

BAHROMBEK DAVLATSHOYEV AND THE PLACE OF THE COLLECTION  
MILLIY ASH'ORI TARJIMON IN JADID LITERATURE

Giyosova Khilola Normaxamat kizi

Doctoral Student, The State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan hilolagiyosova0405@gmail.com

**Annotation:** *This article analyzes the tradition of poetic collections formed during the Jadid literary period and their role in the literary process. In particular, the study examines the reasons for the creation, structure, ideological orientation, and artistic features of the collection Milliy ash'ori Tarjimon, published in 1910 in the "Waqf" printing house in Orenburg and compiled by the poet and translator Bahrombek Davlatshoyev.*

*The article also highlights the connection of the collection with the classical traditions of tazkira and bayoz, as well as its reflection of the educational and social spirit characteristic of Jadid literature. Furthermore, the life of Bahrombek Davlatshoyev, his enlightenment activities, his publications in the press, and his poetic heritage promoting the ideas of education, national awakening, and social progress are analyzed from a scholarly perspective. The research concludes that the collection Milliy ash'ori Tarjimon represents an important source in the development of Jadid-era poetic compilations and serves as a literary monument reflecting the ideas of national awakening.*

**Keywords:** *Bahrombek Davlatshoyev, Tarjimon, Jadid literature, poetic collection, Milliy ash'ori Tarjimon, enlightenment movement, Jadid press, ghazal, national awakening, literary heritage.*

As historical periods changed, alongside tazkiras—which were regarded as historical sources characterized by strict requirements of scientific reliability, historical accuracy, and factual precision—the bayoz genre also became increasingly popular. Compared with tazkiras, bayoz compilations were considerably freer in terms of subject matter. Their primary aim was not to present biographical information but rather to provide readers with aesthetic literary pleasure. Later, with the renewal of literary principles, poetic collections emerged that differed significantly from both genres in structure, style, and thematic orientation. These collections can be regarded as a synthesis of the traditions of the tazkira and the bayoz.

One such poetic compilation is Milliy ash'ori Tarjimon, a lithographic book published in 1910 at the "Waqf" printing house in Orenburg. The publication was edited and prepared for print by the poet and translator Bahrombek Davlatshoyev. At this point, it is appropriate to address the question of who Bahrombek Davlatshoyev was and what role he played in Jadid literature. The poet and tazkira writer Ne'matullo Muhtaram, in his work *Tazkirat ush-shuaro*, writes that "Tarjimon is the pen name of Bahrom from Kattakurgan, the nightingale of the dialect of language and the singer of the garden of words," emphasizing that he "was born among the Uzbek community."

Bahrombek Davlatshoyev is also mentioned under the pseudonym Tarjimon in Po'latjon Domulla Qayyumiy's *Tazkirayi Qayyumiy*: "Tarjimon — this man was from Bukhara, and his name was Mulla Bahrombek, the son of Davlatshoh. As we have heard, he

served at the court of Amir Abdulahad Khan as the head of Russian-language translation and correspondence. It appears that he later moved to Bukhara. In Jadid journals he published passionate poems encouraging the pursuit of knowledge and education. His fame began to be noticed from the 1910s. We possess no further information about him.”

Po‘latjon Domulla also cites a fragment from one of the poet’s mukhammas. According to the research of historian Bahrom Irzayev, Bahrombek Davlatshoyev’s father, Davlatshoh Karimov, was of Nogai Turkic origin. Prior to the Russian conquest of Central Asia, he moved to Kattakurgan due to religious considerations. He entered the service of Yoqubbek Inoq, the governor of Kattakurgan, and was mainly engaged in tailoring. Because of his knowledge of the Russian language, he also worked as a translator and was appointed as the head (oqsoqol) of the Uzbek quarter of the city. For opposing colonial policies, he was exiled to Siberia for seven years. After returning from exile, he managed to restore his rights and reclaim his property. Later he performed the pilgrimage to Mecca, where he eventually died.

Following his father’s exile, Bahrombek, at the initiative of his mother, studied at a Russian elementary school. Later he worked as a clerk and translator. Owing to his strong desire for knowledge, he successfully passed the examinations of a Russian secondary school and obtained a certificate of secondary education. According to Ne‘matullo Muhtaram, he had an excellent command of Persian and also composed poetry in that language. He was additionally interested in astronomy and studied the movements of the earth and celestial bodies.

Initially, Bahrombek served as a translator in the court of the Beg of Chardjuy and later entered the service of the qushbegi of the Emir of Bukhara. His diligence and professional competence were recognized, and in 1898 he was transferred to the administrative office serving Amir Abdulahad Khan. The Amir granted him the title of qorovulbegi and added the honorific “bek” to his name. From that time onward he became widely known as Bahrombek Tarjimon. Mahmudhoja Behbudiy also confirmed that he served as a Russian-language translator at the Amir’s court. Bahrombek held this position in the administration of the emirate between 1898 and 1916.

During the events of the Kolesov campaign in 1918, he carried out propaganda against Soviet authority. As a result, the emirate administration suspected him of having connections with the “Young Bukharans.” For a certain period he was forced to hide in a mountainous village of Bukhara, where he served as an imam. After the revolution of 1920, he worked first as an investigator and later in several administrative institutions under the government of Fayzulla Khojaev. However, he was subsequently arrested on charges of opposing Soviet authority.

After being released in 1923, he returned to Kattakurgan and worked in the financial department. Although he was temporarily deprived of his political rights, he appealed to Fayzulla Khojaev and succeeded in reclaiming houses that had been confiscated from him. In order to avoid further suspicion, he donated one of his houses to the public education authorities and continued to work as a translator in various institutions.

Nevertheless, on November 5, 1929, he was arrested by the OGPU on accusations of conducting anti-Soviet propaganda. During the investigation, his manuscripts, personal

correspondence, diaries, and library were confiscated. Among the seized materials were the poetry collection *Milliy ash'ori Tarjimon* (1910), the work *Mustabidning haykali va fahsh o'chog'i*, and an unfinished novel entitled *Ikki taqdir*. Although Bahrombek denied the accusations, on April 23, 1930, he was exiled to the Arkhangelsk region of Russia for five years despite the absence of sufficient evidence. He died on the way to exile.

The collection is preserved in the Rare Manuscripts, Lithographs, and Printed Books Fund of the Alisher Navoi State Museum of Literature under inventory number 766. The book measures 14.5 × 22 cm and has a thick brown cardboard cover. The lithographic edition consists of 37 pages. The epigraph reads: "This is the national poetry of Tarjimon, a gift to the sons of the nation". The collection begins with *basmala*, *hamd*, *na't*, and a description of the *Mi'raj*, followed by *ghazals* encouraging the people to pursue enlightenment and to contribute to the development of Turkestan.

In the preface entitled "Honorable Readers!", the author explains the motivation behind the publication of the collection. He notes that since 1905 an era of awakening has emerged among Muslims, leading to the development of the press and the growth of national literature. Inspired by this atmosphere, he began composing national poems addressing negligence, ignorance, and social shortcomings within society. Encouraged by several respected intellectuals who reviewed his poems and urged him to publish them, he eventually compiled his works into a collection under the title *Milliy ash'ori Tarjimon*.

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