

On Manuscript, Literary And Publishing Sources Of Khilvati's Literary Heritage

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Abstract: This article provides information on the textual study of manuscripts and lithographic copies of the works of the poet Mulla Yuldash Turaboy ugli Khilvati and their genre features. The content and essence of the poet's works and their significance today are highlighted.

Keywords: - scholar, writer, poet, divan, bayaz, manuscript, lithograph, printed source, inventory, colophon, calligrapher, bookbinder, bilingual.

Introduction: The literary heritage of the Uzbek people has served as a source of spirituality for the peoples of the East for millennia. Thanks to independence, our values have been restored, and we have begun to understand our identity. The opportunity arose to study and truthfully study the unique works of our ancestors. There are many aspects of our literature that have not yet been studied and overlooked by scholars and intellectuals.

The beginning of the 20th century is distinguished by its richness and complexity of social contradictions. During this period, representatives of the Namangan literary movement made a worthy contribution to the development of education and culture.

The activities and literary heritage of representatives of the Namangan literary movement of the early 20th century, such poets as Nadim Namangani, Hayrat Turakurgani, Mulla Yuldash Khilvati, Iskhakhan Ibrat, Mukhammadsharif Sufizada, Yuldashkhoja Dogi, Dadakhon Kori Suhayli, occupy a special place in the development of Uzbek literature of the national revival period. Currently published books by these poets, as well as articles published in periodicals such as "Oyna" magazine, "Turkiston viloyatining gazeti" ("TVG"), "Sadoi Turkiston," "Sadoi Farg'ona," manuscript and lithographic works stored in the manuscript fund of the Institute of Oriental Studies of the Academy of Sciences

of the Republic of Uzbekistan, and sources of the Namangan literary movement in some tazkiras and bayazes are eager to find their scientific research.

In order to create a scientific biography of Khilvati and to conduct a comparative study of some information, it became necessary to first divide the sources into two groups. The studied sources were divided into two groups - manuscript and published sources. They provide valuable information about the poet's biography, social background, worldview, literary heritage, and the literary movement of Namangan in general. Existing sources on the works of representatives of the Namangan literary movement of the early 20th century are classified as follows:

1. Manuscript works written in the author's hand.
2. lithographic works published at the beginning of the 20th century.
3. Bayoz and tazkiras compiled by contemporary poets.
4. Periodicals of the early 20th century.
5. Periodical and published sources covering the life and work of poets.

There are two manuscript collections of poems by Mulla Yuldash Turaboy ugli Khilvati:

1. The manuscript titled Devon I is kept in the manuscript fund of the Beruni Institute of Oriental Studies of the Academy of Sciences of the Republic of

Uzbekistan under inventory number 1870. The manuscript was written by Khilvati in 1895-1910 on Kokand and Russian paper in naskh, sometimes nasta'liq script. The divan consists of 233 pages. Divan format: 21x33.

2. Divan II. This divan has now been transferred by the poet's grandson, Akmalov Marufjon, to the "Khilvatiy House-Museum," established in the house where the poet Khilvatiy lived in the village of Jiydakapa, Uychi district, Namangan region. This Devon was written by Khilvati in 1878-1910 on ordinary Kokand paper in naskh, sometimes nasta'liq script in black ink. In some places, small headings are written in red ink. The divan consists of 273 pages, in a thick binding. Devon format: 13x19.

Another source preserving the creative heritage of representatives of the Namangan literary movement of the early 20th century is the "Bayoz-to'plam," compiled by Khilvati's friend, Qazi Muhammad Arifkhan Makhdum, which has not yet been studied in literary studies. The poems in this collection, which were kept by the grandson of Khilvati, Akmalov Marufjon, and are now transferred to the "Khilvati House-Museum," are written in black ink and pencil on dark blue, dark pink, light yellow Russian papers and notebook sheets. The manuscript consists of 228 pages (456 pages). The back of the thick cover is secured with leather. The name "Mulla Usman sahhof ibn Ibrahim" is written in four places on the cover. Format: 12.5x21. This notebook contains several prose writings and historical dates in Persian and Uzbek. Through these dates, it became known that the bayaz was written from 1896 to 1935 by Qazi Muhammad Arifkhan, the son of Khilvati, Akmalxon Tura, and the grandsons of Khilvati, Fazliddin and Fayzullah Nasriddin. These are of great importance in the study of the biography of Khilvati and the literary and cultural life of Namangan and Kokand of that time, as well as in acquaintance with the works of poets whose names are first mentioned in the science of literary studies.

Published sources of Khilvati's work are also found in some tazkiras and bayazes published during his lifetime. For example, on pages 89-91 of "Bayozi Haziniy," published in 1328 AH (1910 AD) in Tashkent at the printing house of Ghulom Hasan Arifkhanov, there is a satire by Khilvati titled "Khatun." In 1329 AH (1911 AD) in Tashkent, two mukhammas of Khilvati were published on pages 122-124 of the collection "Bayozi Yangi," printed at the G.A.Yakoblev printing house. On pages 135-136 of the "Bayozi Muhallo" collection, published by G'ulom Hasan Orifxonov's printing house (year not indicated - I.A.), is printed a ghazal with the refrain "Qilding." In the collection "Bayozi Murtazo," published in 1329 AH (1911 AD), one

ghazal and a mukhammas by Khilvati are included [19, 21-22].

The first published examples of Khilvati's work are found in M. Murodov's book "In Search of Masterpieces of Creativity." The scientist, who was the first to study the poet's work, gave a brief overview of his life and work. The book includes Xilvatiy's ghazals such as "Aylansun quling," "Yig'ladim, kuldi," "Necha kun bo'ldi," "Qachon keladi," and "No'noq shoir" [20, 48-55]. In the work of the literary scholar P. Kayumov "Tazkirai Kayyumi," there is an article about Khilvati. The article mentions that the poet studied at one of the madrasas in Namangan, became an imam, knew Arabic well, and was a teacher of Mulla Obid, and also gained fame by writing a work about the birth of Muhammad (peace be upon him). The book provides the text of the poet's ghazal beginning with "I don't know which homeland this beautiful beauty is from," and it is noted that Zoriy from Kokand and Zululi from Namangan composed mukhammas to this ghazal [21, 383-384].

The translation and preparation for publication of Uzbek poems from two manuscript divans of Khilvati and other bayazes from the old Uzbek script into Cyrillic script began in 1984 at the initiative of the poet's son Akmalxon Tura and nephew Abdullah Yuldash. This charitable work was completed in 2001 with the help of Ismatulloh Abdulloh and Hoshimxo'ja Yoldoshxo'ja o'g'li [19, 524]. This published divan of Khilvati is of particular value as a source of research.

Khilvati's three lithographic poetic treatises, published at the beginning of the 20th century, were well-known and popular among the people. These are the works "Charo'gi maktab," "Mavludi Sharif," "Sayr ul-jibol." "Charo'gi maktab" was printed in 1325 AH (1907 AD) at the O.A. Porsev printing house in Tashkent. On the first page of the book, titled "School's Light," there was a commotion among the crowd: "This treatise is a textbook of creed. It is necessary for teachers to teach students to memorize" [2,1]. A copy of this treatise, transcribed and lithographed by the calligrapher Mulla Yusufjon binni Mulla Zokirjon, is preserved in our personal library.

Khilvati's work "Charo'gi Maktab" was translated from old Uzbek script to Cyrillic script and published in 2014 in Tashkent by "Sharq" publishing house [3,149-153].

Khilvati's work "Mawludi Sharif" became popular among the people as "Mawludi Sharifi Turki" and, at the request of many, was repeatedly printed in 1908, 1911, 1913, 1916 at the printing house of Ghulom Hasan Arifkhanov in Tashkent. One reason for the high demand for this work is that our people struggled to understand the essence of the Arabic books read during the Mawlid ceremony. For example, the work

"Iqdul-javhar fi mavlid an-nabi al-azhar" [13,11] by the Arab poet Sayyid Ja'far Barzanji (died 1763) was read only by scholars who knew Arabic well. This work by Khilvati is the first poetic work written in the Turkic language about the birth of our Prophet Muhammad (peace be upon him), which is convenient for reading and studying. Many people even memorized the work at that time. A lithographic copy of the work, transcribed by the calligrapher Abduqodir Shashi in 1331 AH (1913 AD), is kept in the "Khilvati House-Museum." Thanks to independence, the opportunity arose to read and publish religious works. Rare manuscripts of our ancestors are being published by our textologists and presented to our people. For example, Khilvati's work "Mawludi Sharif" was translated from old Uzbek script into Cyrillic script in 1991 by Khayrulla Kasim Elturk, and in 2000 by Abdulhamid Kurbanov. The demand for reading the work grew day by day, and new editions of it appeared again. In particular, the work was published in 2003, 2004, 2013, 2015, 2017, 2019, 2021, 2023.

Khilvati's work "Sayr ul-jibol" (Mountain Journey) was written in 1910. In the summer of 1910, famous Namangan poets Nodim Namangani, Khilvati, Fuzayluddin, Abdulmusavvarkhan, Nodim's son Musallamkhan, and Sayfuddin Makhdum, Mirzo Olim qori from Turakurgan went on a trip to the mountainside to visit the "Pochcha ota" mausoleum. This travelogue by Khilvati was published in 1328 AH (1910 AD) at the printing house of Ghulom Hasan Arifkhanov in Tashkent. Translating this work from old Uzbek script into Cyrillic script, comparing it with manuscripts, publishing and analyzing it was one of the tasks facing our literary studies. As a result of scientific research, this work was published in Cyrillic script in 2009 and in Latin script in 2012 [11,13]. These sources indicate that the poet Khilvati, who wrote prolifically in Uzbek and Persian, was one of the successors of the tradition of bilingualism.

The "Dog'iy Divan," compiled by Yoldoshxo'ja Otaxo'ja o'g'li Do'giy, includes excerpts from the works of Namangan poets Nodim Namangoni, Partav, Suhayliy, and also Xilvatiy. The divan contains eight ghazals, two mukhammases, and one fard by Khilvati [19, 20].

The sources covering the life and creative heritage of representatives of the Namangan literary movement, in particular, Nodim Namangani, Hayrat Turakurgani, Mulla Yuldash Khilvati, Iskhakkhon Tura Ibrat, Mukhammadsharif Sufizoda, Mulla Yuldashkhoja Dogi, and Dadakhon Qori Suhayli, as well as textbooks and brochures, are of particular value. For example, A. Khalilbekov's brochure "Namangan Literary Environment"; In such sources as "Selected Works" about Ibrat, Ajzi, Sufizoda, prepared for publication by

U.Dolimov, B.Kosimov, S.Akhmedov, "National Awakening" by B.Kosimov, as well as the textbook "Uzbek Literature of the National Awakening Period" published in 2004 in co-authorship, the book "Namangan Writers" by H.Homidi and M.Ma'murov, the textbook "Uzbek Literature of the National Awakening Period" by M.Tojiboeva, examples of their work are given, and their life activities are highlighted. The above-mentioned sources are of great importance in the study of the life and work of representatives of the Namangan literary movement of the early 20th century.

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