

"ARMUGONI KHISLAT" IS AN IMPORTANT LITERARY SOURCE

Shahnoza Rasulova

Doctor of Philosophy (PhD) in Philological Sciences
Teacher at the Department of Languages,
Tashkent branch of the University of Business and Science
shahnozarasulova8322@gmail.com.

Yusupova Nigora

Teacher at the Department of Languages,
Tashkent branch of the University of Business and Science
yusupovanigora1968@mail.com

Abstract

This article is focused on studying the anthological collection "Armugoni Khislat" by the representative of Tashkent literary environment, poet, publisher, translator – Sayid Haybatullahkhodi Khislat on the basis of the original source. Peculiar principles for compiling an anthology are determined, it is proved that it is an important literary source.

Key words: Key words: “Armugani Khislat”, “Tuhfai Khislat”, “Hadyai Khislat”, anthology, ghazal, manuscript, lithograph, collection.

Аннотация

Ушбу мақолада Тошкент адабий муҳити намояндаси, баёзнавис шоир, ношир, котиб, таржимон Сайид Ҳайбатуллохўжа Хислатнинг “Армуғони Хислат” баёзи илк манба асосида ўрганилди. Баёз тузилишининг ўзига хос тамойиллари аниқланди, муҳим адабий манба экани далилланди.

Калит сўзлар: “Армуғони Хислат”, “Тухфайи Хислат”, “Ҳадяи Хислат”, баёз, газал, қўлёзма, тошбосма, тўплам

Аннотация

В данной статье на основе первоисточника изучен антологический сборник «Армуғони Хислат» представителя ташкентской литературной среды, поэта, издателя, переводчика Сайеда Хайбатуллахходжи Хислата. Определены конкретные принципы построения антологии, доказано, что она является важным литературным источником.

Ключевые слова: “Армугани Хислат”, “Тухфаи Хислат”, “Хадяи Хислат”, антология, газель, рукопись, литография, коллекция.

In the study of Uzbek classic literature, we turn to various sources to convey the creative products of the predecessors, authors and poets to literature lovers. Devan, tazkira, majmua, bayaz, kachkul, manoqib are among them. Through these resources, we will have the opportunity to restore the works of famous artists that have reached us scattered, and to convey the heritage of poets whose works are studied little to the literature lovers. One of such valuable resources is Bayoz.

Bayoz is a collection of poems written by poets in different lyrical genres. As a result of ongoing research, new information about the work of many poets is being restored, but the translator, poet-biographer, who provides valuable information to our literature, and his biographies have not been sufficiently studied.

First, let's analyze the word bayoz. There are different definitions of the dictionary meaning of “bayoz”. In "Ghiyas ul-lugat" of Muhammad Ghiyasiddin binni Sharafiddin, it is defined as "bayaz is the whiteness of everything, an ordinary paper without writing", and in "Qamusi Turk" as "bayaz - whiteness, the white of the eye and egg, the transfer of something to white". Bayoz means to clean, to whiten. It is said that the expression “bayoz” meaning "copied in white", in Turkish can express the meaning of a poetic collection. The definition in the "Dictionary of Literary Studies" is as follows: "bayaz" is an Arabic word that means blank paper without writing, the figurative meaning of which is to copy from black to white. Bayoz is a collection of various poems composed by a teacher or a literature fan" [1;15].

Source scholar M. Hakimov gave a brief definition of bayoz: "Bayoz – means white, whiteness, white color; blank white paper; white copy; a selection of poems by various poets" [2;98]. According to Academician Azizkhan Qayyumov, bayaz is actually a collection of poetic texts of songs sung to the tune of “shashmaqom”(six pieces of maqom). Later, the concept of bayaz expanded, it was used in relation to any poetic collection, and its meaning also expanded [3;54]. So, summarizing, bayoz can be defined as follows: bayoz is a set of poems written in the lyrical genre by poets in one or different languages.

The first Bayaz was compiled by Abu Tammam (796-843) from Arabia in the middle of the 9th century. Abu Tammam is one of the famous poets of Arabia, and his poems were translated into Devan form by a person named al-Suuli. The work of Abu Tammam has a special place in the history of Bayoz writing.

As a result of the literary influence of Arabic literature, in the 14th-15th centuries, the creation of bayaz was fully developed in Uzbek literature.

As a result of researches, new information about the work of many poets is being restored, but another translator, publisher, biographer - poet Khislat and his biographies, who provide valuable information to our literature, have not been sufficiently studied. Poet Syed Haybatullah Khoja Said Orifhoja son of Khislat, who collected the poems and ghazals of the predecessor poets and his contemporaries, which moved from language to language, in his Bayoz collection, lived and created literary works in the years 1880-1945. Being devoted to art and literature, the poet reached the status of perfection in the literary environment of Tashkent. The leader of Tashkent poets became an apprentice of Karimbek Kami and created his charming ghazals.

Khislat selected and published the best works of classical and contemporary poets. "Among my literary services," the poet writes, "publishing Bayoz is a big deal." I have published four Bayazs named "Armug'oni Khislat", "Savgoti Khislat", "Tuhfai Khislat", "Hadyai Khislat". 230 of the most beautiful poems of 86 Uzbek poets are collected in these four Bayazs. There are also many rare poems, beautiful poems, and letters written by Uzbek poets such as Navai, Lutfiy, Amiriy, Furqat, Muqimiy, Misikin, Pirimqori, Shavkat, Kamiy, Vasliy, Yusuf Saryomiy. Poets like Vasli, Muhayyir, Shavkat admired my poems. I also admired the poetry of the greatest poets such as Furqat, Muqimi, Huwayda, Mashrab" [4;70].

"ARMUG'ONI KHISLAT"- the lithographic bayoz is stored in the fund of lithographic resources of the Institute of Oriental Studies named after Abu Rayhan Beruniy under the No. 320, 4063, 11555, 12555, 13002, 13860, 13861, 18681. Bayoz was published in Tashkent in 1912 at the Ghulam Hasan Orifjanov printing house. Size: 240 pages. Size of which is 23x14 cm. Text size is 8.5x16.5 cm. Bayoz was published under the initiative and patronage of Mulla Toychi Tashmuhammedov (1868-1943), a famous hafiz (singer) of his time.

Khislat's biography continues as follows: "The most wonderful of my collections is the Bayaz "Armugani Khislat" dedicated to Toychi Hafiz, which contains 118 poems by 63 poets, all of which were sung by Toychi Hafiz. Each poem is written under the lines "Chorgoh" or "Ushshaq" tunes with which it should be sung. 29 out of 118 songs were mine. Most of the poets whose poems are written in my bayaz - Furqat, Muqimi, etc. - are my contemporaries. That's why my Bayaz is the richest and rarest treasure of the history of Uzbek literature, which includes the second half of the 19th century and the beginning of the 20th century" [4;70].

Khislat left most of his poetic heritage in this Bayaz in which the poet wrote: *“Hajringda bas, o’ldurma, andishani fardo qil...”* (Don't kill with your love, protect your thoughts...), *“Naylaram bog’u chaman sayrini jonon bo’lmasa...”* (What shall I do if there is no beloved in my garden...), *“Ohkim devona qilg’on bir pari savdosidur...”* (My mind is the trade of a fairy who makes me crazy...), *“Hajringda, ey yor, korim fig’ondur...”* (with your love hey my love, I have pain...), *“Ey nigorim, bu na savdo aylading...”* (My dear, what a bargain you have made...), *“Ko’rub oshiqni holing lutf etar ul turfa jonondur...”* (Seeing the lover’s state she is so blessed...), *“Nasibim, yo rab, et joyi Madina...”* (My destiny, my God, Medina), *“Hajr o’tiga aylagon olamni so’zon ikkimiz...”* (Let's talk about the world that has turned into Hajr...), *“Ey nozanin, tashlab ketib, qaylarda qoldingf kechqurun...”* (O naganin, where did you leave in the evening...), *“Oybek to’lubdur, jono, yuzingiz”* (Your face is as full as the moon, my soul), *“Hat yuborib goh da’fi g’am qiling...”* (Send letters and sometimes remove my sadness...), *“Tushub boshimga do’stlar dog’I farzand...”* (my sorrow is a child...), *“Orazimi yo gul Ranomidur”* (My love is a flower- Ra’no), *“G’am biridin bo’ldi mani qaddim duto qaydoq qilay...”* (I'm sad, I'm old, what can I do...), *“O’ldum asiring, ey yor barno...”* (I die being your prisoner...), *“Hama olamga jono suratingni...”* (your picture is the whole world), *“Ey ho’blar sarosi, har koringiz chiroylik...”* (the best of selected, everything you do is beautiful), *“Bo’lmayin ag’yora hamdam, ey pari, tanhochacha kel...”* (I can't help you, fairy, come alone...), *“Har yili ekkani kishi handon bo’ladir pahtadin...”* (The one who sows cotton every year will be happy...), *“Tortibon ranju mashaqqatlarni man chandon ajab...”* (suffering I wonder so much), *“Shirin g’azallar jam aylabon to...”* (compiling sweet gazals); verses written in the genres of ghazal, mukhammas, marsiya and ta’rih are included.

A photo of Toychi Hafiz is also printed in Bayoz. There is information about it in Tashqin’s work: "Armughani Khislat" was published in 1329 Hijri, 1912 AD, and Khislat traveled to several cities, mostly in Ferghana, to spread it among the people. For example, when he took the book to the city of Kokand the bigoted mullahs of Kokand raised an incitement claiming that he put a picture of Toychi Hafiz on it and that it is against the Islamic law to put a picture in the book!", and issued a fatwa to stone Khislat to death. Some of his friends in Kokand informed him about this possible tragic event and sent him away to Tashkent at night. Otherwise, it was certain that these mullahs would stone him to death the next day [5;115].

The poet continued the traditions of Uzbek Bayoz writing in the composition of his poetry collection "Armugoni Khislat" and introduced unique innovations to the structure of Bayoz, which is of great importance in the history of our literary studies.

For example, in "Armug'oni Khislat" Toychi Hafiz's repertoire contains poems created according to the tune of shashmaqom (a series of maqams that occupy a central place in the musical heritage of the Uzbek and Tajik peoples) and it is also indicated in which tune they are performed. The poems in Bayoz are also arranged based on the names of these tunes. For example:

Ushshaq

*Qaro ko 'zum, keley mardumlug' emdi fan qilg'il,
Ko 'zum qarosida mardum kebi vatan qilg'il...*

*Darkness of my eyes, come to me now
Make a homeland like people under my eyes... (Alisher Navai's gazal)*

Savt girya

*Ishqingda zor bo'ldimu, g'amgin dimog'man,
Bemoru furqatingmanu, zohirda sog'man,
Aqlu hushim saning bilan o'zdin yirog'man,
Ko'rsat yuzungni tolibi, nuri chorog'man,
Hajringda dardu g'am bilan hasratda dog'man.*

*Have had a hard time in love, my sad soul,
I'm sick but I'm healthy on the surface,
My mind is with you but am far from you,
Show me your face, my light of a lamp,
In your absence, I am saddened by pain and sorrow. (Mukhammas by Noqis)*

Nolish

*Saharlar tinmayin aylar edim yuz ohu vo yalg'uz,
Der edim uchrasun, yo Rab, o'shal qoshi qaro yalg'uz,
Bayon etmak edim rozi dil ila muddao yalg'uz,
Yo'luqti tun arosida manga ul dilrabo yalg'uz,
Kulub boqib, qoshin qoqib, qilib o'tti imo yalg'uz.*

Moaning

*I used to spend the mornings with hundreds of sorrow and alone,
I said let me meet that lonely one with dark brows, my God,
I wanted to compose that I'm lonely in the middle of the night
Laughing, frowning, she passed me alone. (Mukhammas by Khislat)*

The location of poems in Bayoz based on the names of tunes was one of the innovations introduced by Khislat to the traditions of Uzbek Bayoz writing in his time. According to the information, after the publication of "Armug'oni Khislat" and its popularity, Hamza Hakimzada Niyazi created his poems in his collection "National Poems for National Songs" in accordance with the folk tunes, just like in Khislat's Bayaz.

Some of the poems included in "Armug'ani Khislat" are famous poems that were transferred from language to language in their time ("Karo kozum, "Ishqingda zor boldim", "Lab uyur takallumg'a"), most of them consist of "unheard and unseen by the people" (Khislat) ghazal, rubai and Mukhammas. Khislat has placed more examples of works of contemporary poets in Bayoz. These are such poets as Karimbek Kamiy, Miskin, Shavkat Iskandari, Pirimqori Andijani, Muhyi, Munis Tashkandi, Vasli Samarkandi, who were famous in their time.

Khislat Bayaz is important not only artistically, but also historically. First of all, these essays proved the existence of a mature literary process based on centuries-old traditions in the city of Tashkent in the late 19th and early 20th centuries. Secondly, he placed the blessed names of dozens of authors who lived and created in Tashkent in those years on the pages of history. The centuries encountered by the poets were not summarized, but arranged with deep consideration, taking into account the tastes and requirements of students with different worldviews and artistic training.

Khislat bayozs are also valuable as an important literary source that introduces poets who are still unknown to the general public and provides information about their works. One of the important tasks is to study Khislat's poetry, to translate the poems in it into the current alphabet, to prepare a scientific and critical text, as well as to research Khislat's poetic skills on a separate scale.

REFERENCES

1. Hamidova M. Manuscripts are a literary source. - T.: Science, 1981, – page 15.
2. Hakimov M. Short explanatory dictionary of terms related to Eastern manuscripts// Literary heritage, 1984, No. 2, – page 98.
3. Ishakov Yo. History of Bayoz and Bayoz writing. Problems of the history of Uzbek literature. 1976, – page 54.
4. Jalolov A. Khislat. Uzbek language and literature // 1969, #4. page 70.
5. Mominjon Muhammadjon's son Tashkin. Biographies of poets of Tashkent (reminiscences about Khislat). Book 5. State Literature Museum named after Alisher Navai. – page 115.