



“TUHFAYI KHISLAT” — AN IMPORTANT LITERARY SOURCE

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ABSTRACT

This article examines the bayaz “Tuhfayi Khislat” by Sayyid Haybatullahkhoja Khislat - a representative of the Tashkent literary environment, compiler of bayazes, poet, publisher, scribe, and translator—on the basis of primary sources. The specific principles of the bayaz’s composition are identified, and its significance as an important literary source is substantiated.

Bayazes are considered important literary sources in the study of the history of Uzbek literary scholarship. They are collections of poems written in lyrical genres by poets, often composed in different languages and adapted to the melodies of the Shashmaqom.

The emergence of lithographic printing in our country in the late nineteenth century was also a significant event in the development of Uzbek literature. Writers of this period showed initiative in translating classical works of literature and bringing them to the people, as well as in publishing their own poetry and that of their contemporaries. Sayyid Haybatullahkhoja Khislat (1880–1945) was among such figures—a translator, scribe, publisher, and compiler of bayazes. He published the bayazes “Hadyayi Khislat” (1910), “Bayazi Yangi” (1911), “Armug’oni Khislat” (1912), “Savg’oti Khislat” (1912–1914), and “Tuhfayi Khislat” (1914–1915).

Mominjon Muhammadjon o’g’li Toshqin writes in his memoirs: “Although the poet Khislat was not very wealthy, he was a highly initiative and courageous poet. Owing to this courage, he created many works: ‘Armug’oni Khislat,’ ‘Savg’oyi Khislat,’ ‘Tuhfayi Khislat,’ ‘Hadyayi Khislat,’ ‘Barzuyi Sher,’ ‘Farhod and Shirin,’ ‘The Cat and the Mouse,’ ‘Layli and Majnun,’ ‘The Rabbit,’ ‘Bread and Halva,’ ‘Ahmad the Hero,’ as well as a translation of Nizami Ganjavi’s ‘Layli and Majnun,’ and others” [1;99].

Compiling these bayazes was not easy for Khislat. As the poet himself wrote: “I endured much hardship and toil,” while his contemporary and associate Shavkat (Sidqiyy Khondayliqiy) emphasized:

“Khoja Khislat strove day and night to publish it,

Without a moment’s rest, he hastened with all his soul” [2;33].

After completing school, the poet began his studies at the “Ko’kaldosh” madrasa, where he became acquainted with Karim-bek Sharifbek o’g’li, Mawlono Kamiy. Toshqin provides the

following information: “This man—the poet Kamiy—was on a par with Muqimiy and Furqat. After Khislat recognized Mawlono Kamiy’s knowledge and eloquence, he accepted him as his first teacher... His earliest and, until his death, principal mentor was Mawlono Kamiy, who also taught him much about Bedil. At times, the two of us would study Bedil together; he would mostly explain the meanings, while I was quite inexperienced in interpreting Bedil” [1;97].

During the years in which Khislat lived, interest in the works of Bedil was extremely high among Uzbek intellectuals. The information presented in the foreword of the bayaz “Tuhfayi Khislat” is noteworthy. According to the account of Azizkhan, son of Hafizkhan, who personally participated in gatherings devoted to Bedil, such literary assemblies (bedilkhonlik) were considered among the highest forms of intellectual discourse at that time. If it was heard that a renowned Bedil scholar had arrived from another city or country, intellectuals would strive to attend the gathering in which he participated. He recalls that in the 1920s, a scholar named Musa Jarulloh came from Kazan and began to excel in such assemblies. In Chorsu, there lived a famous Bedil expert named Mukhtorkhan. He was invited to a gathering attended by Musa Jarulloh. During the meeting, Mukhtorkhan derived twelve meanings from a single couplet of Bedil. The guest from Kazan acknowledged his mastery, stating that half of those interpretations were new to him, and added that, beyond these, there were seven more possible meanings [3;4].

Academician Ibrahim Muminov, in his scholarly work “Mirzo Bedil,” identifies Khislat as a member of the group known as the “Bedilkhans” [4;121].

In this regard, Muhammadjon Norxo‘jayev recalls: “Khislat and I became very close. He had an excellent command of Arabic and Persian. At times, the two of us would engage in heated debates over Arabic or Persian poetry. Such discussions often took place around Bedil’s works. Occasionally, when we were unable to resolve the meaning of a poetic problem, we would turn to the renowned jurist and learned scholar of Tashkent, Ibrohim Makhдум, in order to obtain a correct interpretation” [5;3].

Khislat’s nephew, Omonulla Fayzullayev, provides the following account of the poet’s engagement with Bedil studies: “It was April 1945. Gafur Ghulom and Ibrahim Muminov were staying in adjacent rooms at the ‘Moscow’ hotel for several days. On the last day, when Gafur Ghulom entered Ibrahim Muminov’s room, he found him once again absorbed in Bedil manuscripts. Gafur Ghulom began jokingly: ‘Day and night you are occupied with Bedil, like Khislat, becoming a Majnun, sighing from dusk till dawn.’ Ibrahim Muminov replied: ‘What can I do? How can I enjoy gardens and nature if my beloved is absent?’

After this exchange, the two shared their views on Khislat Eshon, whom they regarded as the leader of the Bedilkhonlik school in Tashkent. Upon returning to Tashkent, Gafur Ghulom promised to introduce Ibrahim Muminov to Khislat. Ibrahim Muminov later told me: ‘Gafur Ghulom took me to Khislat Eshon’s house in Ko’kcha, and the three of us engaged in a kind of Bedilkhonlik gathering” [6;4].

“Tuhfayi Khislat” stands out from the poet’s other bayazes due to its diversity and its focus on a specific theme.

The bayaz “Tuhfayi Khislat” is preserved in the manuscript collection of the Institute of Oriental Studies under inventory numbers 665, 3980, 9603, and 20386. The bayaz was published in 1914 in Tashkent at the printing house of Ghulam Hasan Orifjonov.

Volume: 128 pages. Size: 13 × 8 cm.

Publisher: Sayyid Haybatullahkhoja Khislat.

On the first page of the bayaz, the following lines are written:

This is, as it were, the soul of lovers,

A complete expression of the graceful beloveds.

I present this to you, my friends, as a gift,

Having written verses from every famous poet.

Khislat compiled and published in this bayaz the ghazals and mukhammases of Pirmqori Andijoniy, Kamiy Toshkandiy, Asiriy Khujandiy, Vasliy Samarqandiy, Sabriy Karmanagiy, Khoib Toshkandiy, and Muhayyir Khoqandiy. In the foreword to “Tuhfayi Khislat,” Urfon Otajon writes:

The bayaz does not simply gather random works of poets; rather, it is carefully organized with deep consideration, taking into account the tastes and demands of readers with different worldviews and levels of literary training. For example, it includes Bedil’s:

“Even those without hands and feet are not without hope;

In the end, the prey still waits for the trap.”

(“Those without hands and feet are not hopeless; in the end, even the hunted prey is drawn toward the trap.”)

Four complex ghazals with philosophical content, based on the famous verse “Even a trap’s waiting eventually catches the prey,” appear to have been specially composed for this bayaz at Khislat’s request by Kamiy, Vasliy, Asiriy, and G’urbatiy. In the margins of two of these ghazals, the note “Addressed to Khislat Eshon” is written.

These ghazals, presented as poetic exchanges among poets, represent a form of bedilkhonlik and demonstrate their high artistic mastery [3;4].

In the bayaz “Tuhfayi Khislat,” ghazals written as commentaries on Bedil’s famous verse are arranged in a systematic order. Those who made reference to Bedil’s philosophical couplet include:

Kamiy Toshkandiy:

“Even the effort of the helpless is not without result; do not despair from the outcome,

In the end, the waiting trap will catch the prey.” (p. 11)

Vasliy Samarqandiy:

“Even the effort of the helpless is not without result; do not despair,”

“The prey is drawn to the act of gazing at the trap.” (p. 12)

Asiriy Khujandiy:

“Do not say that the effort of the helpless leads to hopeless desire,

In the end, the waiting trap attracts the prey.

This meaning of Hazrat Bedil’s verse,

Let those who do not know Persian see this interpretation.” (p. 13)

G’urbatiy Turkistoniy:

“The effort of the helpless is not far from result,

The waiting of the trap becomes the punishment of the prey.” (p. 14)

The fact that the poems in the bayaz are written in harmony with Bedil’s ideas and are systematically arranged demonstrates that Uzbek intellectuals in the early 20th century elevated bedilkhonlik to a distinct cultural level.

From the bayaz *“Tuhfayi Khislat”*, the poet’s ghazals beginning with the lines “O God, I did not perform devotion to You with heart and soul...”, “O my beloved, on that day You displayed grace...”, and “When Your love fell into my heart, O beloved...” are included, as well as his mukhammas written as a nazira to Muqimiy’s ghazal, starting with “Your stature is not inferior to the cypress of the garden...”, and the marsiya beginning with “Without mercy, death took away one of my beloveds.”

The poet, who became known among the people for his poetry, married a girl named Sarvixon at the beginning of the century. They had children named Malohat, Nisbatxon, and Sadoqat. Malohat, born in 1900, died of measles at the age of four, and Nisbatxon, born in 1905, also died of measles at the age of four or five. In 1914, his wife Sarvixon also passed away. The marsiya (elegy) written by the poet in their memory was published in the bayaz *“Tuhfayi Khislat.”*

“Without showing mercy, death took away one beloved of my soul,
With angelic character and fairy-like face, she was a beauty of paradise.
Shy, delicate in nature, a truly wonderful beloved she was,
Reserved, kind-hearted, pure in thought and harmless she was,
I weep bitterly because she spoke sweet words like sugar...” [4;29].

The bayaz *“Tuhfayi Khislat”* is an important literary source that provides information about poets whose works have been insufficiently studied in the history of Uzbek literature. A comprehensive study of Khislat and his contemporaries, particularly in relation to the theme of bedilkhonlik, remains one of the urgent tasks for future research.

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