



SADRIDDIN AINI'S CRITICAL VIEWS (BASED ON THE TAZKIRAH "SAMPLE TAJIK LITERATURE")

Ulugmurod Amonov

Associate professor of BukhSPI, doctor of philosophy in philological sciences, Uzbekistan

ABOUT ARTICLE

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Abstract: In this article, the author scientifically analyzes the tazkiras "Namunayi adabiyoti tojik" - "Tajik sample literature" written by Sadriddin Aini, the leader of the modernist movement, poet, writer, literary critic, navai scholar, which is different from the tazkirachil traditions of Eastern classical literature, and the work of the writer is directly related to the literary environment of Bukhara. Afzal Masum Pirmasti, Hayrat, Abdulkadir Khoja Savdo, enlightened writers (Bepul), his attitude towards creators like Sabboq Bukhari, his attitude towards their work, examples given as a literary critic and critic are presented. Then he analyzed S.Ayini's skills and the place of the mentioned artists in the literary environment based on the sources.

INTRODUCTION

Over the centuries, the masters of the Uzbek and Tajik peoples have created many masterpieces in many fields of science as well as in fiction. We would not be mistaken if we say that we know a relatively small number of our writers who were engaged in artistic creation in the past in the field of literary history. After this sentence, the lives and works of whom we are familiar with from the history of literature, undoubtedly, will immediately be restored in our memory. But there are many writers we don't know about, whose works are currently waiting for their researcher in the manuscript fund of the library, museums, in the Institute of Oriental Studies, in foreign libraries, even though they are few, in the hands of our people. The reason for this was the policy of the former Soviet state to keep our great nation with a great history ignorant of its past for 70 years. Until now, in our Republic, attention is being paid to the study of the past literary and scientific heritage at the level of public policy. Bukhara has been the center of science since time immemorial. Because the Uzbek and Tajik peoples living in this motherland can speak both languages at the same time, Turkish writers wrote in Persian,

and Tajik writers wrote in Turkish. For this reason, we are also looking at the heritage of writers who lived and created in Bukhara through Sadridin Aini's "Sample Tajik Literature" exhibition.

Below we will discuss some of the poets listed in "Sample Tajik Literature".

In the 2nd part of "Sample", Sadridin Aini gives examples from the works of Afzal Masum Pirmasti, one of the famous writers of Bukhara, and such information about the life of writers. Sadridin Aini quoted two ghazals of Afzal in full. We have quoted an excerpt from this ghazal.

Afzal Makhdam Pirmasti Bukhari (died 1334 Hijri. Az tazkira Manzumai Sadr Ziya Bukhari).

Allo badida jilvagar; Zilvast bahorho zi dog'i tu xashida sari "za" sina lolazorxo.

Biroq, lag'li chun, Mulat chaxonda xun zi didaxo.

Havoyi ruyi chun chulat ba dil halonda xorho

..... Chun man batabat eyki afzali bafan dilbari

Mador dast va gulbari, zi Afzal figarho.

Meaning in Uzbek: Qora maston, jilvagar ko'z, shu jilva ila bahorni,

Bog' birla chizibdursan siynangga lolazorni.

Firoqingda anjuman diydasidin qon oqur,

Yuzingni anbar hidi, dilga suqar tikonni

Seni dardingdan o'zga mani tazimga

Agar yuragimni qo'llaringa olib ketsang, Afzaldan fig'onlar (yig'i)

Meaning in English: Black charming, playful eyes, with this flirtation ,

You are drawing a tulip garden with a garden.

Blood flowed in your farewell party.

The smell of the barn on your face, the thorn in the heart

Please save me from your pain

If you take my heart in your hands

Afzal qoidadan tarix shuaroyi ahdi oxirin ast. Dar maydon xayoli duri bedili namebarat nazm va nasrro bag'oyat ravoi va sodame saroyad. Bifarmoyash amir Abdulahad "Tazkirat ul-shuaroyi" mushtgamil bar tarochi xol maosiri navista (az 1322 to 1203) har chand bilobar xatir amir dar in kitob shu'aroro sariho tanqid nakardam, sara va saqtaro dar el qator jilva dodast, mazol bod boy maosarin bisabab ahyon nomashon monadi bo'zurgi nihoda ast.

Afzal dar sol 1334 ro'z dushanba 12 zuluhja dar kasabai Gajdumak dar xonai xud az tuman pirmast Buxoro vafot karda dar injo maffun shud baqirro dar mareya va tarix vafot u chand parcha she'r astki yoki az onhoro bar sabil namuna naql menamoyam:

Meaning in Uzbek:

Qit'a

Afzal on shami shabiston suxan?

Ki az u bud mahofil pur nur.

Bud azu bazm adab bo ravnas,

Bud az u incha man fan basrur ...

Meaning in English: Afzal was one of the top poets in poetry. He entered the field of literary imagination with a strong heart. His pen was very fluent in poetry and prose. Although Afzal praised Amir Abd al-Ahad in his Tazkirat ul-Shuaro (1203 to 1322), Amir honored Afzal.

Afzal died on Monday, Zul Hijja 1334 at his home in Gajdumak district and was buried there. Many laments have been written about his death in literature. I will present one as an example:

Qit'a

Afzal qorong'u kechaning yorug' shami edi,

Undan har bir qorong'u charog'on nur edi.

U bazmu kechalarda odobli va ravon edi.

Uning bir fan haqidagi fikri mantiqli edi ...
 Menaing:
 Better was a bright candle in the dark night,
 Every dark lamp was a light from him.
 He was polite and fluent at parties.
 His idea of a science was logical ...

The text of the verse is given in full.

As can be seen from this scientific-historical text, S. Aini 1 gives the exact date of the writer's death. (1334 Hijri, 1913 AD). After that, he gives an example of the writer's ghazals. We gave an example of Afzal's romantic ghazal from these given ideas. From this poem itself, we can see that Afzal has a high artistic ability

Our opinion is proved by Aini's description of Afzal. S. Aini writes that he was a high poet of Afzal's time. From this text, we can learn that Afzal had a deep knowledge of the theory of literature from the strength of his thinking, and that he created well in both prose and poetry. In addition, we can tell about Aini Afzal's Tazkirat ul-Shuaro Tazkiras, and know that Tazkiras were contemporaneous writers of Afzal who lived from 1788 to 1898.

From this text, we can see that the emirs did not pay enough attention to the literary environment of that time. Even if Afzal himself is one of the palace officials, he is ignored.

It is not difficult to imagine the kind of attention given to the poets and writers who came from the common people. In addition, it is clearly stated that the writer died on July 23, 1913 in Gajdumak. There is no doubt about this information. In Tazkira, it is said that funerals were written for Afzal's death, which shows how much prestige he had in the literary environment of Bukhara. This can be understood even from the content of the quoted Martian continent [6,217-221].

"Example literature" also contains information about Hayrat, a talented poet of his time with his poems. Aini gives more space to the works of this poet than to the works of others up to pages 261-272. [6, 261-272] "Muhammad Sidiq Hayrat Buxoriy- vafotash 15 Rabiul soniy shabi dushanba sol 1320 hijriy dar soniy 27 solagi".

Meaning: "He died on the 15th of Rabi-ul-Awwal 1920 (October 27, 1902 AD), Monday evening at the age of 27."

S. Aini cites a ghazal written by Hayrat in the style of discussion from the writer's own handwriting.

Ey sarv be ibo, bi chamon sar kashida (i)!
 Mano ki sarv qomat o'ro na didan?

Orom sarv man bo'd az jo'ybor chashm,
 Ey sarv agar tu bar lab jo' or lidan !

O' sarv dilbar as tu, ravon ast dar xrom,
 Tu sarv be bariu bi kunji xazidai!

O' resha dar dil astu zi dil ob mexurad
 Tu resha dar gil asti voz gil damedai-i!

U noz parvar astu bud shoh- shox lutf,
 Tu boz parvar, az du sad shox buridan!
 Hayrat ziyoda mao'kard sarv nozi o':
 Gashti, magar munozarai, shunidam.

Meaning in Uzbek:

Ey beibo sarv, chaman ichra o'sibsian,
Menda sarv (sarv qomat yor) borki, sen uni qomatini ko'rmabsan.

Meni sarvim ariq yoqalab sayr qila oladi,
Ey sarv, sen bo'lsang, bir joyda muqim turasan.

U sarvi dilrabo sarvi xromondir,
Sen bo'lsang, bir burchakda turasan!

Uning tomiri yuragida va shu yurakdan oziqlanadi.
Seni tomiring tuoriqda- yu, o'sha tuproqdan oziqlanasan!

Uning nozi pardozi bor shoh- shox lutf etadi,
Sen bo'lsang, bir qari-yu, ikki yuzta shoxing kesilgan.

Hayrat o'zi sarvini nozini juda ta'rifladi
Magar sen bu munozarani eshitmadingmi.

Meaning in English:

O beautiful cypress tree, you are growing very tall.
I have a cypress tree (cypress tree) that you have not seen its height.

My cypress can walk by the stream,
O cypress tree, you stay in one place.

He is a cypress charmer and a cypress hero.
As for you, you stand in a corner!

His veins are in his heart and he is nourished by this heart.
Your roots are in the soil, you will be fed from that soil!

The king with his delicate make-up will bless the horn,
As for you, you are an old man and two hundred horns have been cut off.

Admiration itself described the beauty of the cypress very well
Have you not heard this debate?

According to information, this ghazal of Hayrat was written in the style of modern literature. The poet argues with the cypress tree and explains the beauty and superiority of his country over this tree with a comparative analysis. We would not be mistaken if we say that such a ghazal was not created in classical literature. Because the lyrical hero describes his lover as a cypress. Hayrat, on the other hand, created a beautiful artistic image saying that the upright cypress tree is not equal to the tall, beautiful figure of the mistress.

The ghazal is a very common genre in the classical literature of the peoples of the East. According to the dictionary meaning, "ghazal" means "to flatter a woman", "love words", "to describe beauty", but later its scope expanded. A number of themes, such as love, the image of nature, humanity, love of the homeland, ways to achieve perfection, were reflected in the ghazal at the level of its own artistic essence.

In this ghazal of the poet Hayrat, we see the lover - the lyrical hero - describing the beauty of his cypress (yori). But this hymn is not addressed to the lover herself, but looking at the cypress (tree) on the bank of the stream, its essence is revealed through the art of metaphor, allusion, contrast. It can be said that S. Aini considered the talented poet Hayrat to be his teacher. He writes about this in his essay: "Hayrat, az sherik dar son faqir ast. Ammo az kamoli iste'dod va ishq adabiyot dar xurd soli ba martabai ustodi rasida bud. Faqira'ruz va ba'z nozikiho san'at adabiyaro az o' omuxta budam. Hayratki in iste'dod mujassam dar ayom javoni (dar 27 solagi) jahon foniyro nadrud namud, va agarla az in qudrat favqulod xorqa hozor olami adab bavujud memond".

Meaning: "Hayrat is my partner who prepares lessons together. Since he was interested in literature from a young age, he reached the level of a teacher despite his youth. In particular, I also learned from him the subtle secrets of astrology and some fine arts. Unfortunately, the owner of such a great talent died at the age of 27. "If he had been alive, he would have opened up many aspects in the world of literature."

As we can see from this text, we can understand that due to Khayrat's independent deep study of literary theory and his interest in this field, he even surpassed his classmates and reached the level of mentorship. In Aini's Tazkir, he says how old Hayrat was when he died, but does not write where and when he was born. In order to identify this defect, we turned to "Tazkirat-ush-shuaro" of Nematullah Mukhtaram. "Hayrat ... Mullo Muhammad Siddiq ast mavludash (shu yerdagi jumla tushib qolgan) dar guzor po'stin do'zon Buxoroyi sharif...[N.Muhtaram. 106 bet.].

Meaning: "Hayrat ... Mullah Muhammad Siddiq, (place of birth omitted), was born in the village of Postin Dozlar, Bukhara Sharif."

As you can see, we found only one puzzle from Muhtaram's tazkir, that is, the writer was born in Postindozlar neighborhood of Bukhara.

Unfortunately, due to the omission of some words and sentences from the tazkira, we could not determine the year of birth, so we decided to determine it by a simple mathematical method. We subtracted Hayrat's age from the date of his death in 1902. It was published in 1875. So, Hayrat was born in 1875 in Postindoz Guzar, Bukhara, and died in 1902. In addition to these sources, Sadridin Aini also provided information about Hayrat in his work "A Short Biography". "I was so sad about his (Hayratni U) death that I was not so sad even when my parents died. I didn't cry much when my parents died. I wept over his death. For years, if I was tired of the world and sad, I would go to Hayrat's grave and cry and release my heart." [S.A.1 tom 54b. 60b.]

From this memory, it can be understood that Hayrat was not only a classmate, but also a closest friend, brother, and colleague for S. Aini. He had a difficult childhood due to cholera: first he lost his father, then his mother, he came to Bukhara to study in his teens according to his father's will, and when he needed love and spiritual support, he found this love and support from Hayrat. The early death of his colleague and brother was a great loss for Sadridin. Even later, when he was bored with worries and problems, Hayrat went to the grave and came crying, we can see to what extent they are connected to each other. S. Aini's "Sample" is an extremely valuable source for studying the life and works of many poets whose names are unknown to us.

Along with many other poets and writers, Abdulkadirkhoja Savdo (Bebul) is also given extensive information in this review. Savdo was born in 1824 in Bukhara. [S. Aliyev. Finished bytes. 86b.], he received his primary education in an old school, and later studied at a madrasa. He was one of the mature people of his time. S. Aini writes about him:

"Abdulkadirkhoja Savdo was one of the rare people of his time, in addition to his formal elegance, he knew such crafts as painting, plaques, painters, and jewelers like an expert. He had a skill in music, he mastered the parts of his character, and he could perform by putting it in place. He was also a little interested in astrology. He was a warm-up, quick-witted, funny, good conversationalist. It was equal to

the big and the small. He was full of arrogance and pride. He created simple and fluent works in both prose and poetry" ["N.A.T." 317-330.]

This is the sample of "Ne" ("No") ghazal written by Savdo:

Ey dil! Az mizra' omid bari didi? – Ne!
 Va nihol amol xud samari didi? – Ne!
 Amirho dar talabi yor davidi, ohr!
 G'ir u hech ba olam digari didi? – Ne!
 Digar az man makun amid saloh, nosh!
 Bar man oxir zi nasihat asri didi? – Ne!
 Kosh bar said harifon zi manu, man guyam!
 Dar jahon g'ayr muhabbat hunari didi? – Ne!

Meaning in Uzbek:

Ey yurak! Umiddinga yetdingmi? – Yo'q!
 Qilgan ishingdan foyda ko'rdingmi? – Yo'q!
 Yor vasfida olamni charx urib chiqding.
 Va lekin yor (do'st) topdingmi? – Yo'q!!
 Mendan o'zgaga qilding nasihat,
 Mendek nasihatga zor kishini ko'rdingmi? – Yo'q!
 Koshki dushmanlar boshiga musibat solsang, bu mening ishim desam.
 Jahonda muhabbatdan boshqa hunar topdingmi? – Yo'q!

Meaning in English:

O heart! Did you get your hopes up?
 - No! Did you benefit from what you did? - No!
 You have beaten the world in the role of Yor.
 And have you found a friend? - No!!
 You gave advice to someone else than me.
 Have you seen someone as hard to advise as me? - No!
 I wish I could say that it is my job to bring trouble on the enemies.
 Have you found a job in the world other than love? - No!
 As can be seen from this quote, S. Aini gave extremely valuable information about the trade. Through this text, we learn that the writer was aware of a wide variety of arts and sciences: musicologist, astronomer, and literary critic.

The ghazal "No" itself speaks of Savdo's talented poetry. This ghazal is written in a mystical direction and embodies the whole essence of human life. Using the art of exclamation, the poet appeals to himself (O heart) and tells his admirer that the transient whims, worries, and lifestyle of this world are nothing compared to the love of God.

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S.Aini writes in his work "Memories" that Savdo went on trips with state affairs, and during one of these trips, he drowned in the Vakhsh River on the Norak bridge in 1873. [S.Aini, volume 6, page 96.] Abdulkadir Khoja Savdo wrote poems not only in Persian-Tajik, but also in Uzbek. Sadridin Aini does not give any information about this in "Namuna". Four of his poems written in Uzbek (two ghazals, one mukhammas and one continent - a total of 61 verses) were included in "Muntakhobot" published in 1958. [S.Aini 90p.]

Here we give an example from the ghazal "Nozanin Erur":

Yoy uoshi baski g'amzalari nozanin erur,
 Ul g'amzalar o'qi borisi dilnishin erur.
 Bemorlarga boqmasa bemor nargisi,
 Bemor boqmoq endi yaqindurki qiyin erur.
 ...Savdo demaki she'r rasolig' shoiridur;
 Rasvolig'ing bahonasi bir ofarin erur.

The tradition continues

The traditions of Sadriddin Aini have been going on for years. One of them is Sabbaq Bukhari, who imprinted the passion of the Motherland on his heart and lived with the memory of the Motherland all his life.

Sabbag Bukhari currently lives in Jeddah, Saudi Arabia. Sheikh Abduqadir ibn Karomatullah Sabbag Bukhari was born in 1327 A.H. (1909 AD) in Hammam Kunjak, Bukhara. He received his initial knowledge of Persian, Turkish, and Arabic languages at the Bukhara madrasa. He is a close friend of Payrav Sulaymani Qurbat and Savdoi Gijduvani, and participates in their concerts. The inhumane policy of the 1930s forced him to emigrate to Afghanistan. He studied at the "Savlatiya" madrasa, founded by Indian Muslims in Makkah Mukaramma, and mastered the Arabic language. Since 1939, he has been a teacher in various madrasahs. He writes poetry in Persian, Turkish (Uzbek) and Arabic languages. The poet's book "Guzidayo az ali'ori Sabboh Bukhari" (Selected poems of Sabboh Bukhari) consists of ghazals, rubai, mukhammas qasidas and translations written in these three languages. The poet's collection mainly consists of romantic poems on love, loyalty, love. But among them there are poems that reflect the pain of separation from the Motherland. The Tajik poem "Vo sokht" is one of them. Sabboq Bukhari calls his book "Armugoni Sabboq" memories. In this book, the poet writes his memories related to fiction. The book is valuable as a scientific and artistic source of Uzbek and Tajik literature of the late XIX-early XV centuries. "Armugoni Sabboh" is written in Tazkira style. The author used the tazkiras of Mukhtaram, Sadri Ziya, Idris Makhdum Bayoz, Sadriddin Aini's book "Sample Tajik Literature". read, knew, filled in based on sources. S. Bukhari tells his memories about poets such as Hashmat, Sadri Zia, Mukhtaram and their works. Especially the information given by Sabbaq about the fate of Muhtaram's "Radoif ul-ash'ar" complex, which consists of poems of past and contemporary poets, is a relief for literary studies.

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