

**A DETAILED DESCRIPTION OF THE STRUCTURAL AND SUBSTANTIVE
CONTENT OF THE "TUHFAT UL-ABIDIN WA ANIS UL-ASHIQIN" BAYAZ***Jurayeva Nargiza Rafiq qizi**Master's student at Tashkent State University of Uzbek
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Annotation: The beginning of the XIX-XX centuries have managed to arrive in manuscript and tearing, and without our time in this process, socio-political and cultural changes have affected to Uzbek literature. New directions, new spirits and new topics as well as new literary movements have entered in the Uzbek literary. During this period, new names emerged in Uzbek literature, and their works were covered in the Talent Projects. Many of them were published in the form of bayaz, collections, the devans. The title of bayoz served as the main literary source among works published during this period.

Keywords: Bayaz, Muqimi, Hazini, Digar, Kami, Huvaido, Dilkash, Shvqi, Shahdi lithography, lithography, muhammas, murabba, musaddas, ghazal, dugoh, chorgoh, tarje'band, munajat, fard.

Аннотация. Начало XIX-XX веков успело дойти до рукописей и разрывов, и без нашего времени в этом процессе социально-политические и культурные изменения затронули узбекскую литературу. Новые направления, новые веяния и новые темы, а также новые литературные течения вошли в узбекскую литературу. В этот период в узбекской литературе появились новые имена, и их произведения были освещены в Талантных проектах. Многие из них были опубликованы в виде баязов, сборников, деванов. Название баяза служило основным литературным источником среди произведений, опубликованных в этот период.

Ключевые слова: Баяз, Мукими, Хазини, Дигар, Ками, Хувайдо, Дилкаш, Швки, литография Шахди, литография, мухаммас, мурабба, мусаддас, газель, дугох, чоргох, тарджебанд, муноджат, фард.

Among the many bayazes and collections produced during this period, such as "Armugoni Khyslat", "Turkish Gulistan or Morality", "Bayazi Haziniy", "Tuhfai Shavkat", "Majmuai shoiron", "Bayazi Miriy", "Bayazi Nodim", "Bayazi Kamiy", "Haft shuaro", "Bayazi Tabibiy", "Tazkirai shuaro", the unpublished and unstudied bayaze "Tuhfat-ul obidin va anis ul-oshiqin" ("The Gift of the Obids and the Love of Lovers") is also of particular importance.[5] Although the term bayaz is not entirely new to us, we found it necessary to briefly explain this term. Its lexical meaning is "whiteness", and as a term it means "a collection of poems".[9:2] Bayazes usually consist of poems by two or more poets. Bayazes are mainly composed of lyrical works by famous poets and do not promote or advocate a particular idea or worldview, and there is no periodicity in the selected works. How much of whose poetry to include depends on the desire of the compiler of the bayaz. Bayazes consist of a sarbayoz (introduction), lyrical poems (the main part), a conclusion, and an appendix.[9:2] In some bayazes, the names of the poets whose works are included are given as a table of contents. Such

collections were compiled by the authors themselves or by literature lovers and calligraphers, and played an important role in the promotion of literature.

We know that there are two copies of the bayoz that we are going to talk about below: one that is kept at the Imam Bukhari International Research Center in Samarkand (in its full version) and another that is kept in the museum-reserve in Bukhara under inventory number 12/443 (some pages are missing), and we will try to provide detailed information about the Bukhara copy of this lithographed bayoz "Tuhfat ul-obidin va anais ul-oshiqin".

Since the cover of the book has not reached us, we have witnessed that it is conditionally titled "Bayaz: Muqimi, Shawqi, Haji Sabir, Hazini, Mukhlis, Huwaydo". Also, the fact that the first six pages of this work and some pages in between are missing has caused us considerable difficulties in transliterating this lithographed bayaz. For example, the first five pages mentioned above, twenty-one, twenty-two, twenty-three and twenty-four, eighty-three and eighty-four, one hundred twenty-one and one hundred twenty-two have not reached us. We learned valuable information about the fact that this lithographed bayaz "Tuhfat-ul obidin va anis ul-oshiqin" (hereinafter abbreviated as "Tuhfat ul-obidin") was printed in Tashkent in 1326 AH - 1908 CE by Mulla Hasan Orifjonov in lithography (lithography) from the article "About the era of Obid Namangoniy" published in the online publication "bukhari.uz".

If we pay attention to the content of the Bayaz, the first pages of this lithographed bayaz, which consists of a total of one hundred and forty-two pages, contain a mukhammas by an unknown author. This mukhammas complains about the fashion of the times and the arbitrariness of the wheel. From pages 10 to 17 of the Bayaz, 3 five-line poetic samples entitled "Mukhammasi digar" are given, which talk about the Islamic religion and Sharia. From this, we can assume that the mukhammas in the first pages also belong to the same author named "Digar". On page 17, we can find lyrical samples belonging to the author named Haji Sobir. This lyrical sample is in the ghazal genre, and its radifi is the word "khotun" and the behavior of bad wives is criticized. The satirical spirit of the poet Mukimi is noticeable in this ghazal. At the beginning of the examples of Haji Sobir's work, he was sometimes referred to as Haji. Under this name, starting from page 18, a large ghazal with the phrase "Andijan" is given, and it covers the socio-political situation of the Andijan region in its time. This ghazal, consisting of 21 verses, has come down to us incompletely until page 20. Two sheets, that is, four pages, are missing. On page 25, another poetic example of Haji Sobir's travelogue, starting with "The Tsar's son went to Samarkand...", is given. On page 28 of the Bayoz, another example of Haji Sobir's work is given, starting from page 29, a series of ghazals known as "Ghazali digar". As can be seen from the table of contents, the poems of the poets are not included in the Bayoz based on the same regularity. In some places of the Bayaz, the lyrical works of the author, who is given as Digar, are given as "Ghazali Digar" in some places. A total of nine ghazals belong to Digar. I do not have enough information about the life and work of this author yet. Examples of the works of several other such unknown authors can be found in this Bayaz. For example, a little information is given about Haji Sobir (or Sobir) in the books "Tazkirai Qayyumi" by Polatjon Domulla Qayyumi, but we did not notice any clear similarity between the works of Sobir and Haji Sobir in it.[6,7,8]

A total of five examples of lyrical samples belonging to the pen of Haji Sabir are given, and all of them are in the ghazal genre, and their content is aimed at criticizing the social and moral-legal problems of their time.

The Bayoz also includes poets who are not well-known, such as Mukhlis, Miskin, Dilkash, Shawqi, Shahdiy, and Vasliy, but whose pen aimed to reveal the realities of their time through

sharp satire and humor, created ghazals, muhammas, murabba, and musaddas. As proof of our words, we will cite the following ghazal translation belonging to the poet Miskin on page 89 of the lithographed bayoz:



Ey dil, hoyi-havas deb yutmag‘il qon, arzimas,
Ikki kunlik umringg‘a bu bog‘-bo‘ston arzimas.
Mol farzanding haqiqatda sanga dushman erur,
Bas alar-chun chin so‘zingni qilma yolg‘on arzimas.
Bu jahonda shod-u xandonlik bila umr o‘tkazib,
Oxirat borganda, ey dil, yig‘lasang qon arzimas.
Olamda allomadek, bo‘lsang jahonda benamoz,
Nomai a‘mol o‘qur vaqtingda armon arzimas.
Har na bersa haq sanga shukr, qanoat pesha qil,
Qil ibodat tangriga har kun, ketar jon arzimas.

Har gunohingg‘a qilib bas, tavba deb zor yig‘lag‘il,
Munda tavba qilmasang, anda pushaymon arzimas.
Haq jamolin ko‘rsatur, tingla, tongla chin oshiq-larg‘akim,
Vasl o‘lsang haqq‘a, yuz ming hur, g‘ilmon arzimas.
Miskino, shomi sahar yodi Xudoni qo‘ymag‘il,
Bandag‘a yodi Xudodin o‘zga chandon arzimas.[1:89]

Almost all of the poetic samples given in Bayaz contain the same invitation as above. The four ghazals written by Huwaydo and listed on pages 102, 103, 104, and 107 of Bayaz also promote the ideas of worshipping Allah, loving our Prophet, and glorifying Islam.

On pages 42 and 44 of Bayaz, there are samples titled “Dugoh” and “Chorgoh,” as well as 3 fard samples, but we have not yet been able to determine the author of the fard. Eight muhammas, five ghazals, and one munojat, two musaddas, and one murabba are given from Hazini’s work. Four ghazals by Huwaydo are listed on page 108 after one muhamma. However, we can only guess that this muhammas belongs to Huwaydo. The only poem by the poet Mukhlis in the musaddas genre is on page 96 of the Bayoz. The same author’s poem in the muhammad genre is on page 78. The only ghazal by Mukimi with the radif “sandali” is on page 71, and this ghazal appears in other publications by Mukimi. [3:589]

The Bayoz also contains a single poem written under the pseudonym Shavqiy Rojii. The only lyrical poem by the poet Dilkash is on page 93 of the lithograph. The ghazal by the poet Shahdiy is on page 118 of the lithograph, and the ghazal by the author Vasliy is on page 120. In addition, on page 74, the muhamma by Obid Namangani, which describes the characteristics of that period, is particularly noteworthy, entitled “Mukhammas ul-Obid ‘ala-l-Majrukh fi ahwoli ahli zamon (Obid’s muhamma to Majrukh’s ghazal about the state of the people of the time).” The title of the muhammas is also mentioned as “The State of the People of the Time.” In this muhammas, the socio-political and cultural situation in Turkestan is skillfully described and commented on, and it can be called a beautiful example of aruz. In particular, it talks about the socio-political situation in Turkestan, the non-national and non-religious nature of various orders and regulations, and their consequences. The muhammas begins as follows:



Bo'ldilar bizlarga nosih befarosatlar chiqib,
Amri ma'ruf aylashurlar betahoratlar chiqib,
Maslahatdon bo'ldi necha bezakovatlar chiqib,
Bo'ldi Farg'ona elikim g'ayri sun'atlar chiqib,
Turfa tartibu nizomu o'zga bid'atlar chiqib[2].

The poet laments that various orders and rules and innovations outside the Sharia have been introduced, and that those who give us advice, while they themselves are ignorant, have increased. He regrettfully describes how the Betahorats (here non-Muslims are meant - M.S.) have come to us and have increased the number of those who give us advice and "teach us manners", that the foolish and ignorant have come to teach us reason, and that the Fergana land has fallen under the control of such people.

We learn from the system of thoughts in the book that at that time it was necessary to deprive local nations of their religious beliefs and national spirituality in order to subjugate them, and that this way of Tsarist Russia's policy towards Central Asia was implemented in practice. As we read Muhammad, we imagine scenes in our minds of how the value of Islam is beginning to be undermined, that people no longer have the will to maintain honor for the sake of religion, to work hard for its development, and that people's signs of brotherhood towards each other are diminishing:

Ba'zilar masjid aro ermas xudo uchun muqim,
Madrasa ichra mudarris vaqfi uchun mustaqim,
Gar o'zi lutf aylamas bo'lsa xudovandi Karim,
Mavja kelturdi zinovu fisqni bahrigakim,
Zohiri zohidsifat ahli sharoratlar chiqib[3].

In these verses, Obid Namangani lamented that people who were outwardly pious, that is, hypocrites, were attending mosques only for show, and that the madrasas were not teaching the students of knowledge, but were doing so for the land of the madrasa and the income from it. Because of this, a sea of adultery and corruption began to rise. This led to a crisis in the fate of the nation.[5]

In Muhammad, illiterate, unenlightened ignorant people who did not study at the national Muslim school appeared, and they caused the decline of our values such as religion, Sharia, and enlightenment, that is, they created a tendency to commit sins in people's hearts, and evil vices such as darkness, envy, and corruption spread among people, and as a result, the religion of Islam came under criticism, like the seed of an ankh, to the point of extinction.

Obid Namangani regrets that people who are hypocrites, do not know the definition of their sect, do not fear the wages of others, and who appear to be imams but are actually strangers in their inner world, are ungrateful, and thieves, have become leaders of Sharia. At that time, a type of people appeared who considered themselves to be Alexander the Great. In fact, instead of being charitable and generous, their actions are based on usury to gain wealth, and their deeds are only swindling. The Muhammad gives a realistic picture of this:

Aylagung ixlos to'xtovsiz ko'rib diydorini,
Qaysi mazhabdin xalifa deb munofiq o'g'rini,
Haqi mardumdin hazar qilmas, nadur bilmam dinini,
Xonaqohda raqs urub oldi nechani kafshini,
Botini kizbu xiyonat ahli suhbatlar chiqib[4].

At that time, the socio-economic, political and cultural situation of society reached such a level that greed for money was higher than all sacred things, even parents, knowledge, and respect for the descendants of the Prophet, who were revered throughout the nation. Perhaps we can learn from the mentality of the Muhammad that insulting learned and virtuous people for the sake of money, disrespecting parents, and honoring non-believers have become more important. Obid Namanganiy mentions the harmony of faith, morality, religion and enlightenment, and that religion has called people to honesty, truthfulness, humility, kindness, and generosity for centuries:

Xoja, mulloni haqorat aylagaylar pul uchun,
Ilm odobini g'orat aylagaylar pul uchun,
Volidaynni tarki izzat aylagaylar pul uchun,
Kesmagan hinduni izzat aylagaylar pul uchun,
El arosida otangan ahli izzatlar chiqib[5]

Obid Namangani, who saw the decline of religious values, calls on Muslims to avoid it, to always be on the path of God, to decorate the heart with the knowledge of God, and to abstain from sinful deeds.

It is known that the end of the 19th century and the beginning of the 20th century was a period when the worldview of godlessness (atheism - M.S.) began to take root in the minds of people throughout Turkestan. During this period, "wise people" who did not fear God came to power, promoted whatever undesirable things they could in the name of Islam, invented new rules and oppressed the people. In Muhammad, we can see the stages of the gradual development of this process:

Bu Ali Sino erur hayron zamon tazvirig'a,
Kor eturlarkim, yetib bo'lmas ani ta'birig'a,
Aldabon shayton elin band aylagay zanjirig'a,
Hech nayrang o'xshamas bu xalqning tazvirig'a,
Ushlatur shayton yaqosin ahli san'atlar chiqib.

Yaxshiliq qilsang kima qayda sanga sud aylagay,
Qaydagi ulfatlaring dilshodu xushnud aylagay,
San vafo qilsang, jafolar birla nobud aylagay,
Yetmagan aqli shayotin ishni mavjud aylagay,
Qo'rqmagan qahri Xudodan ahli hikmatlar chiqib[6].

Finally, at the end of the Muhammad, the author reminds us that death is not to be mocked by tricks and other means (bribes, apologies by giving positions), that everyone will receive a reward according to their deeds, that both sinners and believers are not beyond the sight of God, and that in the end, everyone will inevitably leave this mortal world. Obid Namangani concludes that death is a fact, and therefore, people should increase their goodness in this mortal world.[5] This Muhammad reflects the artistic expression of the fact that in the early days of colonialism, Muslims were trampled underfoot by others and the people were deprived of their religion, national values, and spirituality. The poet embodies himself as a patriotic person who preserves religious values.

In conclusion, it is worth saying that the creative examples of the creators presented in the content of this lithographic bayaz are extremely relevant and significant not only for their time, but also today. As the consequences of negative vices such as corruption, greed, ingratitude, and godlessness that are rampant in society are showing their terrible consequences in today's increasingly materialistic world, we must show diligence in translating such works of art and instill the ideas put forward in the content of the bayaz into the minds of today's young generation.

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