

VIEWS ON THE LEVEL OF STUDY OF THE LIFE AND WORK OF SIDDIQUI AMAZE

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Annotation:

Tajik literature has a number of great geniuses. The works written by them and inherited by us have been passed down from generation to generation without losing their significance for centuries. However, during his short life, he did not study all the peculiarities of the life and work of Siddiqi Hayrat, a contemporary of the master poet Sadriddin Aini, known as a master of his time. Because the poet's manuscripts were scattered until the fifties. For the first time, on the initiative of Rasul Khan Khodzoda, the first collection of Hayrat's poems was compiled. This article deals with the life of the poet, his creative activity and the creation of his office, as well as the subtleties of his poetry, the poetic skill of the poet.

KEY WORDS: Devon, S.Ayniy, R.Khodzoda, ghazal, satire, tazkira

INTRODUCTION:

Hayrat is one of the most talented poets of the late XIX - early XX centuries, who has a special place in the history of Tajik literature with his sincere and meaningful poetry. It should be noted that until recently, not all aspects of the life and work of Muhammadsiddiq Hayrat have been sufficiently studied. Research in this area has been limited. The fact that the poet's works have not yet been studied in detail can be explained by the lack of a critical text and manuscripts of his poems. The first collection of Hayrat's poems was compiled for the first

time in 1964 at the initiative of Rasul Khan Khodzoda. It can be said that no special research has been conducted by Tajik literary critics about this skilled and talented poet.

Sadriddin Ayni was one of the first to inform the scholars about the poet. It is worth mentioning that S. Ayni was a close friend, colleague and companion with Hayrat. Sadriddin Aini spoke about Hayrat and his artistic image in his memoirs, starting with his "Namunai adabiyoti tojik" ("Samples of Tajik literature"), "Yoddoshtho" ("Memoirs") and many other articles.

Sadriddin Ayni says about the poet in his book "Namunai adabiyoti tojik": "Hayrat is one of my humble companions. But because of his talent and love for literature, he rose to the level of a teacher at an early age. It is unfortunate that the owner of the house passed away at a young age (at the age of twenty-seven). Otherwise, this supernatural force could have created geniuses in the world of literature. Over time, seeing that the poet was able to understand the essence of literature and its laws, Ayni's respect for Hayrat increased. This can be seen in his words in Memoirs. " - At the first meeting, I noticed that he was very talented and knowledgeable, and I think that the leader of the poetry I was looking for among the great poets and poetesses of that time was Hayrat. He was my age and a classmate in a madrasa. But from that day on, I chose him as my teacher. "

It is clear from Ayni's sincere thoughts that Hayrat was not only a talented poet and a diligent student, but also one of the most

prominent literary critics of his time. His name was in keeping with his personal qualities, image and talent. Literary critic S.Khojakulov says about S. Ayni's views on Hayrat: It is necessary to acknowledge the description of Ayni and R. Khodzoda about this writer and his literary heritage. ". Hayrat has a special place in the literature of the period with its unique style and taste, pure ideas, new creative spirit, unique talent and vision. Although he did not make a serious and complete change in this process as a poet, but the continuation of the best traditions of classical Persian-Tajik literature, the preservation of its pure lines, the rich depiction of his poems, the its content, its representation of the best aspects of the artistic and literary process, is of special recognition with features such as the period reflecting a special state of creative influence.

Hayrat became a well-known poet in the literary environment of Bukhara in the late 19th century. One day, Sharifjon-Makhdum, one of the famous scholars of the time, informed Sadri Ziyo about the talent of Ayni Hayrat. Sharifjon-Makhdum Hayrat, in order to test his poetic talent, ordered him to finish his father's ghazal. The next day, Hayrat finished the muhammad for the ghazal and handed it over to Ayni to deliver to Sharifjon-Makhdum. Aini says: "Seeing this, Sharifjon-Makhdum admired Hayrat's skill and considered him one of the most unique creators of the time." Here are two verses from this muhammad:

Rafiqi vahshatam, az donishu ulfat ba
farsangam,
Xirad dastu girebonam, ba nomu nang dar
jangam,
Mapurs, ey do`st, az tahqiqi holi
hayratohangam,
"Ba taqlidi chunun z-on dushmani nomusu
farhangam

Ki shoyad on pari-ro` az sari sho`xi zanad
sangam."

TRANSLATION:

I am terrified of ignorance and ignorance, from knowledge to kindness, from wisdom and hatred in the name of shame in war, Friend, do not ask for astonishing information. "Imitation of reason is the enemy of my honor and culture, This stone may touch my head."

The main sources in the study of the life and work of this talented writer are his artistic heritage, scientific and literary sources of the time, in particular, several special chapters of Ayni's "Memoirs", which are important for understanding the artistic image of the poet. , it is acknowledged to be his commentaries and memoirs. .

The portrait of Hayrat is described in Ayni's Memoirs as follows:) his nickname was so appropriate to him that I was astonished to see him, and thought of the meaning of his nickname in this full-fledged relationship with the poet. ". Ayni's words in Memoirs show that Hayrat was a humble, simple, curious and sincere artist, despite his high potential and poetic talent. At the same time, Sharifjon Makhdum Sadri Ziyo is a person who made a worthy contribution to the emergence of Hayrat on the literary scene. Sadri Ziyo's yard is one of the prominent centers of Bukhara's literary environment. Every week, Bukhara poets and literary enthusiasts gathered there for poetry readings and discussions. Hayrat also took part in these literary gatherings and honed his creative skills.

Hayrat studied the history of classical Persian and Tajik literature, studied the rules of poetry and poetry. Although Hayrat was the same age and classmate as Ayni, Ayni called Hayrat a teacher because of his extraordinary

abilities and knowledge. It was Ayni who introduced the poet Sharifjon-Makhdum to one of the noble people. For this reason, Hayrat meets famous people, poets and scientists and learns from them about the subtleties of science, culture and poetry. We can see the influence of Ahmad Donish's work "Navodir-ul-vakoe" on the rise of Hayrat's creativity, the expansion of his views and ideas.

The poet stays in bed in the winter of 1901 - refusing to go to school and meet friends. Hayrat lived in the lowest room of the smallest and narrowest Suzangaron madrasah in Bukhara. Regarding Hayrat and the condition of the room in which he lived, S. Ayni writes: "I saw Hayrat's life in a room with nothing but tea and bread, and I found this situation disastrous for the poet. I was crying. But I was not able to help him. That's why I talked to Hayrat's close friends Abdukhalil-Makhdum, Ahmadjan-Makhdum and Mirza Abdulvahid about this situation and told them all. ". In this difficult situation, his guardian and guardian friends were especially Sadriddin Aini. Hayrat died of the disease in July 1902. According to Sadriddin Aini, his body was buried near the Talipoch Gate, on Chorbakr Road, in the cemetery of his grandfather's grandparents.

After Hayrat's death, his fame grew during his lifetime. During his lifetime, he was praised only by his friends, but after his death, anyone interested in literature became interested in his work. Amir Abdullah Khan, who described himself as a poet, was also interested. He orders Qazikalon Badriddin to find Hayrat's poems and deliver them to him. After that, Kozikalon calls Ayni to his house and asks him to hand over Hayrat's poems to him. "I don't have any of Hayrat's poems. Everything he wrote was in his brother's hands. He didn't

give it to me," he says. But two months after Hayrat's death, his brother also dies.

His literary legacy is small, as he left this world at the same stage of development. However, this legacy of the poet is not summarized in his notebooks and sketches. After the poet's death, Sadriddin Aini and Munzim Hayrat managed to collect scattered poems in the form of devons from his notebooks and some collections of his relatives. Even this one desk of the poet did not appear for a long time. Only in the early 60s, the poet's written legacy was found at the Institute of Oriental Studies of the Academy of Sciences of Tajikistan. Devon consists of continental, rubai, poem, quartet, ghazal, qasida and other poetic samples, totaling 2447 bytes.

Literary scholar R. Khodzoda writes in the foreword to Hayrat's selected poems: "In early 1951, under the initiative and guidance of S. Ayni, I began to study the Tajik literature of the XIX and XX centuries. I began my research by studying the manuscripts of the Firdavsi State Library (currently the manuscripts of this library, collected until 1954, are preserved only in the manuscripts of the Department of Oriental Studies and Literary Heritage of the Academy of Sciences of Tajikistan). In a short time I was able to review all the manuscripts relating to the literature of this period. For this reason, I have neglected and superficially considered many manuscripts that are not directly related to my subject. In the meantime, I came across the inscription "Devoni Hayrat" which was written on sheets of paper of the manuscript. From my inexperience, I thought that these manuscripts were written in recent years. Poems were written randomly on the devon, and nicknames were not even mentioned in many of the poems. Somewhere a poem by Shavkat Bukhari appeared. After studying this manuscript, I was reminded of

the chapter "Heritage of literary wonder" in Ayni's Memoirs.

Literary critic R. Khodizoda adds to Ayni's comments in his Memoirs: under which many low poems were quoted. Therefore, researchers should not accept a meaningless poem under the pseudonym "Wonder" without any research, first make sure that each poem is the property of Wonder, compare them and then come to a decision.

The scholar, who did not read the Devon from beginning to end, thinks that it is a manuscript compiled with poems and ghazals of other poets. Like many other manuscripts far removed from the scholar's own research work, he wrote this devon in a corner of his notebook and did not attempt to study it.

Researcher R.Khodizoda says: "S.Aini spoke sadly about Hayrat and his lost office in almost every conversation. His words always evoked a feeling of friendship, love and sincere gratitude to Hayrat.

During the interview, I quoted the manuscript and said, "It's a pity that Hayrat's poems are missing in this collection."

After that, R.Khodizoda begins to collect Hayrat ghazals from scattered collections. From two to three years he collected many poems and poems of Hayrat. But all this did not define the creative image of Wonder.

He writes: "I have not forgotten this manuscript. After finishing my main work, in 1956 I started to study this office again. I have been translating Hayrat's biography for the last few years with the help of valuable information from the fourth part of S. Ayni's book "Memories". More detailed information about Hayrat has appeared. In addition, I gained some experience and knowledge in recognizing and studying the literature and manuscripts of that period.

Researcher R.Khodizoda, first of all, compares all the poems of Hayrat in Ayni's "Sample literature Tajik" and "Memories" with the text of the devon. All the wonderful poems of Hayrat quoted by S. Ayni in his works were in this divan. Only one byte and one satirical poem were not found in the devon. The reason why these two poems were not included in the devon

"Esdalikalar" asaridan anglashimiz mumkin. Bayt:

Chu nasozi zi shafat budani Ergash soze?
Tu, ki Iskandari badro'y, xushovoz shavi!

TRANSLATION:

How can you not be happy that Ergash is a mediator? You evil face, Alexander, if you are kind!

Surprisingly, this byte was said by accident and may not have been entered into the devon because it was not written anywhere.

Another humorous poem was written about Abdullahhoja Abdi, a poet and writer who was very arrogant in the late 19th and early 20th centuries. Ayni quotes a few verses from it in his Memoirs:

Ey har xami dastoni tu bozori kalova!
Rishi tuba bozori kalovast ilova.
Ruxsori tu yak shittazaminest pur az zah!
Binni tu dar zahkashi on qit`a chu nova!
Sar hamchu kadu xoliyu az harza dahon pur.
Qomat chu shutur navchayuishkam chu kajova!
Yo qomati to`lonii tu cho`bai bayraq,
Dastor bar on chun yalavi bayraqi Kova!
Dar go`shai chashmoni tu chirkobai hammom,
Dar teshuki binni tu loyobai chova!
Atvori tu chun vaxshiyu andomi tu manfur!
Kirdori tu bema`niyuguftori tu yova!

TRANSLATION:

O whole hand, kalova bazaar!
Accompany your hair to the bazaar. Your face is full of poison! Here your nose is wet! Your head is as empty as a pumpkin and your mouth is full. Your body is like a camel's vagina! Or your neck is as long as a flagpole, Your hand is like a bucket's flag! Your actions are meaningless and your words are useless!

According to S. Ayni, Abdullahhoja heard Hayrat's humorous poem and immediately ran to Ayni and begged him not to allow the poem to spread among scholars and writers. S. Ayni writes: "I knew that it was impossible to get rid of it without any promises, and I made a firm promise to stop the spread of poetry."

Since Hayrat did not want to be famous as a poet, he did not give a copy of this poem to anyone but me. It turned out that a copy of this poem was not in the hands of the secretary of the Office of Wonder, and therefore this poem was not included in the office.

In addition to the poems quoted in Ayni's "Namunai adabiyoti tojik" and "Esdalikalar", the text of the masnavi "Journey to Fergana" and "Journey to Fergana" is also included in the collection. It is in his Memoirs that Hayrat says that he wrote this masnavi "at my request." However, he did not write about it anywhere. All other poems, ghazals, rubais and quatrains are carefully read and studied by the researcher R.Khodizoda. During his studies, the poet's creative style, in terms of the true depiction of the details of the event, convinced him that this devon is the legacy of Hayrat.

Another issue the researcher wanted to determine was the name of this office secretary. Nowhere in Devon was the

Secretary's name written. He says: "But I am acquainted with the calligraphy of some well-known secretaries and nobles (for example, Sharifjon - Mahdum Sadri Ziya, Mukhtaram, Munzim, etc.), I have seen many manuscripts written by them. I thought that the devon was written by Mirza Abdulvahid Munzim, the author of the Navadir-ul-Waqoe divan. there was no doubt that the poems also belonged to Hayrat."

In 1957, R. Khodizoda published an article in the magazine "Sharqi Surkh" "Kizil Sharq" (№ 5) entitled "Namunai she'rhoi Hayrat" ("Samples of Hayrat poems"), in which the first information about the discovery of Hayrat devon and published new samples of his poems.

In this way, for almost fifty years, "Devoni Hayrat" was hidden from view, and today we can read his rich literary heritage and appreciate the role of Hayrat in literature and his creative skills in the late XIX - early XX centuries.

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