with local and categorical subgroups. The writer's tazkiras belong to the specialized category. The categorical tazkiras include "Tazkirat-ul vuzara" ("Tazkira of Ministers"), "Tazkirat-ul hukama" ("Tazkira of Rulers"), and "Tazkirat-ul khattatin" ("Tazkira of Calligraphers"). The local tazkira written by the author is "Tazkori ash'ar" ("Tazkira of Poets") [6.2]. The information presented in these tazkiras indicates that the author approached art, politics, and literature with profound thought and reflection.

Sadri Ziya significantly improved the tradition of tazkira writing from all perspectives. Sahobiddin Siddiqi states, "The writer's approach to tazkira writing stands out from other tazkira authors due to several unique features." The author is known for being the creator of several tazkiras. In his works, events are presented in chronological order, and the text is written in poetic form. The professions of the individuals discussed in his tazkiras, such as calligraphy or ministerial roles, particularly captured the writer's attention. As a result, Sadri Ziya describes individuals by their renowned occupations. The second group of tazkiras focuses on poets who lived and created during Sadri Ziya's own time. In his tazkiras, Sadri Ziya compares the past with his own era, highlighting the progress and decline of each period, while also explaining the reasons behind these changes.

Among Sadri Ziya's tazkira works, the most significant is "Tazkari ash'ar". This tazkira underwent several revisions by the author, with the first version completed between 1322-1324 Hijri (1905-1907 AD). However, this original version has not survived to the present day. In a brief biography of Sadri Ziya written by Sadridin Ayni in 1924-1925, there are the following lines: "*In 'Tazkari ash'ar,' Sadri Ziya provides information about the lives and activities of 130 talented poets.*" From this statement, it can be inferred that Sadridin Ayni is referring to the second version of "Tazkari ash'ar". The surviving copies of "Tazkari ash'ar" contain information not about 200 or 130 poets, as suggested by Ayni, but only about Bukhara poets. Sahobiddin Siddiqi, in the process of studying and researching this work, found that the tazkira includes detailed information about 49 poets. Of these 49 poets, 20 are recognized as active intellectuals and reformers. The total volume of the tazkira is 1444 couplets, and the poetic examples from the poets' works amount to 2616 couplets.

As with his other works, the author also includes poetic criticism in his tazkiras. For example, he notes that some poems within the tazkiras were "copied from manuscripts". This reflects his critical approach to the material he presents, where he distinguishes between original works and those that may have been transcribed or reproduced from other sources.

In the final pages of the tazkira, there are references to the history of Islam, and its influence in Bukhara, indicating a broad interest in the historical and cultural context of his time. Additionally, the following well-known tazkiras are also mentioned in Sadri Ziya's work:

1. "Tazkiratul-Ashab" – Written by Qori Rahmatullah. [12.]
2. "Tazkirai Shoiriy" – Written by Hoji Mirsodiq.
3. "Afzal ut-Tazkirah fi-Zikr ush-Shuara" – Written in Hijri 1321.
4. "Tazkirai Shuaroi Mutaakhkhirin" – Written in Hijri 1324.

5. “Tazkirai Abdulloh Khojayi” – Written in Hijri 1326.

These references further highlight the interconnectedness of Sadri Ziya's tazkira with other contemporary works in the field of compiling tazkira (tazkira writing).

The first scholar to conduct scientific research on tazkiras was Rasul Hodi Zoda, who carried out detailed studies on the subject. His academic approach and research allowed for a deep analysis of the poets, historical figures, and the literary environment of Bukhara. Rasul Hodi Zoda's work confirms that Sadri Ziya's tazkira is an important scholarly source in Tajik literature. In particular, the research conducted by Sabiriddin Said in 1999 further illuminated the historical and literary significance of this tazkira, revealing its crucial role in understanding the cultural and intellectual context of the period. His findings enriched the scholarly discourse surrounding the tazkira, highlighting its enduring importance as a key reference for studying the literature and history of Bukhara and the wider region.

Sadri Ziya was influenced by previous tazkira authors, such as Hoji Abdulla Abdi, when writing his own tazkira. However, while Abdi's works represented the perspective of official circles, Sadri Ziya sometimes found that the evaluations in those works were far from accurate. In particular, Sadri Ziya commented on Afzal Makhdoom's “Tazkirat ul-Afzal”, saying: “It is very rich and thick (meaning voluminous and informative), but it contains many inaccuracies that need to be corrected and purified.” The main reason Sadri Ziya began writing his tazkira was not to imitate Afzal and Abdi, but to correct the mistakes they made. He sought to provide accurate information about the poets and creators they had misjudged or misrepresented. Furthermore, both Afzal and Abdi had given incorrect assessments of certain creators and poets, and Sadri Ziya aimed to set the record straight. As Rasul Hodi Zoda's research has made clear from the outset, the importance of “Tazkirat ul-ash'ar” lies in the fact that the author, even when writing about the previous generation of writers—some of whom had opposed the policies of contemporary rulers, been exiled, or even punished—provided fair and truthful accounts. In the cultural climate of the time, many intellectuals and reformers faced persecution, imprisonment, or even execution. Figures such as Ahmad Danish, Shamsiddin Shahin, Abduqodirkhoja Savda, Iso-Makhdoom Isa, Abdulmajid Muztarib, Mufti Ikramcha (domullo Ikrami Akram), Sadridin Ayni, Ahmadjan Hamdi, Mirza Hayit Sahba, Abdurauf Fitrat, Saidjan Makhdoom Nazmi, Abdulmajid Ofarin Do'zakhi, Mirzo Abdulazim Sami, Mirza Abdulvahid Munzim, and others, along with their works, were criticized and belittled by the ruling elite. However, Sadri Ziya gave high praise to the works of these reformers in his tazkira, supporting their activities and recognizing their contributions to literature and culture, despite the hostile environment in which they lived. This approach distinguishes Sadri Ziya's tazkiras as a more objective and fair representation of the intellectual history of his time.

The goal of Sadr Ziya was not just to mention the poets of his time and their poems. If the goal had been merely to outline the biographies of the poets and provide examples of their poems, the number of poets in “Tazkirat ul-ash'ar” would not have decreased from one edition to another. It seems that the main purpose of Sadr Ziya was to emphasize the personalities of those writers and scholars who were more active in social life, who strengthened the social and national content of literature, and contributed more to its enlightenment essence. Some of these writers and scholars were less prolific poets, but in Sadr Ziya's “Tazkira”, they held a more prominent place than the more productive poets.

Not only Ahmad Donish, who wrote little and was more of a philosopher and prose writer, but also Mufti Ikrom Domla Ikromcha, Akram Sadr, Dilkash Gulshani, Muhtaram Lutfi Nazmiy, Ofarin, and several other writers and poets, whose works have survived to our time only in small fragments, were also active in social struggles. The way these progressive figures fought in their poetry or actions is better expressed. Therefore, their names occupy more space in the “Tazkirat ul-ash'ar”. Of course, Sadr Ziya was also compelled to describe some court poets and present them positively.

For example, “Anbar was not much of a poet, but he was close to Amir Abdulahadkhon, and his name occasionally appears in the poems of Abdulahadkhon Ojiz.” There are also mentions of some individuals who were included in the “Tazkirat ul-ash’ar” merely because they wrote poetry, regardless of its quality. It was impossible to avoid such demands of the time. Perhaps Sadr Ziyu truly considered some of them worthy poets. In reality, the task of any compiler of a tazkira is to provide information about all writers, regardless of their social or literary status. Sadr Ziyu adhered to this principle.

“Tazkirat ul-ash’ar” was the first attempt to view Bukhara’s Tajik-Persian literature of the second half of the 19th century and the early 20th century from the perspective of the enlightened figures of that time. Just as Sadr Ziya’s newspaper served as an example of Tajik enlightenment and a manifestation of the struggle for national liberation, “Tazkirat ul-ash’ar” was also the main result of the movement to assess the era according to the new progressive criteria. Sadr Ziya’s efforts in this regard began with “Tazkirat ul-ash’ar” and continued and expanded in his other works. His scope of struggle broadened, and his views deepened. This can clearly be seen in the second supplement of the current edition of “Tazkirat ul-ash’ar”. In this work, Sadr Ziya was the first to draw the attention of literary scholars to an issue that marked the emergence of a “new style”, “modern style”, and “new direction” in Tajik-Persian literature along with the enlightenment movement, which led to the creation of new poetry.

After the 1917 Bolshevik Revolution and the 1920 Bukhara Revolution, Sadriiddin Ainiy assessed the literature of that era from the perspective of the enlightened figures in his works such as “*History of the Bukhara Revolution*” (1920), “*Examples of Tajik Literature*” (1926), and others, taking serious steps in studying the new Tajik literature. The views Sadr Ziya presented in “Tazkirat ul-ash’ar” and other works often laid the foundation for deep and objective research. Sadr Ziya had his own distinct perspective on his time and its prominent figures, and his ideas, which he consistently expressed in his works and literary gatherings from the end of the 19th century, played a significant role in shaping the worldview of some enlightened figures, including Sadriiddin Aini. Even in Aini’s last major work, “*Reminiscences*” (1948-1953), traces of his thoughts in collaboration with Sadr Ziya are clearly visible. “Tazkirat ul-ash’ar” is one of the key works that continued the efforts of the enlightened figures from Ahmad Danish to Sadriiddin Aini.

Sadr Ziya’s contributions in gathering the scattered literary heritage of Ahmad Danish and preserving the works of his contemporaries, including copying their manuscripts, are immense. According to Sadriiddin Aini, he was “passionate about the works of Ahmad Danish (Danish) and spent his life searching for his manuscripts, trying to protect them from the malicious intentions of envious individuals, and became the reason for preserving the works of some important predecessors.” Perhaps, in part, this is why Sadr Ziya had so much information about the writers, scholars, and their ideas of his time. The comparative study conducted by Rasul Khodi Zoda, who reviewed all the tazkiras of that era, concludes that Sadr Ziya provided more detailed (materials) on most poets of the second half of the 19th century compared to other tazkira writers, sometimes offering new information regarding their biographies and the descriptions of their works. Sadr Ziya’s writings, consisting of memoirs and recollections, contain valuable information about the cultural and literary life of Bukhara in the late 19th and early 20th centuries, the state of that time, and the social and political tendencies of the era.

The late Sahabiddin Siddiq also included other tazkiras of Sadr Ziya in his research and wrote a treatise about them, which unfortunately has not been published yet. Furthermore, Sahabiddin Siddiq compiled a complete version based on the existing copies of “Tazkirat ul-ash’ar”, which can be considered the most perfect and reliable copy. In addition, Sahabiddin Siddiq carried out another important task. He gathered all the information about the poets of that era mentioned in Sadr Ziya’s other writings in one place. Sadr Ziyu had narrated stories about his contemporaries and significant

literary events, providing valuable information. Most of this information is not found in the “Tazkirat ul-ash’or” itself or in the tazkiras of other authors. Sahobiddin Siddiq completed this task and added his collection to “Tazkirat ul-ash’ar”. This addition greatly increased the value of Sadr Ziya’s tazkira. With the addition, “Tazkirat ul-ash’ar” became one of the most comprehensive sources for studying Tajik-Persian literature of the late 19th and early 20th centuries. Since Sahobiddin Siddiq started preparing the scholarly edition of “Tazkirat ul-ash’ar” and its supplement, I, the author of these lines, have collaborated with him. After Sahobiddin Siddiq’s passing, it became our responsibility to publish his manuscript, and we had to search for answers to many questions to address some shortcomings in his manuscript”, mentions Muhammadjon Shakuri, the renowned scholar and son of Sadr Ziya.

While preparing “Tazkirat ul-ash’or” for publication, Sahobiddin Siddiq had to remove certain verses and even large passages with religious content from the text due to the ban on the publication of religious works in the Soviet Union. The most significant of these removed works were Abdurauf Fitrat’s musaddas “Balkan wars and his masnavi Mawludi Sharif. These two works hold special importance in Fitrat’s creative legacy. Fitrat had been an enlightened figure from a young age, fighting for the spiritual upliftment of his nation.

The work has been revised several times. The third edition of “Tazkirat ul-ash’ar” was created near the end of Sadr Ziya’s life, around 1349 AH / 1931 AD. The main difference between this edition and the second one is that it was much shorter. The author shortened the text of the tazkira and removed many examples of poetry from several poets. According to him, towards the end of his life, he wished to write and compile some of his works, and because time was very limited, he adhered to extreme brevity. Certainly, this shortening harmed the tazkira, but some corrections and additions are also noticeable, and these are undoubtedly significant. These corrections and additions were included in the complete text of “Tazkirat ul-ash’ar” from the Tashkent and Dushanbe copies. The complete version of “Tazkirat ul-ash’ar”, marked with the letter “A” to denote the Aini copy, consists of 148 sheets, or 296 pages, and has a size of 14×26 centimeters. The text of the tazkira’s poetry is written in two columns on every page, and most pages contain 18 lines.

The book’s title is written on the first page as “Tazkirat ul-ash’ar-i Ziya”. The manuscript was not written by the author’s hand but was copied by a skilled calligrapher in clear Nastaliq script typical of the Bukhara style. The scribe’s name and the year of copying are not indicated. The paper used is a yellowish Bukhara paper from Kokand, prepared before the 1920 revolution. The cover is also made in the traditional style from before the revolution. Many pages have tables drawn on them. The text is written with traditional black ink and reed pen, with titles in red. On some pages, spaces are left for text, sometimes even marked as “lahu ayzan” (unclear or unfinished), but for unknown reasons, the text is not provided. The book lacks a conclusion, suggesting that it might have been unfinished. On some pages, in the margins, there are notes in the handwriting of the esteemed Aini, which are recorded at the bottom of the current edition’s pages. Sometimes, Aini corrected the mistakes of the elegant scribe in the margins, and this has been taken into account. All the additions from Aini’s copy to the complete text are marked at the beginning and end with a symbol.

Later, Salahiddin Siddiq and Muhammadjon Shakuri added further supplements to the work. These additions were taken from the tazkira of Haji Ne’matullah Muhtaram. There were reasons for including this supplement. As revealed by “Tazkirat ul-ash’ar” and the supplement by Sahobiddin Siddiq, Sadr Ziya and Muhtaram were close friends. In 1326 AH / 1908 AD, Muhtaram began working on a tazkira titled “Tazkirat ul-ash’ara”, but unfortunately, he was unable to finish it. He only managed to cover poets up to the letter “Qaf”, including Mirza Abdulqayum Qayum, and no further. The reason for the work being left incomplete was likely the sudden death of Muhtaram. While Muhtaram was in Chirakchi, the Bukhara Revolution occurred in 1338 AH / 1920 AD, and

after the revolutionaries seized Chirakchi, they executed him. Three or four years later, Sadr Ziya found Muhtaram's tazkira.

As he himself stated: "Through a friend from the Shoro library, I received a draft copy of this book". Sadr Ziyoy mentioned: "Although I had little patience and many tasks to do, I decided to take it up by copying selectively. Its writing and narration are in the style of Muhtaram, but I made some cuts to simplify it, both in verse and prose. Very rarely, I wrote something myself. In the year 1342, when I was sixty years old. This corresponds to the year 1923 AD".

Asqar Jonfida's research reveals that the copy copied by Sadr Ziya, along with other books from his personal library, is stored in the manuscript collection of the Abu Rayhan Beruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan under the number 2252. However, the incomplete original draft of Muhtaram is kept in the manuscript heritage research institute of the Academy of Sciences of the Republic of Tajikistan under number 394. According to Asqar Jonfida's research, Sadr Ziyoy omitted the names of sixteen poets from *Tazkirai Muhtaram* and instead included fifty-nine poets from the late 19th and early 20th centuries in the *Tazkirai Muhtaram*. When preparing *Tazkirat ul-Ash'or-i Muhtaram* for publication, Asqar Jonfido separated these fifty-nine poets added by Sadr Ziyoy and published them as an "appendix," meaning something not belonging to Muhtaram's authorship. These additions by Sadr Ziyoy are very significant and were included as an appendix to the *Tazkirat ul-ash'or* publication.

Conclusion. Studying the works preserved in the Bukhara Museum of Art is an important task in line with the demands of the times. The history and literature of Bukhara is not only part of our literary and national history but also an integral part of the history and literature of Central Asia. The article takes into account the life and activities of Sadr Ziya, as well as his role in the literary environment of Mavaraunnahr and his place in the tradition of tazkira writing. The tazkiras mentioned above hold a significant position in the literary milieu of Bukhara. Research has shown that from the 19th century to the end of the 20th century, more than two hundred tazkira works were created in the Bukhara Emirate. When comparing the tazkiras by period, the poets mentioned in those created before the 19th century lived and created years before the time of the author of tazkira, who studied their lives and works to describe them in the tazkira. In contrast, in the tazkiras created in the 19th century, the tazkira author had direct interaction with the poets, discussing their works with them. The scientific significance of the tazkiras lies in the fact that they describe not only poets but also scholars, contributing greatly to the understanding of their lives and works.

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