

Some notes about “Lugati Salos”



Literature

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Abstract

In this article is spoken about a genre urzhuza the Uzbek classical literature, about stories of development and about genre features urzhuza. On concrete examples “Lugati salos” Toshkandy is generalized and compared with other references written and this genre. In particular, the author studied the scientific and literary parties “Lugati salos”, analysed his linguistic features.

Eminent novelty of the orient nations varies with its row of features. Among this, it is not writing of novels (fiction) only, but putting down historical and scientific novels in poetical form. Poetry is always well-appreciated by nation, is read and learned by all; it transfers from lip to lip, from country to country, from region to region. As mentioned by Abu Rayhon Beruni, almost all of the scientific works (tractates) of the ancient Hindus are written in the poetical form (Abu Ali, 1981). The same tradition is well spread among other nations of Orient. It is well known that great thinker, scientist Ibn Sino has composed a row of poesy on medicine. Such poetry is usually written in *rajaz bahr*¹⁹¹ (style) of *aruz*¹⁹². This is why they are classified as “*urzhuza*” (Abu Ali, 1981).

Ibn Sino has composed around 10 urzhuzas related to logics, medicine, anatomy and others. The magnum and renowned one would be “*Tibbiy doston*” (Medical Rune). Being contained of 1326 bayts (distiches), this opus embraces 170 titles related to various issues of medicine: patient deceases, age related sicknesses, gender sicknesses, sleep, physical exercises and etc. “Medical Rune” was translated from Farsi into Uzbek language by Abrurazzak Irisov, eminent orientalist. Citing an example as:

*Demak inson ulug'idir sharofatda,
Timi suzda utkir bulsa, zur san'atda.,
Huddi tabib bulgan kabi badanga shoh,
Hoir tilning amiridir, nazmi guvoh.
“Urzhuza”da bor tabobat topdi kamol,
Ham nazariy, ham amaliy bulib misol.*

Few scientific works expressed in poetical form – urzhuzas are encountered in the history of Uzbek literature as well, among which is “*Kitabu-s-salot*” (Book of Namaz) by Zahiriddin Muhammad Babur (Zahiriddin, 1993). Olimbek Hasan, scholar prepared the very tractate for pagination and publishing, noted the following:

“Besides following the farzes (must-to-do rules) of Muslim, our ancestor Muhammad Bobur, requiescat in pace, had left the very tractate for his descends, and we, therefore, following the ages, are to carefully read each satr (line) of this book, favor and cherish it like an apple of our eyes”.

One of the brightest examples of the “poetic science” would be “*Savodi Talim*” (Grammar teaching), an opus by Shermuhammad Munis, eminent Uzbek poet, historian and translator (Munis, 1957). Having an immense educative and didactic value, this work is devoted to the issues of literacy and calligraphy. It was completely complicated to teach old Uzbek writing on the basis of Arabic scripts. In this regard, “*Savodi Talim*” by Munis is considered as a manual for teachers and disciples. Underlining the vital role of the script in social life, the poet notes the following:

*Suz mahzanining nishonasi ham,
Ma'ni durining hazonasi ham.
Har suzki kungudin uldi majvud,
Hat bulmasa, bulg'ay endi nobud.*

¹⁹¹ Terminology of each group of aruz measure. (translator's note)

¹⁹² Metric system of poetry, based on particular sequence of long and short words – widely spread in Uzbek classical poetries (translator's note)

Dictionaries in poetic forms do also encounter in the history of Uzbek scientific poetry. One of which would be “Nisob – i Navoi” dictionary. It is Uzbek-Farsi dictionary made in 1571 on the few page footnotes s of Navoi’s “Hamsa”. The Dictionary contains of 76 *misras* (hemistiches) (Umarov, 1973).

Generally, using page footnotes s for adding amendments, comments and additions had become a specific tradition in the history of Uzbek bibliography. For example, there are almost 8,000 comments for Arabic, Farsi and Turkish words in the copy of Navoi’s “Hamsa” made in Kokand during 1845-1846 (Shorahmedova, 1990).

There is such a tradition in the literature of the nations of Orient that a poet composes in two either three languages. In case if a poem is written by combination of 2 languages, it used to be called “*shiru shakar*”, if in 3 languages then “*Shahdu Shiru Shakar*” (Homidiy, 1967). Uzbek and Farsi-Tadjik poets mostly composed by combining Uzbek, Tadjik or Arabic, Farsi and Uzbek languages. Such opuses served for strengtghening relations between nations and affinity of their languages. Well-known Ghazal “*Arabiy guftam*”, written under pen-name Navoi, had been covered by a number of *khafises* (singers of national songs) for many centuries:

*Arabiy guftam aynat ba borsiy guftam chashmat
Ba turki suzlasam kuzing saharlarda humr ulsin.*

In this bayt (distich) Uzbek word “kuz” (eye) is defined by Arabic “ayn” and Farsi “chashm”, and a specific poetic glossary is logically encountered.

“Lugati salos” is one of the brightest and complicated examples of scientific poetry made thereafter. Glossary’s author is Salohiddin ibn Alauddin Toshkendi, eminent scholar, talented poet and social intelligent of his days. He used to fluently speak Arabic, Farsi, Turkish and other languages. By scrutinizing imaginative, scientific and historical works written before his time, he used to oftenly refer to them in composing own poems. A simple instance might be: Chapter 4 of his Glossary consists of 5 seasons, whereas in 2 of them a 12 year horoscope is defined, moreover, each year is named in Turkish, Arabic and Farsi. “Giyos-ul lugot” is separately mentioned in the season (page 33). “Giyos-ul Lugot”, an immense encyclopedic work, being written in XIX century in Farsi language, embraced thousands of comments to words and terms of various spheres. Besides consisting of thousand pages in the main part, the Book also contained “Munatahab ul-lugot” work.

“Lugori salos” is a poetic work, which reflects basic features of poetry in it. The first attribute of a poem is its weight (arrangement). “Lugoti salos” is expressed in *rajaz* arrangement of *aruz*:

*Bu nazmin vaznidur, bil, har qayu zot:
Failotun, failotun, failot.*

The work is written in *masna*¹⁹³ genre, whereas each distich consists of two *misras* (hemistich), which are, in their turn, are mutually rhymed: such as a-a, b-b.

Second attribute of a poem is rhyme and redif¹⁹⁴. Such elements serve to increase the imaginative character and impressiveness of the work. Rhymed prosaic novels play a separate role in the history of Uzbek literature. Alisher Navoi’s famous “*Mahbub ul-qulub*” could be a bright example. To quote: *Dehqonki dona sochar, erni yormoq bila rizq yulin ochar... Qushi ham ikki zur pahlavon, yukiga buyun sunub olida ravn... Har qayon ilsalar harakat, elga ham qut etqurur, ham barakot* (Navoi, 1966) (A farmer would sow the seeds, obtains lifeblood by flourishing the yarn... His bird would be his defender, bestriding his wain... Whomsoever makes a try, would bring a crowd plenteousness and be plenteous).

The art of rhyme used in the prose is called “*Saj*” (Homidiy, 1967). Author’s 5 more works along with “Lugati salos” all-together made a unique Book, one of which - “*Dasturu sibiyoni turki*” being written in prose, where the author has used “*saj*” style. Examples would be: “*Ug’lonim, izim sizni mehnat tog’idan hursand bog’iga kelturgay, hijron dashtidan visol utog’iga* *уелгкнфн*” (95-*bet*). “*Iloho, tangri taborak va ta’olo hijron chulistonidan olib, visol bustoniga dohil aylagan, mehnat va mashaqqat tog’idin oshurib, shodlig’ va hursandlig’ bog’iga vosil aylagay, omin!*” (112-*bet*) - (My currant, my path would lead thee from the rock of labour to the garden of happiness, from the valley of parting to the place of unity (page 95). May Allah, Almighty, lead thee from the valley of parting to the place of joy, from the rock of hardship take thee the garden of happiness and joy, amen” (page 112). “Lugoti salos” consists of 1 page of prose and 2 page of poetic introduction (28 hemistiches) (pages 1-3). Prosaic introduction (exordium) starts

¹⁹³ (Masna, masnaviy – arab. – binary) poetic form in Arabic, persian poetics. Distich with allied rhyme.

¹⁹⁴ Word or group of words repeatedly used after the rhyme in each poem.

with address as “*Please, teachers of schools*”. It underlines the reasons and features the glossary being written in poetic form: “*Alhol ta’lim berguvchi ardoshlarimizga iltimosimiz: oz-oz uqutib, yod bersunlar*” («To our friends teaching people: teach little by little and ask to learn by heart») (page 1). Blessings to Allah and Prophet Muhammad (s.a.a.w.) are given in the poetic introduction as well:

*Yalinmoq doyim zohim tangrimizga,
Olib vahdoniyatni kunlimizga.
Duo bizdan Muhammad elchimizga
Aning yoronlaridin yulchimizga (page 2).*

“Lugati salos” is a trilingual glossary. Every word’s Arabic, Farsi and Turkish (Uzbek) alternates are provided. To facilitate the reader the author uses special hints: he used to put symbols as “a” (ع) over Arabic, “f” (ف) over Farsi and “r” (ر) over Turkish words. On this regard author says:

*Keturdim vazni uchun ba’zi suzni,
Ishoratimni bilgaylar ramuzni.
“Arab”ga “ayn” (ع) ishorat, “forsiy”ga, “fo” (ف),
Erur ustinda har lafz turk esa “to” (ر).*

The work consists of 51 pages, embracing overall 508 *bayts* (distiches) and 1016 *misras* (hemistiches). Moreover, there are various additions, amendment and comments in the footnotes of the book. Initially such comments used to be expressed by a number marked next to particular word in the main texture and commented below under the same number. For example, page 2 contains four guiding: 1) *bismilloh, yani boshlayurman tangri ta’olo birla ushbu kitobni, ar-rahmon, ya’ni ne’mat berguvchi dunyoda mu’min va kofirlarga, ar-rahim, ya’ni yozuklarni kechirguvchi ohiatda mu’minlarginaga*; 2) *ushbu yalinmoq va uqunmoq va mahtamoq va yalbormoq bol – arabiya alhamdu as-sano val-madh vash–shukru*; 3) *Muhammad mustafo salli ollohu alayhi vassalam savxhimiz va yalavochimiz, afandimiz va sayyidimizdurlar*; 4) *va naing ashoblari hidoyat qilg’uvchi va yulchimizdurlar (2-bet)*. (1) Bismillah, id est I am starting this book with name of Almighty, ar-rahman, id est to Him blessing to all mu’mins and infidels, ar-rahim, id est Who will forgive the sins of mu’mins only in the end of age; 2) these begging and blessing and imploring – arabiya alhamdu as-sano val-madh wash – shukru; 3) Muhammad mustafo salli ollohu allayhi vassalam, our Leader and Lord giving us happiness; 4) and His followers leading us to committed path (page 2).

In other cases, instead of putting number above the word, author used to comment the term right next: Hemistich *De kalib – it, kuppak sakdur, eshit suz* (dog, mongrel, read carefully) is described by the following comment: *kuppak*– tom dog, *qanchig* – dam dog, *kuchuk* – yob, its baby (page 20). And opposite the words: “*bum-ul chuzgu boyuglu*” a definition of “owl” is commented (page 23).

Separate distiches, hemistiches and tetrastiches are commented in the footnotes of some pages. These are additions to enlargen and enrich the contents of the work. To quote few:

*Ilm hammomiga rirgil ertaroq,
Jahl kiridin bulursan munda oq.
Anolarning oyog’i ostidadur,
Ravzai jannat – janon bog’i.
Ravza bog’i vaslin istar esang,
Bul anolar oyogi tufrogi.*

Both sides of opus are externalized in *urzhuza*: both scientific and imaginative. Initially, author decides to interpret particular science related theme either dilemma, and then he describes this purpose in imaginative (poetic) form.

Arabic and Farsi alternates of terms of various aspects (such aspects are segregated into 35 seasons) used in Uzbek language in late XIX and early XX centuries are described in “*Lugati salos*”. Author pays special attention to the imaginative (poetic) side of the opus - he has tried to provide precise and concrete shape of all the elements of the poetry:

1. An opus, being written in *masna* (binary) genre, has each two *misras* rhymed:

*Hamoma ul kabutar ham kukarchin,
Dajoja murgu tovuq angla, bu chin.
Qululi – goz, ivaz, murgobi – urdak,
Gurobu zog – kalog, qarga, ayo zak.*

2. An opus, being written in *rajaz* style, has each *misra* containing of 11 syllables:

*Anab– angur– uzum, rummon – anor ul,
Dahi barququ huh – shaftolu bor ul.*

3. The rhyme of the poem is made of alternate words mentioned in the glossary. Though, it is a very complicated task to shape all the rhymes of the whole opus by means of the present style. In this context author refers to additional means – he used recourse, invocation and other words. To quote:

*De yanbu’ – ayn chashma ham buloqdur,
Dahi nahr ul ariq, ju – irmoq, ey hur.
Safina – gasht – kema, sol quloq, bil,
De qantar hasbar – qufruk – pul, ayo el.
Mafoza – qiru sahro – bodiya – chul,
Yabon – dasht ul dala, yoziya, ey qul.
Najaf baloduru, manglaycha bulgay,
Atiba – busaga – ostona, ey hay.*

The rhyme is mostly encountered at the end of *misras*. Occasionally it is faced in the beginning:

*Asir ma ’nosi dushvor, qiyindur,
Yasir ma ’nosi oson, jun bil, ey hur.*

Severally reiterated word next to the rhyme is called “*radif*”. Author appropriately uses *radif* in “*Lugoti salos*”:

*Muzakkar – nar ham erkak, ey kishi, bil,
Chu unso - moda, urgochi, tishi bil.
Qiyon istodanu – tik turmak, ey yor
Degil ruitni diydan – kurmak, ey yor.*

A row of imaginative means and poetic art (such as epithet, analogy, contradiction and others) are also used in the opus. For example:

*Lazizdur suz “uch”, uzgasidir puch,
Hadis bir, oyat ikki, fih ila uch.
Jalil Olloh – rahmonu rahimdur
Malik, quddus, muhaimin ham karimdur.
Miqul ila lison, y’ani zabon – til,
Sanu zars – tishu dandon, injudek bil.*

In the following *bayt* author creates an art of contradiction by using synonymous words one after another:

*Yamin–ung –rost, yasor – sung, chap, eshit chin
Amom – ol – pesh, halaf erur pas, ortin.*

Herein, words as “*yamin, ung, rost*” (right side), related to three languages, have antonymic meaning with words like “*yasor, sung, chap*” (left side); whereas words as “*halaf, ortin, pas*” provide opposite meaning to words such “*amom, ol*” in the 2nd *misra*.

Thus, besides being a scientific work, “*Lugoti salos*” is an imaginative opus embracing and matching all the features of poetry as well.

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