



SOURCES AND TEXTUAL RESEARCH OF "DEVON SULTANIY"

Sohiba Umarova

Associate Professor, Doctor of Philosophy in Philology (PhD)

Alisher Navo'i Tashkent State University of Uzbek Language and Literature, Uzbekistan

Article history:	Abstract:
Received: March 10 th 2024 Accepted: April 7 th 2024	This article deals with the manuscript and lithographic sources of the divan of Sayyid Muhammad Nasir tura Sultaniy, the prince poet who created in the Khorezm literary environment in the late 19th - early 20th centuries. A textual study of the poet's book will be carried out, samples of his poems will be presented.

Keywords: Khorezm, Feruz period, library, manuscript, tradition, divan, ghazal, rubai, qasida, prince, poet, Sayyid Muhammad Nasir tura.

INTRODUCTION

Sayyid Muhammad Nasir tura bin Sayyid Muhammadyar tura bin Sayyid Muhammad Rahim Bahadirkhani Soniy was one of the representatives of the literary and cultural environment of Khorezm, who lived at the end of the 19th century and the beginning of the 20th century, and was a prince poet. Sayyid Muhammad Nasir grows up in the palace of Tura Khan. Sultaniy graduated from the old school, took lessons in poetry mainly from teachers. The teachers who taught Sultaniy Yusuf Haji Okhun, Siddiq Okhun were mudarris(teacher) in the madrasas of Khiva, while Yusufbek Bayaniy studied at the madrasa, he was an accomplished historian, a talented poet and a skilled translator of his time. In 1920, along with other princes, Sayyid Muhammad Nasir was exiled to Siberia, and his death is unknown.

The first information about the personality of Sayyid Muhammad Nasir Tora and his work can be found in *tazkira, majmua, estalik, bayaz*. Based on such sources, it can be said that Sultaniy mainly wrote lyrical poems and organized the devan. It is not known that he has other works. Sultaniy's selected poems or lyrical poems of Khorezm poets who lived and created in the 19th century are collected in bayozs, in books collected according to certain genres, such as "Bayozi gazaliyot", "Bayozi muxammasot", "Bayozi musaddasot" is given in that period, collections of the poems of the prince poets were compiled by the order of Feruz. One of them is called "Haft Shuaro". The "Haft Shuaro" complex was organized by Bayaniy and included the poems of seven prince poets, one of them being Sultaniy, and about 500 of his poems were included in the complex.

Babajon Tarroh – Xodim's work "Novazandalari Khorezm" writes about Sultani: "Poet Nasir Tora graduated from the old school, but did not receive madrasa education. Muhammad Rahim Khan loved him. That's why scientists feasted together every week, the first scholar Yusuf Haji Okhun, the second scholar Siddiq Okhun, the third Yusufbek Bayaniy, learned poetry from them, and in particular took Yusufbek Bayaniy as his teacher and became a poet. From this information, it is possible to understand two situations, firstly, Sayyid Muhammad Nasir, the grandson of Muhammad Rahim Khan II Feruz, liked the tora and paid more attention to it, and secondly, the khan gave his grandson Sayyid Muhammad Nasir to He took the initiative to take lessons in literature and write poetry. Because the Khan brought his attitude to literature to the level of state policy, he wanted to see his relatives in this process. Also, in our opinion, in a very difficult social and economic situation for that time, the khan intended to clear the conscience of the princes through literature, distract them from various political games, and preserve traditions. That is why the prince directed poets to creativity. The work of Sultaniy is the most read among the prince poets.

When we get acquainted with the text "Devoni Sultaniy" inventory number AR-7095 kept in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Republic of Uzbekistan, it turns out that the number and genres of poems in the manuscript are as follows: **ghazals - 368, mustazod -1, muraba' -1, muxammas - 29, musaddas -3, musabba' -1, musamman -1, tarji'band -1, masnaviy -1, ruboiy -1, muammo -2, qasida - 4.**

This copy of "Devoni Sultani" consists of 94 pages, 188 pages. Its secretary is Mullo Boltaniyoz, the manuscript was copied in 1909-1910. Mulla Boltaniyoz, the scribe who copied the manuscript, was the son of master Gurbanniyoz Kharrat. Mulla Boltaniyoz wrote poems under the pseudonym Nadimi and ordered the devan. Mullo Boltaniyoz copied various literary-historical books and special divans with a beautiful manuscript. This manuscript copy of "Devoni Sultani" is also copied in a clear, beautiful nastaliq letter.

Sultoniy's poems are mainly on love themes and are written more like traditional classical lyrics. For example, the 46th ghazal of the poet in "Devoni Sultani", which begins with the line "Hazin ko'nglumni shod et vasl ila aylab karam, yo rab", is one of such poems.

Hazin ko'nglumni shod et vasl ila aylab karam yo rab,
Nasibim bo'ldi hajrida davom ranju alam yo rab.
Visolin orzu aylab ko'ngul hajrida po'rxundur,
Tarahhum qilmayin aylar sitam uzra sitam, yo rab.
Ko'rub hijronida holi xarobimni mening doyim
Fuzun aylar jafosin ul parivash dam badam yo rab.
Ne yanglig' vodiy erdikim firoqi dashtining qat'iy,
Ado topmas onga har nechakim ursam qadam yo rab.
Agar bir jur'a may nush aylasam bir kecha ilkingdin,
Bo'lub xurram tamanno aylamasman jomu jam yo rab.
Vafo rasmini fosh etmas tarahhum aylabon ul gul,
Qilib kun kundin afzun aylamas zulmini kam yo rab.
Yo'lida har necha Sultoniydek jonim fido qilsam,
Qadam qo'yimas mening bazmimg'a ul zebo sanam yo rab.

This ghazal written by Sultani is written in hazaj bahr (mafoilun, mafoilun, mafoilun, mafoilun) and the words that create the rhyme are: karam, alam, sitam, badam, qadam, jam, kam, sanam. Raviyi is the "m" sound. After the rhyme, the word "yo Rab" forms a radif. In the ghazal, Arabic and Persian words whose meaning is relatively clear are used instead. This ghazal of Sultani is written in a simple, fluent and popular manner. The lover in Sultaniy's ghazal is in the middle of the journey, and the stronger the lover's involvement, the more oppressive the land is.

It turns out that the ghazals in Sultaniy's divan were mostly written in ramal, hajaz, and rajaz bahrs. If we pay attention to the 53rd ghazal in the order of poems beginning with "Sarv xijlat ichra qoldi qaddi ra'nosin ko'rub" in "Devoni Sultani", the text of the ghazal is given as follows:

Sarv xijlat ichra qoldi qaddi ra'nosin ko'rub,
Gul ham o'ldi munfail ruxsori zebosin ko'rub.
Voykim ul bevafo lutfu muruvvat qilmadi,
Hajr dashtida qo'lungdek zoru shaydosin ko'rub.
Aqlu hush sabru toqat borchasi qildi firor,
Hajr xaylining manga toroj yag'mosin ko'rub.
Ayb qilmang do'stlar bu telba ahvolig'a siz,
Ul parivash ishqini boshimda g'avg'osin ko'rub.
Ey pari Sultoniy holig'a tarahhum aylagil,
Chehrai zardida oning ashki humrosin ko'rub.

This ghazal was written in ramal bahr (failotun, failutun, failutun, failun). The rhyming of the ghazal is due to the very appropriate choice of the words ra'nosin, zebosin, shaydosin, yag'mosin, g'avg'osin, xumrosin. Since Raviysi is an o sound, the rhyming brought out a melodious and long pronunciation. In the ghazal, the poet aims to give a description of the lover and glorify the beauty of the lover.

In the text of "Devoni Sultani", after the ghazal, the poet's mukhammas occupy a relatively large part. From the text of the manuscript, it becomes clear that Sultaniy's mukhammas were written mainly on the ghazals of Feruz, Ogahi, Fuzuli and, of course, Alisher Navoi. In addition, mukhammas are written in independent style (bar ghazali khud). In particular, on pages 81-82 of the divan, the 22nd mukhamm of Sultani is written to the 7-verse ghazal of Alisher Navoi, which begins with "Ko'ngullar quti shirin dostoning...". Here is a passage from Mukhammasi Sultani:

Erur jon volai xurshidi soning,
Nazar dar jilvagar sarvi ravoning,
Tasalli ko'nglima vaslida xoning,
Ko'ngullar quti shirin dostoning,
Bag'irlar qoni la'li durfishoning.
Erurman rashk tig'i birla afkor,
Topibdur murattab yoningda ag'yor,
Manga rozi nihoning ayla izhor,
Nihonu oshkoro man sanga yor,
Erur ag'yor ila rozi nihoning.
G'ami hajring boshimg'a solsa qayg'u,
Uchar uyqu ko'zimdin tongg'a tegru,
Oqizib ko'zlarimdin ashki qonlu,
Raqiblar birla har tuni bizdin ayru,
Qadahlarim icharsen, no'shi joning.

At this point, it should be said that some words of Navoi's ghazal were written differently in Sultani Muhamma. For example, in verse 3 of Mukhammas, the words "adversaries" or "night" are given as "muhiblar" and "night" in verse 3 of Navoi's ghazal. If we pay attention to the main purpose of the ghazal, the meaning of the words in the verse, it is

said that the lover's wife had a separate conversation with her friends every night. In Mukhammas, the word "muhib" is used instead of the word "muhib" in the sense that he had a conversation with rivals, that is, with those who are in love with the lover.

In general, the Uzbek poems in the Sultani divan are written in a simple, fluent manner typical of Turkoman style. Page 90 of Devon presents two problems of the poet. The first is given as:

Yorim ismin so'rasang, ey ozurda jon,
Loladin birni olib qo'y boshig'a, bo'lg'ay ayon.
Second problem(muammo genre):
Boshimg'a keldi g'amdin hajringda behad afvoj,
Ey sho'x, sandin o'lmish hadsiz madadg'a muhtoj.

The text and solution of problems belonging to this Sultaniy's pen written in the names of "Allah" and "Muhammad" (a.s.) are given in the book "Feruz Gulshan". There are also several Persian poems of the poet in Devon. In Sultaniy's poems, complex phrases, puns, or puns are rare. In Sultaniy's poems, there may be uniformity in the use of artistic imagery, mistakes in rhyme or weight, and shortcomings. However, regardless of such defects, the poems of the Prince Poet's Cabinet, who lived and created during that period, are a reflection of the literary environment of the time and the style of writing. As noted, "The work of the poets of this literary environment should be understood as an echo of the great bravery of the nation, which was wrapped in the shell of feudalism and condemned to colonial chains, to preserve its ancient culture and identity". Of course, one should not forget that the poet's creative intention is to become familiar with poetry. The analysis of Sultaniy's poems requires studying in connection with the poet's living environment, talent, worldview.

In "Muhammad Rahimkhan II - Feruz library directory" besides inventory numbered copy AR-7095 of "Devoni Sultani" also numbered copy 909/1 is shown. As mentioned above, Sultaniy's poems are also given in tazkira, complex, and bayoz. In particular, in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Republic of Uzbekistan, inventory number RN-909V "Devony Sultani. Devoni Saadi. Devoni Sadiq. Devoni Ghazi. A poetic collection consisting of devans such as "Devani Asad" is preserved. The complex is not named separately like "Haft Shuaro". It is written in black ink on the smooth paper of the Kokan factory. The author of the first divan, which was included in the poetry collection, said: "Sayyid Muhammad Nosir to'ra (zoyyidahu umrohu) al-mutaxallos ba Sultoniyy ibn Sayid Muhammadyor To'ra ibn Sulaymoniyy nishon Sayyid Muhammad Rahim Bahodirxoniy Soniy doma davlatahu va shavkatahu" will be shown and the text of poet Sultaniy's poems will be given.

CONCLUSION

Literary studies, literary source studies in the context of researching the life and work of representatives of the Khorezm literary environment in the late 19th - early 20th centuries, such as Munis, Ogahi, Feruz, Bayani, Avaz O'tar, Tabibi, Roji, Raghhib, Komyob, Mutrib, Muhammad Rasul Mirza and although certain achievements have been made in textual studies, the manuscripts of artists who grew up from the Khan family, such as Sultani, Saadi, Ghazi, Asad, Murodi, Sadiq, Farrukh, Aqil, who worked in the same literary environment as them still unexplored. However, today the divans of the prince poets are kept in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Republic of Uzbekistan, in the Manuscript Fund of the Khorezm Ichan Castle, and in the Oriental Fund of the Russian Academy of Sciences in St. Petersburg. The study of the traditions of Khorezm devonism, the cross-textual and comparative study and analysis of the manuscripts of the devons organized by the prince poets will complement the history of Uzbek literature and the researches that study the historical, cultural, and literary environment of this period is an important resource.

REFERENCES:

1. Bobojon Tarroh. 1994. Xorazm navozandalari. – T.: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti.
2. Devoni Xoja Shamsiddin Muhammad Hofizi Sheroziy. 1374/1995. – Tehron, Nashri jumhuriy.
3. Jumaxo'ja N., Adizova I. 1995. So'z din baqoliroq yodgor yo'qdur. – T.: "Fan".
4. Ogahiy. Asarlar. II jild. Devon. 1972. – T.: Adabiyot va san'at nashriyoti.
5. Rahim D., Matrasul Sh., Jumaxo'ja N. 1995. Feruz. – T.: "O'zbekiston".
6. Sirojiddinov Sh., Umarova S. O'zbek matnshunosligi qirralari. – T.: Akademiya nashr, 2015.
7. Umarova, S. 2023. Suyima G'anieva ilmiy-adabiy merosi: tadqiqot usullari va mezonlari. Katalog monografiy, 1(4), 3–90.
8. Feruz. Elga shohu ishqqa qul. Devon. 1994. – T.: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti.
9. O'zR Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti. سعدی دیوان Inv.Nº AP-7092.
10. O'zR Abu Rayhon Beruniy nomidagi Sharqshunoslik instituti. سلطانی دیوان Inv.Nº P N.909-V.