



THE ROLE AND SIGNIFICANCE OF POETRY COLLECTIONS IN JADID LITERATURE

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ABSTRACT

*This article provides, for the first time, a detailed description and monographic characterization of the poetry collections *Milliy ash'ori Tarjimon* by Bahrombek Davlatshoyev, *Yangi adabiyot* by Hoji Muin, and *Milliy she'rlar majmuasi yoxud adab ad-din* by Mulla Saidahmad Vasliy.*

Introduction. In the early 20th century, the social and political changes in Turkestan and the need for the society's modernization led to the formation of a new literary movement — Jadidism. This period marked a turning point for Uzbek literature as ideas of enlightenment gained prominence, emphasizing progress, self-awareness, awakening the people, and focusing on modern science and education. Notably, the poetry collections created by the representatives of Jadid literature hold historical significance as they artistically express these processes.

This article discusses in detail the important lithographed poetry collections published in the early 20th century, which contributed to the development of Jadid literature. These include Bahrombek Davlatshoyev's "Milliy ash'ori Tarjimon" (1910), Hoji Muin's "Yangi adabiyot" (1915), and "Milliy she'rlar majmuasi yoxud adab ad-din" (1912) by Mulla Saidahmad Vasliy. Although these collections were created based on classical literary traditions, they introduce new ideas that call for the enlightenment of the people, the development of Turkestan, and unity.

Main Part. One of such poetry collections is *Milliy ash'ori Tarjimon* ("National Poems of the Translator"), published in 1910 at the "Vaqf" printing house in Orenburg. The lithograph was both edited and published by the poet and translator Bahrombek Davlatshoyev. The collection is preserved under inventory number 766/III in the Rare Manuscripts, Lithographs, and Printed Works treasury of the Alisher Navoi State Museum of Literature. Its dimensions are 14.5 x 22 cm. It consists of 37 pages in total and is printed in nasta'liq script. The cover is made of thick brownish cardboard. The collection opens with the epigraph: "*These are the National Poems of Tarjimon, a gift for the sons of the nation.*"

The poetry collection begins with the *basmala*, praise to God (*hamd*), a eulogy for the Prophet (*na't*), and a description of the Prophet's Ascension (*Mi'raj*), then continues with the



author's ghazals that call upon the people to become enlightened and urge the development of Turkestan.

In the foreword titled "Dear Readers!", Tarjimon begins by stating:

"Praise be to God that since the year 1905, a spirit and awakening era has emerged among Muslims, and as a result, the publishing business seems to be advancing, and literature is entering the path of our nation. In this process, my national blood was stirred as well, prompting me to write national poems and to speak out against the negligence, heedlessness, and several shortcomings and inappropriate behaviors of my fellow believers from my beloved homeland, Turkestan. Although my verses may not be worthy of publication, I have gathered each of them into one collection and published it under the title 'Milliy ash'ori Tarjimon.'"

At the end of the foreword, he humbly addresses the reader:

"If the esteemed readers find flaws in any aspect of my writings—in rhyme, in meaning, or in poetic meter—may they kindly attribute those flaws to my lack of sufficient ability and forgive me. The work of a creation cannot be free of error; only the Creator's work is flawless."

The collection, following the classical tradition, begins with praise to God (*hamd*), followed by a eulogy for the Prophet (*na't*), and a description of the Mi'raj (the Prophet's ascension to heaven). The lithographed book consists of 10 ghazals, 2 *mukhammas*, and 2 *musaddas*. At the beginning of each ghazal, a two- or three-sentence prose explanation is provided, similar to traditional epic introductions.

For example: *"Diligently pursuing knowledge and science is a great service for ensuring our lives and the future of our religion,"* and *"Although I composed this poem like esteemed poets of the past as a complaint about the heavens, in reality, the complaint is not against the heavens themselves, but rather against the ignorance, heedlessness, and stupidity that, hidden beneath the veil of the heavens, push me into the pit of calamity."*

This is a stylistic feature typical of the epics in the *Khamsa* cycle. In Navoi's epics, when moving from one image or event to another, a brief prose explanation of two or three sentences is often included. The author likewise seeks new forms and ideas but provides prose commentary within his poetic sections. In these prose notes, he explains the subject matter of each poem and sometimes mentions which event inspired the particular poem.

The second source is also a poetic collection preserved under inventory number 766/IV in the Rare Manuscripts, Lithographs, and Printed Works Treasury of the Alisher Navoi State Museum of Literature. This collection, titled *Yangi adabiyot* ("New Literature"), was compiled by Hoji Muin. Its dimensions are 14.5 x 22 cm. It consists of 37 pages in total and is printed in nasta'liq script. The cover is made of thick, brownish cardboard.

This poetry collection was first introduced by the literary scholar Sh. Nazarova in her monograph. On the page following the cover, the phrase *"From the finest poems of Turkestan's poets. To be taught to 3rd-year students of primary schools"* appears, followed by the title of the collection. Then comes the line: *"Compiled and published by Hoji Muin (Mehriy) ibn Shukrulloh (First edition)."* From this, it is understood that a second part of the collection was either already published or planned for publication. This is further confirmed by the note on the final page of the collection:

"Poems of our national poets such as Davron, Tavallo, Miskin, Rif'at, and other such figures could not be included due to lack of space. God willing, they will be published in the second



volume. We also kindly request our respected poets to send one sample of their Persian or Turkic poems. With respect, Hoji Muin.”

According to the first page of the collection, it was printed at the Gozoruf printing house in Samarkand in the month of Sha'ban 1333 AH (June 1915). The price was 5 tiyin. On the same page, after the phrase “*This second edition is reserved for the compiler,*” the following request is added:

“*We kindly ask you to send one of your best national poems.*”

On the next page, a list of publications distributed to schools after printing is provided:

1. *Rahbari maktab* (Persian alphabet primer) – author: Teacher Rahmatullohzoda – 15
2. *Aqidayi islomiya* (Islamic Creed, in Persian) – author: Hoji Muin – 15
3. *Guldastayi adabiyot* (A Bouquet of Literature – national literary poems) – 13
4. *Muxtasar torixi islom* (A Brief History of Islam, in Persian) – author: A. Fitrat – 20
5. *Yangi adabiyot* (this book, first volume) – 15 copies each.

The list also includes textbooks planned for future publication:

1. *Torixi anbiyo* (History of the Prophets, in Persian) – author: Teacher Rahmatullohzoda
2. *Ilmi hisob* (Mathematics)
3. *Ta'limi jug'rofiya* (Geography Education)
4. *Buxoro sayohati* (A Journey to Bukhara, in Turkic) – author: Hoji Muin
5. *Ilmi ashyo* (Natural Science, in Persian)
6. *Yangi adabiyot* (2nd volume) – one copy per person.

These will be distributed to libraries and schools.

Although the poems in the collection are written in aruz meter and in traditional classical poetic forms, they clearly reflect the ideas of progressivism and awakening the nation. Despite being labeled “*To be taught to 3rd-year students of primary schools,*” it is clear that the book was intended for all readers across Turkestan.

The *Yangi adabiyot* poetry collection begins with the *basmala* and continues with a *na't* written by Bahrombek Tarjimon. This same *na't* also appears, without any changes, in his own collection *Milliy ash'ori Tarjimon*. The present collection includes a total of 27 poems, 15 of which are in Turkic and 12 in Persian. These include 16 ghazals, 1 murabba, 4 mukhammas, and 6 musaddas.

Another lithographic source is the “*Milliy she'rlar majmuasi yoxud adab ad-din*” authored by Mullo Saidahmad Vasliy. The collection was published in 1912 (Hijri 1330). As with the aforementioned collections, this one was also first brought to scholarly attention by literary critic Sh.Nazarova in her monograph. The editor and publisher of the book is indicated to be Munavvarqori Abdurashidxon, although the printing press is not specified.

This poetic collection is also preserved in the Rare Manuscripts, Lithographs, and Printed Works Collection of the State Museum of Literature named after Alisher Navoi under inventory number 453/II. Its size is 17×25.5 cm, and the cover is made of thick cardboard. The catalog of lithographic works states that the booklet was incorporated into the curriculum of primary schools by teachers in Turkestan. On the first page of the collection, the following lines are presented: “*This booklet consists of sorrowful and pleading poems that describe the current state of the Islamic nation in a most melancholic and despairing manner. It has been accepted by the teachers of Turkestan for the 2nd grade of elementary schools and*



included in the curriculum.” The calligraphy was done by Rasulmuhammad Shoshiy og’li Mulla O’tab.

The collection begins with the basmala and includes the following poems: “From the Mouth of a Schoolboy Reader,” “A Child Who Loves School,” “What is Unity?”, “Who Will Become What?”, ghazals, the murabba “A Request from the Children of Islam,” the musaddas “A Plea About Reform,” the musamman “The Condition of Muslims,” and the tarji’band and supplication titled “The Current Condition of the Islamic Nation.” For some of the poems, the specific meter of the aruz system used is indicated beneath the text. Although the collection includes ghazals, tarji’band, and munājāt, the genres are not presented in the traditional sequence. This indicates that the convention of organizing a dīvān was beginning to undergo changes. It also reflects the emergence of a new attitude toward classical Uzbek literature, particularly the school of Navoi.

Conclusion. The poetic collections created at the beginning of the 20th century in the context of Jadid literature mark the start of a new stage in Uzbek literature — an era of enlightenment and national awakening. Collections such as “*Milliy ash’ori Tarjimon*,” “*Yangi adabiyot*,” and “*Milliy she’rlar majmuasi yoxud adabi ad-din*” formally rely on the traditions of classical literature but promote entirely new ideas in terms of content. These collections aim to awaken a desire for knowledge, enlightenment, unity, and progress among readers. The relevance of this research lies in the fact that these lithographic collections reflect a crucial stage in the history of Uzbek literature — the formation of national awakening and Jadid literary-aesthetic perspectives. Through them, not only the literary processes of the time but also the socio-spiritual life of Turkestan Muslims, the process of national self-awareness, and reforms in education and upbringing are clearly revealed. Therefore, the scholarly and textual study of these collections is of special importance not only for historical research but also for contemporary textual studies, Jadid studies, and literary criticism.

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