

## **THE ROLE OF BAYOZS IN DISCOVERING NEW POETS**

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### **ABSTRACT**

*This article supplies with a scientific description of the manuscript number № 2741, which is kept in the catalog of the Institute of Oriental Manuscripts named after Abu RayhanBeruni. The names of several new poets, such as Miskini, Umidi, Qori, Fazli, Mahzuna, Shavqi, Murshi, were mentioned in this bayoz, and some samples of their work were given.*

**KEYWORDS:** *Literature, Bayoz, Manuscript, Catalog, Poet, Ghazal.*

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### **INTRODUCTION**

Uzbek literature has a history of many thousands of years, and many poets and artists have lived through it. A lot of scientific researchers are being conducted to cover and present to the public the way of life and creative activities of these ancestors; In recent years, a number of good scientific works have been done to study our spiritual heritage in manuscript collections and deliver it to future generations. Yet, admittedly, there are still many manuscripts which should be investigated. To make the creative heritage of such poets popular among people bayoz played a crucial role. In the ninth century the first sample of the Bayoz was in classical Arabic literature (compiled by the poet Abu Tamman). It is said that in Central Asia the oldest bayoz was written in 1442.

It is known that in Uzbek literature, there are artists whose literary works have not reached the present day for various reasons and are completely unknown to the public and scientists, although whether they created their works as devons or not. Bayozis an important source of information about these poets.

Bayozis consists of the works of one or more poets, in which bayoz collectors give examples of the works of poets who are popular among the people. In this respect, the bayoz serves as an important resource for textologists and literary criticism in discovering new poets. Among such resources we will try to give a scientific description of the manuscript number № 2741, which is kept in the catalog of manuscripts named after H.S. Suleymanov of the Institute of Oriental Manuscripts named after Abu Rayhon Beruni.

This manuscript was copied in 1336/1918 in Fergana. Paying attention to the palaeographic aspects of the bayoz, the book cover was made of thick cardboard now we can see that the edges are green, the middle is dark red. In the middle of the cover there is a gold pattern. Half of the cover was torn. The book is in need of repair. There are 236 sheets, size 13 \* 20.5.

It is written for the well-respected people and officials of its time, rather than for its eloquent appearance, the adornment given to the pages, the calligrapher's disappointing, and peculiarly delicate taste. Red, black, blue, and green inks were used in the texts. The ghazals on some pages

are decorated with patterns. Two different kinds of paper were used. If lyric poems were written on thick paper, then a thin smooth glossy paper was placed and nothing was written on it. This method is done so that the writing inks do not stain when the sheets touch each other. This situation continues until half of the book. And then it was not followed. There are also blank spaces at the beginning of the book with a drawn frame and the poems given inside and the verses that separate each paragraph. Spelling errors also occur in bayoz. For example, on pages 16b-17b there is a six-verse musaddas, and the last 2 verses of this musaddas are repeated in each verse. In this repetitive verse, the word "qulung" is given without the consonant l until verse 3, and is written as "qung". After the 4th verse, it was corrected as a "qulung". The exact repetition of the same error in several places leads to the conclusion that the calligrapher himself did not read and observe.

When it comes to the secretary and the owner of the book, on page 7 there are notes as "this book is mine, Mullah InomjonYulgunbek's" and "The owner of the book". It follows that the secretary who copied the book was Mullah InomjonYulgunbek. However, in the card index which is given to this manuscript, the person who copied the book was identified as Mulla Shodmon Hoja. This name is mentioned in several places in the work. The owner of the book is the son of Olim Khoja Usta Rustam Khoja. Also, on page 96a, in the upper corner of the page, in red ink, there are these words: "In case it is not suitable for Muhammad VaydodHundi, it may be treasure. If we rely on this conclusion, Muhammad Waidad Hundi is a well-respected person and the book is intended to give as a gift to him.

This bayoz consists of not only lyricpoems, but alsoinformation on various topics and contents. For example, the collection contains notes, such as mutual agreements of the two parties, sales contracts, and a number of related names.

On page 163a it is written: "History dates from 1323 to the month of Rajab al-Marjab. I am the son of Shavkiy bobo Qurbomi. On this date, I borrowed 400 soums from Nazarbayev's father's son for my own needs. The deadline was 2 months to submit. The event has been edited. Now the witnesses are only the first, the second and the third. "

At the bottom of this page are the following words: "1323 is the 3rd day of the month of Rajab al-Marjab. I received 200 soums from Rasul Bakalov's son by order of my lovely pojam (pochcha) - I gave 70 soums to NazarKhidirali's son by the orders of this pojam. Now 130soums left. Haji Ikhtiyor is my pojam." Bothreceipts are given byShavqi Bobo Qurbami. These documents were formalized as a document of the loan.

This is an additional source of information about the historical event. In addition, some individuals in the play were insulted and discriminated. However, many of these facts are different from the text, and it was not possible to read them allbecause the textis not understandable.

While getting acquainted with the text of Bayoz, we see that this text is an essential resource not only in the field of textual studies, but also in finding unique information in various fields of science.

First of all, we can see two types of poets: lyrical poems of various genres in Tajik and Turkish by famous poets Firdavsi Tusi, Fuzuli, Jami, Bedil, Hafiz, Navoi, Saadi, Amir, Mashrab, Muqimi, Ibrat.

In the second type Miskini, Umidi, Qari, Fazli, Mahzuna, Shavqi, Murshi, Amir Laali, Kharabati, Majruh and Salah, Ghazi, Eshan Sheikh ul-Islam, Musheh, Hu, Muhyi, Sogugiwrote in popular genres such as, muhammas, musaddas, mustahzod. Most of these poets did not compile their poems as adevon , or even add to the devon by other poets. For example,

Miskini'sradifimuhammad "Axtarib" begins with the following verses:

I was searching for my soul in the parable

Looking for a place in the ravzairizvon as a man

I went to a flood like Nuh while searching

I was looking for a place in the dust like Chun Khalil

The parable is the heavens and the earth

Firstly, it is evident from these verses that Miskin was loved and his muhammas was sung in his time and was popular among the people.

Secondly, in addition to the poems, the customs and traditions among the people were also mentioned. For example, under the heading "Description of sewing clothes", "Description of wearing clothes", "Description of washing clothes" are written about the days of the week that are considered good and forbidden in sewing, sewing and washing clothes. This is an expression of the people's views on clothing among the people in the late eighteenth and early nineteenth centuries. So, this bayoz serves not only as a literary source, but also as a necessary source for the field of folklore.

Thirdly, this work can also be a supportive source from history. Because in it you can find information about the historical figure of this period, officials, conditions of purchase and sale, in general, the social and economic situation, which gives a certain idea about the period. So, this bayoz is also important according to the principle of history.

Fourthly, it can also be considered as a source of astronomy, which is based on some of the information given in the Bayoz. On page 165a, the secretary wrote the names of 12 horoscopes, the names of 12 months, and the days of the week in Uzbek and Tajik in a special table, saying "Mullah Nasriddin was given the names of the to make him be aware of the years."

Fifthly, this bayoz is one of the texts written on the basis of modern edition students. Because in it the compiler took information from a certain work and shows from what source he got it. This ensured that information was obtained without indicating the source, without infringing on the copyright that is currently relevant. For example, on page 215b, in the frame, it is written that if a person reads a verse with a severe cough and takes a sip of water, he will be healed. This verse is written and the source is also indicated, which it is written in "Miftoh-ul adl."

Finally, one of the modern ways of publishing a book is to use abbreviations in the book. The same situation can be seen in this bayoz. On page 215 b, a separate frame is drawn inside the frame and divided into special sections. In other parts of the frame, the abbreviations of typical of the modern edition are given with conditional characters. For example: ' - Arabic, f- Persian, etc. Which means that there is a modern approach to book publishing?

In conclusion, the end of the XIX century - the beginning of the XX century was a period when the tradition of bayozism developed and flourished in Central Asia. The study and research of bayoz allows for the discovery of many new poets for science. At the same time, it provides valuable resources for several fields such as history, literature, and folklore.

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