

STUDYING EMIRI DEVON IN TURKEY

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ANNOTATION

The article is devoted to the problem of studying the office of Umar Khan Amiri, the organizer of the Kokan literary environment and the owner of a mature talent in Turkey. Researches of Turkish scientists Ismail Ertaylon and Mustafa Tanch were expressed.

Keywords: Kokan literary environment, devan, genre, text, artistic creativity, textology, rubaiyat, tuyuk, gazelle, mukhamas.

Umarkhan Amiriy (1787-1822), one of the leading representatives of the Uzbek classical literature of the 19th century, throughout his career demonstrated great organizational and patronage potential in the formation and development of the Kokan literary environment. During the years of his reign (1810-1822), many poets from different cities of Movarunnahr and Khorasan came to Kokhan and were engaged in literary work. As a ruler-poet, he is the successor of a tradition that has its long history in Eastern literature.

According to Fitrat: "Many poets used to gather around the palace during the time of Umar Khan. Among them were those who stood at a high level in art, such as Fazli, Hazik, Hijlat Khan" [1.69] "Umar Khan created the poetry of his time, collected things in the dining room, composed tazkirs and passed them on by inheritance. future generations" [2. four].

Amiri's literary heritage consists of a divan organized by him, Fazli Namangani's book "Poets of Majmuay" and poems in various volumes. He is a great poet, and among his poems, written in Uzbek from Devan and Bayaz, there are beautiful gazelles, muhams, musadds, tarjebands in the Persian-Tajik language.

Amiri left a significant literary legacy. The poet's divan contains lyrical poems in the genres of ghazal, mukhammas, musaddas, muzambal, tarjeband, tuyuk. It begins with a prelude, following the oriental dewan tradition. The gazelles are arranged according to the order of the letters of the Arabic alphabet. The number of gazelles in different manuscripts and lithographs is not the same. In the process of researching and describing some manuscripts and lithographs, one can notice that his total poetic heritage is 10,229 verses.

Among the poets of Kokand, the collection of poems by Umar Khan is the most copied and most widely published in lithographic-lithographic form. Along with about 30 manuscript copies of the Amiri divan, there are also lithographic copies published in different years in Tashkent and Istanbul. Handwritten copies at various times were made by lovers of Amiri's poetry. These manuscripts are kept in the libraries of St. Petersburg, Tashkent, Samarkand, Bukhara and Kokan. Meanwhile, some fans also have handwritten copies of the book in their personal libraries.

The poet's book was reprinted 8 times in lithographs in Istanbul from 1881 to 1887.

Diplomatic relations between the Kokand Khanate and the Ottoman state were also established during the reign of Umar Khan. Among the gifts of Umar Khan to the Ottoman Sultan Mahmud II, a special place is occupied by the Mukhabbatnam collection, consisting of sofas by Alisher Navoi, Lutfi, Amiri and Fizuli. This collection is an excellent example of oriental literature, which is kept in the library of Istanbul University (No. T 5452). This is the source known in science as "Muhabbatnam". [3.59-60, 20-22, 10-17].

There is also a symbolic meaning in the transfer of this complex as a gift to the Turkish Sultan. That is, to show that Amiri and the representatives of the Kokan literary environment, which he heads, considered the great creators of Turkish poetry as teachers in their works, and under their influence, poems were completed and they themselves reached a high level.

Turkish scholar Ismail Ertaylon sheds light on textual confusions in the process of studying Amiri Diwan. In his report "The Chigatai poet Yusuf Amiri and two manuscripts in the Istanbul dorilfununi" at the International Congress of Orientalists in Munich, he states that the ancient Uzbek Devon, attributed to Yusuf Amiri, and the tuyuks published by A. N. Samoilovich belong to the 19th century. Khan of Kokand, Amir Umar Khan [4.4]. True, E. Rustamov continues his opinion on this matter and points out that these arguments have not yet been confirmed [4.5]. According to E. Shodiev, a gazelle called "Oh, look at the work of a miracle in the eye, look at the flower of Nazarai Gus", included in the book called "Navoi's gaze fell", was presented as a poem by Yusuf Amiri in anthologies and collections, and the same gazelle is also in the manuscript of the divan of Umarmarkhan Amiri. This gazelle is also found in the divan of Amir Umarmarkhan, published in Tashkent in 1901 in the printing house of V. I. Ilyin. The ghazal attributed to Yusuf Amiri has 7 stanzas, and the ghazal of Umar Khan Amiri has 8 stanzas. All sources also include the following verse after the third verse of the ghazal on Umar Khan Amiri's divan:

Don't flirt, show me the mango tree

Dil muztaribu didi is a demanding show.

Based on these facts, one can be sure that the above verses are written by Umar Khan Amiri. The purpose of these points is that many Amiri ghazals have been erroneously attributed to Yusuf Amiri in various publications, and this situation has rightly given rise to various levels of controversy. This, of course, is primarily due to the fact that the office of Yusuf Amiri has not yet been found. But there are also questions of language and style. Between two poets, one of whom lived in the 15th century and the other in the 18th century, there is a gap in time of three centuries. During this period, Uzbek classical poetry underwent great linguistic and stylistic changes and achieved growth. As we observed among his contemporaries such as Yusuf Amiri, Lutfi, Atoy, Hafiz Khorezmi and Gadoy, he basically followed the famous Persian-Tajik poet Kamal Khojandi [5. 65]. Amiri considered Persian poets such as Lutfi, Navoi, Fizuli, Mashrab, Zalili, Khoja Hafiz, Mavlona Jami, Mirzo Bedil, Saib Tabrizi as his teachers on the path of creativity, and studied at their school. The development of poetry in the time of Yusuf Amiri cannot be compared with the high art of speech in the time of Umar Khan. The fact that he sought to imitate Alisher Navoi, the great artist of the word, who cemented the status of Turkish poetry in world literature in the Uzbek language, and Mirzo Abdulkadir Bedil, the poet who revolutionized Persian poetry in his Tajik poems, clearly shows the height of Amiri's work. poetry.

In 1994, the Turkish scholar Mustafa Tanç studied the copies of the Amiri Cabinet in the Department of Turkish Manuscripts of the Istanbul Library under the numbers TY 2850 and TY 5452, compared the poems in both cabinets and published them [6]. Only his poems in Turkish are included in this edition. It consists of two parts: the first part contains 24 tuyuks (in this edition 24 are given in the style of rubaiyat, in fact they are tuyuks), 309 ghazals, 39 muhamms, 1 tarjeband, 373 poems in total. In the second part, a dictionary is added to the book. The Istanbul lithon copy of "Amiri Divan" is also one of the most valuable editions. The publication makes it possible to draw important conclusions not only about aspects of the history of our literature related to the work of the king and the poet Amiri, but also about the genre range, thematic content, and ideological directions of the literature of that time. the time he lived. After all, it is known that the Istanbul edition of the divan included verses that were not in the previous divan.

We consider it necessary to give some information about the features of the Istanbul edition. In Devoni Amir wa Maima' ush-Shuaro, published in Istanbul in 1299 AH (1882 AD), the tradition of the Devan order was somewhat broken. In the poems, in alphabetical order, lyrical genres are given in disorder; muhammas, tarjebands, and musadds are mixed between the gazelles. The number of ghazals in the collection is 417, mukhamas - 56, tarjeband - 2, musaddas - 5. Compared to the manuscript stored in the library of the literary critic Solidjon Yuldoshev, the Istanbul edition has 48 ghazals, 1 less musadd and 3 more muhamma. Tuyuk did not give any special order. There are no tradjebands in S. Yuldoshev's manuscript, but there are 2 tradjebands in the Istanbul edition [7.].

It seems that Amiri's book is also loved and studied in Turkey. One of the tasks of literary criticism is the creation of a literary critical text based on a comparative study of various publications of the poet's office.

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