

STUDY OF XILVATIY'S LITERARY SOURCES

Ozodaxon Yuldashaliyevna BoltabayevaUniversity of Business and Science,
Tashkent Branch,
PhD in Philology, Associate Professor
e-mail: ozodaxonb@gmail.com

Abstract: The literary heritage of the Uzbek people has served as a source of spirituality for Eastern nations for thousands of years. Thanks to independence, our national values have been restored, and we have begun to rediscover our identity. Opportunities have emerged to study and objectively research the rare manuscript works of our ancestors. Due to the need to examine the lives and works of the representatives of the Namangan literary movement of the early 20th century based on primary sources, the unique features of Xilvatiy's literary heritage in manuscript, lithograph, and current published forms were studied. This article provides information about the poet Xilvatiy's literary sources and the genre-specific features of his works. The content, essence, and contemporary significance of the poet's writings are also highlighted.

Keywords: scholar, writer, poet, poetry collection, manuscript, lithograph, published source, inventory, colophon, calligrapher, bookbinder.

Introduction

The greatest fortune of the Uzbek people is the abundance of great intellectuals, poets, and writers. The fact that our nation has never needed to "borrow" unparalleled creators from any other people is a sign of its blessed destiny. Mulla Yo'ldosh To'raboy o'g'li Xilvatiy is one of the distinguished figures of Uzbek literature during the national awakening period.

Today, we are witnessing that the attention paid to literature and spirituality has reached an unprecedented level. It is clear that the main criterion that defines a nation is its language and literature. Indeed, if language is the condition of a nation's existence, then in artistic literature its unique nature, character, and spiritual essence - unlike those of any other people - are reflected. In it are embodied the way of life formed over thousands of years, as well as the virtues that have become the meaning of its existence.

History bears witness: a nation deprived of its language and literature loses its identity. It faces decline and loses its image as a nation. The reason why, in today's rapidly changing world—amidst the powerful wave of globalization engulfing the globe and the threat of mass culture that swallows values like a ravenous dragon—only very few nations can preserve their identity lies precisely in this. To withstand such challenges, a nation must draw its strength from the original source called literature, and its spirituality must remain connected to the foundational root known as literature.

It must be acknowledged that the level of any given nation cannot rise above the measure of its literary and aesthetic thinking.

Methods

It is known that a vibrant literary process took place in Namangan at the beginning of the 20th century. It is appropriate to refer to this phenomenon—which encompasses the creative works of poets such as Nodim, Hayrat, Xilvatiy, Ibrat, So'fizoda, Dog'iy, and Suhayliy - as a literary

movement. The reason is that this process was closely connected with the Jadid movement, which initiated the socio-political awakening across not only the Namangan region but the entire Turkestan, and significantly influenced artistic and aesthetic thought. Although the comprehensive study of the works of the representatives of the Namangan literary movement remains an important ongoing task, certain scholarly achievements have been made in this area. In particular, scholars such as I. Abdullayev, S. Ra'fiddinov, A. Qurbonov, and O. Boltaboyeva prepared Xilvatiy's manuscript works for publication in modern orthography. His works, such as Charog'i maktab, Sayrul jibol, Mavludi sharif, and Qasidai ilm, have found a place in readers' hearts. Xilvatiy's poetry encourages the youth to pursue knowledge and enlightenment, and to love life and the Motherland. In Xilvatiy's creative legacy, patience, contentment, and proper conduct are emphasized as the adornment of a human being.

Results

The bilingual poet Xilvatiy, who possessed perfect knowledge of Arabic, Persian, and Turkic, earned a good reputation among his contemporaries as a teacher, scholar, writer, poet, and a person devoted to spirituality and enlightenment. Xilvatiy was born in 1858 in the village of Jiydakapa in Uychi district of Namangan region. His father, To'raboy oqsoqol, was engaged in farming. Xilvatiy received his primary education from Mulla Azim qozi in his native village. With the support of the generous and enlightened Mulla Azimboy and others, he continued his studies at the "Azizxo'ja eshon" madrasa in Namangan—first under Bahodirxon eshon, and after his death, under Mullo Muhammad Zokir Mahdum. After teaching Xilvatiy all the knowledge he possessed, Zokir Mahdum advised him to continue his studies and entrusted him to the scholar Inoyatxon Langariy. Under the guidance of Hazrat Inoyatxon domla Langariy, Xilvatiy studied for 15 years. He later worked for two years as the head teacher (bosh mudarris) at the "Azizxo'ja eshon" madrasa.

Losing his mother at the age of seven, and later his father at thirty, Yo'ldoshboy (Xilvatiy) grew up enduring the hardships of orphanhood together with his younger brother To'xtaboy and his sisters Hurbu, Nurbu, Gulbu, and Xolchabu. After his father's death, Xilvatiy took responsibility for his younger siblings. He served as imam at the Jiydakapa mosque and, at the same time, taught several students who were interested in learning.

Poet Xilvatiy married Oyimchaxon, the daughter of Najmiddin eshon from Jiydakapa. Together they raised their children: Akmalxon, Lutfulloxon, Sabihaxon, Mohiraxon, Tohiraxon, and Parpixon. For his poor students who were unable to afford marriage, he gave his daughters Sabihaxon, Mohiraxon, Tohiraxon, and Parpixon in marriage without requesting anything in return - fulfilling the traditional saying of "marrying with just a spoonful of water" - only after ensuring the mutual consent of his daughters and the students.

Xilvatiy paid great attention to the education of his children, and they too became literate. His son Akmalxon to'ra, born in 1910 and known as Mahdum, became a well-educated man. He mastered Uzbek, Arabic, Persian, Urdu, and the old Uzbek script. He made great efforts to preserve his father's works, playing an important role in their survival to the present day. Akmalxon to'ra passed away in 1993. Xilvatiy's younger son Lutfulloxon was killed during World War II. The descendants of Akmalxon to'ra's children - Tursunxon, Shahzodaxon, and Ma'rufjon - still live in the village of Jiydakapa today.

The literary activities and heritage of early 20th-century Namangan literary movement figures—such as Nodim, Hayrat, Xilvatiy, Ibrat, So'fizoda, Dog'iy, and Suhayliy—hold a special place in the development of Uzbek literature during the national awakening period. Their published books, articles in periodicals such as the journal Oyna, the Turkiston Province

Gazette (TVG), Sadoi Turkiston, and Sadoi Farg‘ona, as well as manuscripts and lithographed works preserved in the Manuscripts Fund of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, along with tazkiras and bayoz (anthologies), all await comprehensive scholarly research.

To create an accurate scientific biography of these writers and conduct a comparative analysis of available information, these sources are initially classified into two groups: manuscripts and published materials. These sources provide valuable information about the poets' life stories, social backgrounds, worldviews, literary heritage, and, in general, about the Namangan literary movement.

Discussion

During the comparative–tyological study of the sources that contain Xilvatiy's literary heritage, it became evident that the manuscript titled *Devon I* was bound in simple cardboard by the binders of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan in 1972. This manuscript, known as *Devon I*, is preserved in the Manuscripts Fund of the Beruni Institute of Oriental Studies under inventory number 1870. The manuscript was written by Xilvatiy between 1895 and 1910 on Kokand and Russian paper in naskh, and occasionally in nasta‘liq script. The *Devon* consists of 233 folios and its size is 21×33 cm. The traditional structure of a *devon* is not followed in this manuscript; that is, the poems are not arranged by genre or in alphabetical order.

According to the editors I. Abdullayev and A. Yoldoshev, *Devon I* contains 6,886 couplets (13,772 lines) of poetry in Uzbek and 770 couplets (1,540 lines) in Persian (Xilvatiy, 2001). It includes the poet's ghazals, mukhammas, qasidas, travel notes, as well as historical poems and muwashshahs. A significant portion of the manuscript consists of the poet's adventure poem with the radif “Chiqib” and his travelogue “Sayr ul-jibol” (“Journey through the Mountains”). Xilvatiy's Persian “Qasidai ilm” is also found in this *devon*. Since some pages of the manuscript are missing, the beginnings and endings of certain poems are absent. The manuscript also includes samples from the works of several earlier and contemporary poets.

The manuscript titled *Devon II* is currently kept in the home-museum of the poet located in Jiydakapa village of Uychi district in Namangan region. It was written by Xilvatiy between 1878 and 1910 on ordinary Kokand paper in naskh and sometimes nasta‘liq script using black ink. In certain places, small red-ink headings are added. The *Devon* contains 273 folios, bound in a thick cover, and its size is 13×19 cm. According to I. Abdullayev who studied the composition of *Devon II*, it includes 4,540 couplets (9,080 lines) of poetry written in Uzbek and Persian. These include ghazals, mukhammas, muwashshahs, elegies, adventure poems, satires, and qit‘as. There are also 32 Persian ghazals, mukhammas, and muwashshahs. Poems are arranged with varying density on each page—6, 8, 10, 20, 30, and occasionally 60 lines. Only three pages contain poems framed within borders (39b, 40a, 102b). Although the poems are not organized by genre, the manuscript is written more neatly than *Devon I*. Some folios contain catchwords. The *devon* also includes poems by various Uzbek and Persian poets.

Another important source that preserves the literary heritage of early 20th-century Namangan writers is the *Bayoz* compiled by Xilvatiy's friend, judge Muhammad Orifxon Makhdom, which remains unstudied in literary scholarship. This *bayoz*, kept by Xilvatiy's grandson Ma‘rufjon Akmalov, contains poems written in black ink and pencil on dark blue, dark pink, light yellow Russian paper and notebook sheets. The *bayoz* consists of 228 folios (456 pages). The back of its thick binding is reinforced with leather, and on four places of the cover appears the inscription “Mullo Usmon the bookbinder, son of Ibrohim.” Its size is 12.5×21 cm. The *bayoz*

contains several prose notes and historical dates in Persian and Uzbek. Based on these dates, it is clear that the manuscript was written between 1896 and 1935 by judge Muhammad Orifxon, Xilvatiy's son Akmalxon to'ra, and his grandsons Fazliddin and Fayzulloh, sons of Nasriddin. This information is extremely valuable for studying Xilvatiy's biography, the literary-cultural environment of Namangan and Kokand of the time, and the works of poets mentioned for the first time in literary studies. According to textual scholar Ismatulla Abdullayev, the bayoz contains 3,145 couplets of ghazals, mukhammas, muwashshahs, qasidas, and rubais by Namangan and Kokand poets of the late 19th and early 20th centuries.

The 2001 published version of Xilvatiy's devon includes only the Uzbek poems from his two manuscript devons and the bayoz samples compiled at that time. This devon contains 142 ghazals (1,565 couplets); 27 mukhammas (125 stanzas); one musaddas of 9 stanzas; one musamman of 9 stanzas; 105 muwashshahs (965 couplets); 7 qasidas (762 couplets); 4 masnavis (167 couplets); 18 elegies (1,157 couplets); 12 satirical poems (159 couplets); historical rubai and fards (28 lines); 10 adventure poems (1,136 couplets), amounting to a total of 12,638 lines. The devon begins with a 37-page introduction by Ismatulloh Abdulloh. It presents Xilvatiy's life story based on the recollections provided by his son Akmalxon to'ra, as well as the chronological notes found in Devon I, Devon II, and the bayoz. Important information about the poet's life, literary heritage, and genre characteristics of his poetry is provided. Pages 38–51 contain Barno Abdullayeva's analysis of Xilvatiy's satirical poems such as "Xasis," "No'noq shoir," and "Kafshim." Pages 472–482 include explanations prepared by I. Abdullayev, and pages 483–486 present anecdotes about Xilvatiy. Pages 487–522 provide a glossary of Arabic and Persian words used in the poet's works. This devon is considered an important source in studying Xilvatiy's life, works, and the genre features of his poetry.

Among the printed sources of Xilvatiy's works, his book Charog'i maktab, published during his lifetime, holds special significance. This poetic treatise, consisting of 210 couplets and structured into an introduction, main part, and conclusion, explains the pillars and principles of Islam. However, the printed devon mistakenly lists this work as 110 couplets. The main part consists of 54 chapters, each with an Arabic prose heading. The work covers the attributes of God, the unique qualities of 28 prophets mentioned in the Qur'an, the story of the Mi'raj, issues of faith and Islam, signs of the Day of Judgment, and the rules of fasting and pilgrimage. The work is written in short, easily memorizable statements aimed at instilling Islamic principles in young learners.

Another important printed source in Xilvatiy's heritage is his work Mavludi sharif, dedicated to the birth of the Prophet Muhammad, written in Turkic. Mavludi sharif includes 10 couplets of praise (hamd) and 14 couplets of na't, 33 couplets on the virtues of reciting Mavludi sharif and a three-line blessing, a 69-couplet story, another 62-couplet story and salawat, followed by 10 chapters. After two ghazals about the Prophet and another 28-couplet story, the work continues with six chapters and a conclusion. Thus, the work consists of an introduction, a 20-chapter main body, and a conclusion. Xilvatiy composed Mavludi sharif in masnavi form at the request of his teacher Inoyatxon Makhdum Langariy (d. 1889).

During the Soviet era, works enriching spiritual upbringing and strengthening religious faith were prohibited, yet Xilvatiy's Mavludi sharif continued to be read and cherished in households. Xilvatiy's Sayr ul-jibol, written in 1910, is another significant work reflecting the poet's travel impressions. It was completed in a short time at the request of Nodim. The work consists of two parts. The first includes a prose preface, followed by a 12-couplet hamd and na't, an 18-couplet introduction, and 16 chapters describing the travel impressions, each with Persian headings. The second part contains a 77-couplet poem narrating how Xilvatiy visited Sayyid Burxonxoja

Eshon ibn Aminxonxoja Eshon and Mavlaviyxon, leading scholars of Namangan, after returning from his journey, and read to them the unfinished draft of the travelogue. The work consists of 557 couplets (1,114 lines), and its manuscript is included in Xilvatiy's devon. The lithographed edition of Sayr ul-jibol from 1910 includes the poet's Persian Qasidai ilm. According to the lithograph, this 96-couplet qasida dedicated to the virtues of knowledge and scholarship was written in Hijri 1320 (1903 CE). In its introduction, the poet states in Persian: "In qasida dar bayoni madhi ilm va donish va xasoil va manoqibi ulamo..."—"This qasida is in praise of knowledge and learning, and the qualities and virtues of scholars" (Xilvatiy, 1910). A manuscript copy of Qasidai ilm also appears in Xilvatiy's devon. Sayfiddin Sayfulloh translated Qasidai ilm from Persian into Uzbek in prose.

Conclusion

Xilvatiy's poetry is mainly lyrical, religious-mystical, ethical-educational, satirical, elegiac, and autobiographical in nature. His poems of praise (hamd), Sayr ul-jibol, Charog'i maktab, and Mavludi sharif guide readers toward divine recognition and spiritual love. His ghazals encourage young people to pursue knowledge, love life, and the homeland, and be devoted to it. His works call people to patience, kindness, and strong faith.

From the above, it becomes clear that Xilvatiy's poetry is a great treasure that embodies the achievements of Uzbek literature at the end of the 19th and the beginning of the 20th centuries.

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