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<b>ЯЗЫК И СТИЛЬ СОЧИНЕНИЯ «ХУМАЮН-НАМЕ»</b>	<b>Пулатов Назирджон Набиджонович</b> , кандидат филологических наук, доцент кафедры таджикской классической литературы ГОУ «ХГУ имени акад. Б.Гафурова» (Таджикистан, Худжанд)

**Key words:** writer, historian, historical composition, poetic mastership, history of Timurids` dynasty in India, Humoyunshoh, chronicle

The article dwells on the language and style of the literary production entitled as “Humoyun-Name” by Gulbadanbegim. Gulbadanbegim made a valuable contribution into historiography of the Indian subcontinent development and created a unique historical production. The author underscores that Gulbadanbegim, the youngest daughter of Zakhiruddin Muhammad Babur (1483-1530) was a famous historian and Persian writer who lived in the XVI-th century on the Indian subcontinent. Her pen belongs to the historical work “Humayun-name” written in prose form, which the author sometimes decorates with poetic samples, and in some parts to confirm his thoughts; she also cites her own poems. It is emphasized that Gulbadanbegima had a special style of presentation, was well-versed in many sciences of her time, and in her work, unlike other chronicles, historical events are not displayed from year to year.

**Вожаҳои калидӣ:** нависанда, муаррих, асарӣ таърихӣ, таъби шоирӣ, Ҳумоюншоҳ, таърихи хонадони Темуриёнӣ Ҳинд, солноманависӣ

Дар мақола масъалаи забон ва сабки «Ҳумоюннома»-и Гулбаданбегим мавриди баррасӣ қарор гирифтааст. Тазаққур мешавад, ки Гулбаданбегим барои инкишофи таърихнигориши шибҳи қораи Ҳинд саҳми арзанда гузошта, дар ин замина асарӣ беназири таърихро эҷод кардааст. Гулбаданбегим аз ҷумлаи зан-муаррих ва адиби форсиабон, нависандаи маъруфи садаи XVI шибҳи қораи Ҳинд, духтари хурдии Заҳируддин Муҳаммад Бобур (1483-1530) ба ҳисоб рафта, «Ҳумоюннома» асарӣ таърихӣ ӯст. Насри нависанда гоҳе бо назм орошта шуда, муаллиф барои собити матолиб ашъори хешро ҷо-ҷо дар қисматҳои асар овардааст. Таъкид мегардад, ки Гулбаданбегим дорои шеваи махсуси нигориши, донандаи улуми роҷи замон маҳсуб меёбад ва сол ба сол ҳикоят кардани таърих нисбат ба дигар асарҳои таърихӣ дар асарӣ Гулбаданбегим ба назар намерасад.

**Ключевые слова:** писатель, историк, исторические сочинения, поэтическое мастерство, история династии Тимуридов Индии, Хумаюнишах, летопись

В статье рассматриваются язык и стиль произведения Гульбаданбегим – «Хумоюн-наме». Гульбаданбегим, созданием уникального исторического труда, внесла весомый вклад в развитие историографии Индийского субконтинента. В статье отмечается, что Гульбаданбегим – младшая дочь Захируддина Мухаммада Бабура (1483-1530), является известным в XVI веке на Индийском субконтиненте историком и персоязычной писательницей. Ее перу принадлежит историческое сочинение «Хумаюн-наме», написанное в прозаической форме, которое автор местами украшает стихотворными образцами, а в некоторых частях для подтверждения своих мыслей приводит и свои стихотворения. Подчеркивается, что Гульбаданбегим обладала особым стилем изложения, была сведущей во многих науках своего времени, в ее произведении, в отличие от других летописей, нет последовательного отображения исторических событий.

It is common knowledge that alongside with the great men of science and literature the history of mankind has preserved the names and deeds of a great deal of women-scientists who with their blessed

and honorable presence made a worthy contribution into strengthening of statehood, development of national traditions and elevation of the status of all these mentioned factors. They created immortal literary productions, achieved great scientific, literary and historical results, filled the pages of the history of human civilization with notable deeds, so that their monumental implementation paved their way to the glorious future and their descendants enjoy their creations up to nowadays.

Among these talented women who made a significant contribution into the development of science, culture and politics, a prominent figure is the medieval historian and scientist Gulbadanbegim (1522 / 23 - 1602) who was the daughter of the founder of “Timurids` Empire in India” Zahiruddin Boburshoh.

In the following anthologies such as “Famous Women”, “Arafat-ul-Ashiqin”, “Pardanishinoni Sukhangu”, “From Robia to Parvin”, “Tazkirat-ul-Khawatin”, “Riyaz-ul-Arifin”, “Mahzan-ul-Gharoib” and so on brief information concerned with Gulbadanbegim is adduced.

The anthology entitled as “Pardanishinoni Sukhangu” by the Afghan writer Mogai Rahmoni states that “Gulbadanbegim is Zahiruddin Boburshoh`s daughter and her mother was Dildorbegim. ...She was born in 929/1522/23 and ...wrote a book called “Humoyun-Name” in which she collected her brother`s memories...” [11,c.27].

As well as, the other anthology referred to as “Famous Persian-speaking Women” states that “she was Humoyunshoh`s (reigned in 937-947 / 1531-1540 and 962-963/1555-1556) and Gulrukhbegim`s sister who was born in Khorasan. At the age of six she went to India with her mother, she grew up in her father`s and brother`s shadows and studied calligraphy, essays, Turkish and Persian literature and some other subjects as well” [13,c.197].

She was born in Kabul and was raised by her brother called Humoyun after their father`s death. At the age of 17 she married to Amir al-Umar Hizr Khojahan (1520-1559), and after his death in 1597 she spent the rest of her life in Agra. According to “Humoyun-Name” she had a child and wrote in her book that “His Majesty used to visit “The Orange Garden” from time to time and my son Saodatyor was ill in those days, so I could not go” [7, c.92].

The author of the book “Akbar-Name” Abulfazl Allomi described the last moments of her life and noted that “She died in 1011 A.H. / 1603 AD in the guise of a man”. [1,c.827]. She was buried in Kabul`s “Babur Garden” being the home of Indian Timurids` Dynasty.

Gulbadanbegim is considered to be the author of the historical production entitled as “The Condition of Humoyunpodshah Collected by Gulbadanbegim Bobur-Podshoh`s Daughter and the Aunt of Akbar-Podshah” written in Tajik-Persian language. The collector brought in order the relevant literary production at the request of Akbar in 1585-1587. This book contained the data about his father and brother – the former`s struggle with Komron Mirzo.

“Humoyun-Name” is one of the most important sources for the study of history, literature and culture of Babur`s and Humoyun`s time. He said: “When Hazrat Firdawsmakoni was raised in honour from darulbaqo to darulfano (p. 1530-N.P) he was only 8 years old and probably did not remember the story very well. In conformity with the king`s decree, what was heard and remembered would be recorded” [7,c.2].

As well as being a writer and historian, Gulbadanbegim is also a poetess who wrote poems in Persian and Turkish, but with the exception of a few scattered poems, none of her poems have preserved fully, as Abulqasim Mukhtashami Bhupoli wrote in his book “Akhtari Tobon” she “occasionally recited poetry” and cited the following verses as an example:

*Har parirue, ki u bo oshiqi khud yor nest,  
Tu yaqin medon, ki hej az umr barkurdor nes [11, c.27]*

A researcher Kholida Oftob also mentions that “Gulbadanbegim also had a poetic temperament and permeated her works with poetic fragments, flowing phrases and sentences, poetic tone, as if this wise woman objectifying skill and mastership conveys delicate poetic taste” [12].

This woman-historian described Mirzo Hindal`s death (1551) in plain and gentle language: “Mirzo came out of the ditch twice and attacked. They were martyred in the same hesitation. I don`t know what cruel tyrant has killed that rare young human being.... Oh, oh, alas, alas, a thousand times:.... »

*Ey daregho, ey daregho, ey daregh,  
Oftobam shud nihon dar zeri megh [7, c.94].*

An ancient copy of the relevant literary production is published in Or. №166 kept in the British Museum Library, and the first person who paid special attention to Gulbadanbegim`s work using Persian-Turkish sources attracting scholars was the English author, translator, creator of “Humoyun-Name” - Annette Suez (1842 - 1929). The literary production was published by him in 1901-02 in

English, alongside with the Persian text and commentary, as well as the author's biography by the Institute of the Kingdom of Asia, in London.

“Humoyun-Name” is considered to be an important belles-letters and historical literary production covering the history of the Indian Timurids' dynasty from the late Baburpodshah's reign and that one of his son Humoyun up to the birth of Humoyun's son - Jaloliddin Muhammad Akbarpodshoh (reigned 1556-160). The relevant literary production is written in a very fluent Tajik language and includes Turkish-Chagatai and Hindi quotations. In this literary masterpiece, Babur's image, his attacks on Samarkand and other districts and cities, the condition of his family, his mother, sister, relatives, Boysangur-mirzo, Masud-mirzo, Sultan Hussain Boykaro and Sultan Mahmudabegim, children of Mahmudbonegim and their wives are reflected and in the course of events the quality and moments of their lives are elucidated adequately enough.

In this work Gulbadanbegim, after a brief account of the geographical situation of Afghanistan and India, talks about inhabitants of this ancient land, especially the Indians, emergence of the first Timurids' state in India, process of its formation, tokens of statehood displayed by Timurids' dynasty; hereby she manifests political knowledge and ways of governance established by Babur and Humoyun.

This work focuses on the political events of Humoyun's reign, but the manuscript ends with a description of the events of 1553, although the author's writings were supposed to explain the materials of later years, however, most of the old copies are missing and are not available nowadays.

“Humoyun-Name” is one of the best paragons of those times prose and is written in the style of Persian-Tajik languages. In conformity with Mahdi Ghurvi's opinion “Gulbadanbegim's writing style is simple and clear and therefore cannot be compared with contemporary prose” [11, 33].

Iranian scholar Kholida Oftob commenting on Gulbadanbegim's style also underscored that “a feminine language or a dialogue devoid of any rhetoric and conforming with the requirements of historiography is one of the main peculiarities of her writing style and can serve as a source of inspiration for later historians.” [12,c.154-155].

Gulbadanbegim, like the writers of that century, wrote «б» instead of the Persian «п» and in some ancient Persian words, such as «тан» instead of «таб», «ацб» instead of «аци».

For example: “*Bodshohi* badavlat ba Kobul omadand” [7,c.4]; “Hazrati *bodshoh* bobom to asb ovardan tahammul nakardand...” [7, c. 17].

One of the peculiarities of the relevant literary production and its difference from “Bobur-Name” by Zahiruddin Babur and “Akbar-Name” by Abulfazli Allomi lies in the fact that annual narration of history does not appear in “Humoyun-Name” in comparison with other historical productions. Such kind of Gulbadanbegim's attitude is a step forward in the way other historians and fellows writers describe the events of history.

“Humoyun-Name” is one of the most important sources in the history of the XVI-th century and provides valuable information aimed at the study of Babur Mirzo's and Humoyun's lifestyle and creations, concerning wars, feudal lords and kings. Certain information beset with Babur's covenant, which has a positive value in “Humoyun-Name” is very important today. The story of the last days of Zahiruddin Babur's life and his achievement of the royal title is very interesting. From the beginning to the end, Gulbadanbegim praised historical stories and biographies of kings and emirs, judges, princes, queens, feudal lords and other members of society, he spoke respectfully of her father - Zahiruddin Babur and called him “Firdaws”. Mentioning “firdawsmakoni”, “Hazrati Sahibkirani”, “Hazrati podshoh-bobom” and others she described him as a wise and prudent king, the author of the work speaks highly of the king's prosperity and creativity. While laying a garden and building a pool, Bobur promised to fill it with wine whenever the pool were ready. But when the building had been finished he filled it with lemon juice [7,c.15].

The author of the work also spoke about Babur's beautification and creativity noting his noble qualities. He mentions that “in Agra he built water running constructions and erected a stone house” [7,c.14].

The author portrays Zahiruddin Babur as a grieving father with his love for children, especially Humoyun. When Humoyun fell ill, he prayed to God, “If he agreed to exchange a soul for a soul, I, Grandfather, would have given my life to Humoyun” [7, c.21].

Surprisingly, the king fell ill on the same day and died in two or three days, while Humoyun recovered and took control of the kingdom.

Gulbadanbegim's valuable book contains a wealth of useful information concerned with the traditions of Timurids' kings in India and the culture of the peoples of India and Afghanistan. For example, she writes about royal awards and gifts: “Seven thousand people were given cloaks”, “Five chains were given to elephants”, “Many Abyssinian and Turko-Urus chakras were given”, “Nine

woven garments, jewels from far and wide” and so on; at the same time some of the methods of punishment and politics of his time are presented in the book.

The reflection of local culture, customs, celebrations and ceremonies, decoration of houses and gardens and etc. in this book can be a valuable basis for understanding the traditions of the local people. For example, Babur’s death in India, according to the official image, a man dressed in red, riding on an elephant was accompanied with chanting: “Babur the king became poor and gave his kingdom to King Humoyun” [7].

Regarding Navruz festivities, the author writes that during Humoyun’s reign they celebrated them seventeen days, after Navruz they wore green clothes, thirty or forty beautiful girls were to go to the mountains in green clothes.

The author received a lot of information concerned with the design of houses and their equipment. For example, Gulbadanbegim talks about Talsim’s house and describes its attics in particular details. She underscores that in the first attic, called the State House there were weapons, and in another room called the House of Happiness there were prayer rugs, books, pens, folders, pictures and beautiful lines. In the third house – “Khona Murod” there was a luxury item. The author gives very detailed information beset with houses, customs, how to place guests at the parties, order of service, gifts, their types and quantity at the parties and all this indicates all knowledge, virtue and good memory of the author.

For example, the author provides useful information about “**Oshi Chilla**” ceremony, “circumcision of Prince Jaloliddin Akbar” and “Women’s Market”.

“**Women’s market**” was a special place for women to buy and sell in the court, where wealthy women of the court used the wares their handicrafts to attract the king and elite of the state. For example: “The women’s market was also done..” [7,c.35]; “After **oshi chilla** the king’s visit to Delhi...” [7,c.30].

The word “**furud**” is given in the form of “**furuz**”, “**subh**” in the form of “**saboh**”, “**shodbosh**” in the abbreviated form “**shobosh**” and the word “**tuda-tuda**” in the form of “**tokuz**”.

“What was presented to Mirzo by my grandfather’s treasure is a nine-feet-tall horse” [7, 36]; or “They decided to move tomorrow” [7,c. 49], “Crossing the border of his province. There was a place called Navos, where they came” [7, c.63], “Hazrat smiled and Hamidabonubegim was happy and said goodbye to Khoja Munim” [7,c.72].

One of the ways of sentence composing in Gulbadanbegim’s literary production is describing the material by means of respectful phrases she resorts to such as “my grandfather, this poor man, the king...”; she uses the following Arabic phrases “*alhamdulillah, subhanallah, insha'Allah, gods*” and so on which we can see in historical works of other times.

For example, “*Haq subhona* mamoliki Hindustonro bam o ato karda, biyoyand davlatro ba ham bubunem” [7,c.14];

“*Nauzubillah* mo dar kujoyu watanu shahri mo kujo, ki kor ba mardumi ajnabi wa begona meaftad” [7,c.15].

In many cases the author used the term “**haqir**” to refer to himself. At the age of six, Gulbadan travelled from Kabul to India with Mohimbegim, and her father caressed her so much that it was very moving for her to share her memories:

“...Hazrat pursishi bisyore namudand, zamone dar baghal nishonda wa in haqirro dar on asno on qadar khushholi ruye namud, ki mazide bar on mutasavvir naboshad” [7,c.19].

Another peculiarity of the language in question is the usage of Turkish words, which we can see in the stories of the work, such as: “**kurmush**”, “**qarovul**”, “**sochiq**”, “**tuquz-tuquz**”...

For example: “Dar du khoni digar shohrukhi wa har jinsi porchahoe “**tuquz-tuquz**”... (7,c.12), or “...Du **tuquz** asp bodshoh bobom firistoda budand” [7,c.18], “...Qarovulon rub a ru ki shudand...” [7, c.80] and so on.

Another word that is often used alongside with the relevant ones and expresses respect for the author is “**hazrat**”. The people of virtue called not only the prophets with this word but the great creators either “**Hazrat**” is an expression of respect we can see in Gulbadanbegim’s work addressed to her grandfather and brother Humoyunshoh [7, c.12- 25.; 35,72].

One of the other peculiarities of the literary production under consideration is that despite brevity and realism the author expresses her thoughts utterly tactfully and in the text of the “Humoyun-Name” she uses a lot of folk sayings, proverbs, poems, descriptions and other forms of literary arts. There are two pieces of poetry in the text which testify to popularity of Persian-Tajik poetry and its use by courtiers. In one part of the work there is a rubai from the language of Humoyunpodshoh:

*Dar oina garchi khudnamoi boshad,  
Payvasta zi kheshtan judoi boshad.  
Khudro ba masoili ghayr didan ajab ast,  
In bul`ajabi kori khudoi boshad* [7, c.47].

The collector quotes the above-cited rubai from Hamidabonubegim – Akbarshoh’s mother from Humayun’s battle with Sherkhon of Afghanistan (The King of Delhi) and in response to his letter.

The other two verses on the occasion of Mirzo Hindal’s death were narrated by Gulbadanbegim with great sorrow the fact being mentioned by us in the commentary section [7,c.94].

Another example is given by the author about Humoyun’s wounding in the hunt and removal of his wound by the worried sisters, which is as follows;

**Remistich:** *Rasida bud baloe, vale ba khayr guzasht....* [7,c.92].

The use of proverbs and sayings gives Gulbadan’s literary production a unique belles-letters tone and is expressed through various social and moral issues. The author’s choice of proverbs and sayings in the relevant literary production and their being resorted to in appropriate positions for a specific purpose testify to the high level of critique and skill of writing of this learned woman; the fact being proved with certain social issues, events and political situation, etc. “bozgard ba asli khud hama chiz” [7,c.24], “chashm intizor dar roh” [7,c.52], “dasti man ba domain u” [7,c.53], “du maghz dar yak pusti bodom” [7,c.69], “haq ba haqdor birasad” [7, c.71], “rakhnagari mulk sarafkanda beh” [7,c.96], “khosti ilohi chunin bud” [7,c.90], “uzri badtar az gunoh” [7,c.38], “Sadqai sari hazrat, balki sadqai yak tori mui hazrat” and others impart a special grace to the language.

For example: *“On du bodshohi olimaqom, monandi du maghz dar yak pusti bodom qaror yoft”* [7,c.69].

Or, *“Inshallah Ta`olo umedvoram, ki “haq ba haqdor birasad”* [7,c.71].

The art of description is not so much in the text of the literary production as in the most of the descriptions reflecting an emotional attitude to people and facts. For example, “kurbotini gardanshikastai zolimi sitamkori badbakhti tobkor”, “zolimi berahm”, “javoni kamozor”, “zolimi barodarkushi begonaparvari berahm”, “lashkari zafarasar”, “hazrati farishtakhisol”, “zaboni durafshon” and so on.

Other art forms, such as metaphors and analysis are also found in the text of the work, such as: “daru devor giryavu fighon mekard”, “teghi zulm” and so on.

While reading the text of the literary production we come across a lot of unusual words and phrases, such as “uro tashvish shud”, “istoda shuda daryobed”, “okom”, “okojonam”, “hazrati bodshoh bobom” and others, which are a sign of the peculiarities of the relevant time and place.

For example: “Dar avval in juzv az voqeai hazrati bodshoh-bobom navishta meshavad” [7,c.3], or it is written elsewhere: “...Hazrati bodshoh va okojonam dar peshi takht dar yak tushak nishastand va dar tushaki digar ammahoi mo, ki khoharoni hazrati firdavsmakoni boshand” [7,c. 31].

The use of numbers in the text of the literary production is very common. There are cases when the numeral “dusad” is used its old form “duvist”. For example:

“...Bo duvist kas piyoda va dar kitf chapon va dar poyi onho choruq... bo in tur hol beyaroq tavakkal ba hazrati subhona karda, mutavajjehi Badakhshon va Kobul shud...” [7,c.3-4].

The word “**chapon**” in the literary production means “old garment, cotton coat, cotton shirt” and “**choruq**” - a type of footwear that was most commonly used in ancient times. This was the style of dress of the peoples of Central Asia which we can see in other works.

Regarding the style of “Humoyun-Name” historian L. Boymatov noted that the relevant work was “one of the best examples of prose of that time written in the spoken and fluent Tajik-Persian language” [5,c.22].

In a nutshell, it is worth mentioning that Gulbadanbegim is not only an outstanding keeper of memories and a great Persian writer, but the first woman-historian of the Islamic world, she occupies a prominent place in the historiography referring to the XVI-th century as well. Her valuable literary production is one of the most important sources in the study of history, literature and culture of the time of Babur and Humoyun; the author provides valuable information from that historic period in the relevant book.

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