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SOURCES RELATED TO THE LIFE AND WORK OF SIROJIDDIN SIDQIY

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Annotation: In this scientific article, we discussed the study of the literary heritage of Sirojiddin Sidqiy, one of the prominent representatives of Enlightenment literature. In our research, we relied on the theoretical views of many literary scholars and expressed our attitude toward them.

Keywords: source studies, manuscript, literary criticism, tazkira writing, lithographic printing.

Sirojiddin Sidqiy is known as a talented poet, an accomplished calligrapher, an unparalleled translator, a physician, a seal keeper, and an artist. The poet's real name was Sirojiddin, son of Mirzohid, and among the people he became known by the names "Shavkat," "Shevan," and "Shuun." Later, he began to write under the pen names "Sidqiy" and "Sidqiy Xandaqliqiy." In the Explanatory Dictionary of the Uzbek Language, the word "sidq" is given in the meanings of "truthfulness," "uprightness," "sincerity," "devotion," and "loyalty." Sirojiddin chose this pen name during the time when he was living as a traveler in the Fergana region. He resolved to devote the rest of his life sincerely to justice and goodness. In order not to be confused with other poets who used the name Sidqiy, he also added the name of his native village and called himself Xandaqliqiy.[1]

Sirojiddin was born in 1884 in the village of Xandaqliq in Tashkent region. In 1903, he came to Tashkent in order to acquire knowledge. At first, he studied at the "Rahmatulloh" madrasah in Kesakqo'rg'on, and later at the "Beklar Begi" and "Ko'kaldosh" madrasahs. From 1919 until his death, that is, until 1934, he lived in the village of Parveztepa. In an article published in "Sharq Yulduzi" in 1979, the writer and journalist A. Asilov wrote the following: "Unfortunately, many of his works, especially his creative heritage from the 1920s to the end of his life, remain unknown. According to the recollections of his son-in-law Obid aka and his daughter Homiya opa in Pargiz, Sidqiy took his works to Tashkent and handed them over in the early 1920s. After that, he created very productively in Pargiz. When the poet died suddenly, 'a bundle' of manuscripts was found under his pillow and in his study. These were the fruits of Sidqiy Xandayliqiy's hard work from the 1920s until the end of his life. These works, which had not seen the light of day, disappeared without a trace during the troubled days of the 1930s."[7] The manuscripts of all the remaining works of the writer are kept in the manuscript collection of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan. The services of the poet's student A. Nosirov were very great in ensuring the complete preservation of the manuscripts. After the death of Sidqiy Xandaqliqiy, he went to Xandaqliq, put the calligraphy tools left by his teacher, as well as his manuscript and lithographic works, into a sack, carried them on his shoulder, and brought them home on foot. In 1946, he submitted them to the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan and, out of respect and reverence for his teacher, personally registered the manuscripts in the State Inventory Book and attached the lithographic works to the manuscripts as well. By doing so, he aimed to ensure that his teacher's archive would not be scattered, but would remain collected in one place.[8] The scholar wrote the following information in his memoirs: "After the death of my teacher, I, Abdulla Nosirov, a senior researcher of this institute and a student of Sidqiy, went to the village of Pargiztepa and brought back and officially registered all the materials, including the books. Altogether, there were 35 different

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books, folders, and documents. Inventory numbers: inv. No. 629, inv. No. 7632, inv. No. 7629–7664, inv. No. 7648, inv. No. 9569."[1]

The study of Sirojiddin Sidqiy's literary heritage began during the period in which he himself lived. Information about the poet was provided in a number of tazkiras created at that time. In Mo'minjon-Toshqin's tazkira "Biographies of Tashkent Poets," written in 1945–1948, information is given about Sidqiy's life and work, his literary heritage, and his literary circle. According to Toshqin, this poet, who was extremely intelligent by nature, was very close to Mullo Qo'shoq Miskin, and they studied under Akmalxon domla at "Ko'kaldosh." Later, Sidqiy studied under Abdulmalikhoji oxund at "Beklarbegi." Poets often gathered at the grocery shop opened by Miskin's uncle Hoshim the baker in the "Devonbegi" mahalla. [2]

Another important manuscript source related to the biography and creative work of Sirojiddin Sidqiy belongs to the pen of Murodxo'ja Solihiy, a prominent scholar of his time. This reference written by Murodxo'ja Solihiy was attached as an appendix to Muhammad Solih Qoraxo'ja o'g'li's work "Tarixi jadidai Toshkand."[8] The appendix also contains several views about Sidqiy. "Sidqiy's father was a teacher who taught children in Xandaqliq. At first, Sidqiy studied up to Sharhimulla under Shohmuhiddin Oxund domla at the madrasah in the Kesakqo'rg'on mahalla. Later, he perfected his calligraphy practice under Shohmurod kotib, and then came to the 'Beklar Begi' madrasah, where he studied under Bahodirxon domla and Abdumalik hoji domla," the scholar writes. [8] It is known that in 1909–1910 Murodxo'ja domla translated Shaykh Sa'di's book "Gulistan" under the title "Shavqi Guliston." Sidqiy prepared this translation for publication, copied it in manuscript form for the printing house, and decorated its margins with drawings. Murodxo'ja Solihiy writes the following about this: "And having discussed the sciences of aruz in the Persian language with Murodxo'ja domla…, he copied the translation of Shaykh Sa'di's book called 'Gulistan' for the printing house and also drew its illustrations." The munojat written by Sidqiy in the margins of "Shavqi Guliston" is also considered worthy of praise. [8] According to Murodxo'ja domla, poets such as Sayidahmad Vasliy, Yusuf Saryomiy, A'lam G'urbatiy from Turkiston, Abdulla Qodir Koshg'ariy, G'oziy, Kamiy, Xislat, and Sidqiy gathered in his room at the Beklarbegi madrasah and held poetic gatherings.

Po'lotjon Qayyumiy also provides some information about Sidqiy in his tazkira "Tazkirai Qayyumiy." "Tazkirai Qayyumiy" was written in the 1960s. In the fourth notebook of the source, the following views about Sidqiy are given: "Although it is not known where this person was from, it is known that he grew up and developed in Tashkent. His name was Mullo Sirojiddin, and since he was the son of Muhammad Zohid domulla, he presents himself as Sirojiddin Mahdum. After the famous Tashkent scholar and scribe Mulla Shoh Murod, this person stands next. Mulla O'tab comes after him. Many bayoz collections and other books printed in lithographic printing houses in Tashkent were created by his hand and were adorned by him… He was a poet who served our literature both with his pen and with his creative thought," he says.[8] In the tazkira, the author pays more attention to the poet's calligraphic activity. However, judging from the information in the tazkira, the author did not know the poet personally and did not have conversations with him; he expressed his views about the writer based on the information he had heard. [8]

One of the more complete sources related to Sidqiy's life and work is the materials collected by Abdulla Nosirov, the writer's most beloved and devoted student. We cannot imagine the life and work of Sidqiy without Abdulla Nosirov. This venerable elder, who lived for eighty-seven years, carefully preserved everything related to his teacher as the apple of his eye and officially registered them so that they would not be lost. [1] According to the writer A. Asilov, Abdulla Nosirov gave him one copy of these materials. This collection contains information about Sidqiy's appearance, his teachers, his

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students, the madrasahs where he studied, the places where the poet lived, his works, and the years in which they were published.

A. Nosirov also created a six-volume tazkira entitled “Tashkent Scholars and Poets” based on the materials he had collected. This source is preserved in the Manuscript Collection of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan under number 13407. On pages 361–380 of the tazkira, the author’s memoirs about Sidqiy are collected. In addition, letters related to Sidqiy, excerpts from the poet’s manuscripts, as well as periodical press publications containing information about the writer are also attached to this collection. In the collection, A. Nosirov provides important and valuable information about Sidqiy’s family life, life path, works, their sources, as well as his impressions of Sidqiy’s 100th anniversary, the process of identifying the poet’s grave, and which manuscripts he brought back after going to Xandaqliq following his teacher’s death. Most of the information given in current scientific and educational literature about Sidqiy’s biography and creative work was created precisely on the basis of these materials collected by A. Nosirov.

Recalling the events he had personally seen and experienced concerning his teacher, A. Nosirov writes as follows: “After the October turmoil, he began to live in the village of Parveztepa. There he had one room, one veranda, and one small cell. He planted various flowers throughout the yard. He also had two or three beehives and one scrawny mare. Every summer I would go to Parveztepa and stay in my teacher’s cell for 15–20 days, talking with him and reading books. My teacher lived a simple and modest life. He did not like bad traits such as greed, arrogance, gossip, and complaint.” [1] No photograph of Sidqiy has come down to us. The scholar describes Sidqiy’s appearance as follows: “My teacher had a broad face, a pockmarked appearance, a somewhat flat nose, and was a short man. His poet friend named Xislat once tried to persuade Sidqiy, through various tricks and words, to have his photograph taken and brought him to the ‘O‘zbekfoto’ studio in Eski Jo‘va. When he signaled to the photographer, my teacher realized what was happening, avoided it, and left without allowing his face to be photographed; the poet Xislat himself told me this.” [1] According to Begali Qosimov, the portrait drawn for the poet’s 1984 collection “Navbahor” was made based on the descriptions of his relatives. [2]

Sirojiddin Sidqiy worked in all fields of literature. The services of many scholars in introducing his literary heritage to the people are incomparable. Sidqiy’s student Abdulla Nosirov stands at the beginning of this list. In bringing the work of Sidqiy Xandaqliqiy to light, we respectfully mention the names of the literary scholar M. Zokirov, Academician N. Karimov, the historian Mahmud Hasaniy, Doctors of Philological Sciences Abduhamid Jalolov and Begali Qosimov, the writer and journalist A. Asilov, and Candidate of Philological Sciences Ramida Javharova.

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