

**SOURCES OF THE LITERARY HERITAGE OF
YORMUHAMMAD YORI**

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Annotation: This article talks about the sources of the works of Yormuhammad Yoriy Khoqandi, who was in contact with poets such as Muqimi, Furqat, and Zavqiy of the literary environment of Kokan, and actively participated in their creative circles. The article evaluates the manuscripts of Yori Khoqandi that have come down to us from the aspect of textual studies. There was also talk about autograph divans, bayoz and periodicals kept in the Kokan Literary Museum and the Fund of Eastern Manuscripts of the UzFA.

Key words: Yormuhammad Yori Khoqandi, P. Qayumi, A.P. Qayumov, manuscript, devan, bayaz, collection, genres, content, translation, romance, oriphone, religious, hagiographic, social, political, comic.

Samples of artistic or scientific creativity of any people of the pen pass through history and reach the hands of the next generations through certain sources. Some works may be in manuscript form, others in lithographic form, and some in fragmentary manuscripts. These sources make it possible to study, analyze and research the works of writers who found inspiration and created in the past.

Information about the life and work of Yormuhammad Yori Khoqandi can be found in P. Qayumov's "Tazkirai Qayumi" [1,318-321]. In it, Yori was born in Kokand, studied the works of Navoi, Fuzuli, and Bedil in depth, married in 1875 and moved to the village of Dahanaqaqir in the current district of Uzbekistan, there is a bayaz divan, he lived together with Muqimi, Furqatlar, Alisher wrote poems following Navoi, Makhmur's "Khapalak" along with information such as the Muhamma of the ghazal, a ghazal and the Muhamma of Navoi's ghazal "Black Eye" are mentioned.

Also, in the book "History of Khoqand and its literature" [2,212-217] by P. Qayumov, more complete information is given than the one below. It is written that "Yori has been engaged in creative work for more than 70 years. It turns out that he wrote more than 40 thousand verses

Yormuhammad Yoriy became one of the poets who created blessed works [1, 318], during his more than 70 years of work, he wrote more than 40 thousand verses. It is clear that not all of the poet's works have reached us in their entirety. After all, only a certain small part of so many poems was found in the process of collecting and checking them. If it is assumed that the poet lived and created in a turbulent time in which various upheavals took place in social and political life, most of his works have been lost for various reasons.

It is worth mentioning that the significant part of Yori's works came through a number of handwritten sources, in a wonderful collection containing several poems and in a fragmentary state. Those that have arrived in a state of disarray are available in dashat divan and bayoz, notebooks copied by the author himself. Most of Yori's poems published in periodicals are autograph devan or bayoz. Considering that all the poems in the manuscripts are written in Arabic, it is natural that it takes a lot of time to read them, to convert them into the Cyrillic alphabet, to find and restore some words that have no meaning.

According to our observations, the number of the poet's works is 662, the total size of which is 7900 bytes, that is, 15800 verses. In addition, this number will increase if two freely translated works of the poet are taken into account. It seems that the creative heritage of Yormuhammad Yori is distinguished by its importance from the literary heritage of poets who lived and created in the literary environment of Kokan.

We decided that the sources of his literary heritage can be grouped as follows:

T №	Forms of arrival of literary heritage	Note:
1.	Poems in the manuscript collection of Yormuhammad Yori	Most of the poet's poetic legacy that has come down to us is concentrated in this autograph divan. Also, Imam Barzanji's work "Mawludi Sharif" translated by the poet is also in this place.
2.	Poems in Bayaz composed by the poet himself	Some of the poet's poems are collected in Bayoz, which the author probably took from the divan.
3.	Translation of Imam Busari's work "Qasidai Burda" in a magnified form	It contains the translation of the qasida in which the name of the poet is mentioned and 20 verses of the translation of "Mawludi Sharif"
4.	Two stories in a separate patterned notebook	These sagas, which begin with an appeal to Saqi, have a hagiographic content
5.	The poet's only poetry collection published in 1945	It seems that those who prepared the collection for publication selected only some poems from the manuscript collection
6.	P. Qayumov's poems included in the book "Tazkirayi Qayumi" and "History of Hoqand and its literature"	Tazkira and two poems of the poet are mentioned in the book
7.	Poems published in the periodical press	Most of the poems published in the periodical press are available in the mentioned autograph divan.

It was found that Yori Khoqandi's creative heritage reached us through seven sources. Four of these are manuscripts and one is a Cyrillic collection published in 1945, while the rest are poems preserved through periodicals or in manuscripts and books. The first of these and the main legacy, the autograph book, is stored in the manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan under the number 9358. This autograph divan consists of 231 pages - 462 pages, and it is characterized by the fact that the owner of Yori is a poet. His autograph poems were included in the following genres: ghazals, murabbas, mukhamas, musaddas, histories and problems. They were divided into the following topics: secular, romantic-orifonic, social and political, moral-religious, comic.

Four of these sources (a collection published in 1945 and three manuscript sources) are stored in the fund of the Ferghana Region Literary Museum named after Gafur Ghulam in Koqan.

The description of the manuscript devon at our disposal is as follows: the manuscript devon is 233 pages long, and it was copied on ordinary Kokan paper in an average quality. Races are not placed consistently. Texts are arranged in two columns per page. It is not recorded when the manuscript was copied, but we think it was copied around the beginning of the 20th century. Autograph. Black cardboard cover with three stamps. The size of the manuscript is 15x20. Text measures 11x15. Some texts are copied in a fragmentary and cursive script. Average retention. Some poems are also written in the margins of the book. The patterns started to fade with the passage of time. The edges of the cover are damaged and torn. The inventory number of the manuscript is stamped on the inside of the cover and attached with paper to the bottom. There is a record of the

manuscript with number 9358 in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni. A few pages in the manuscript have tears, stains, ink spills, and pages that were later added and glued. The texts of the poems are copied quite literately, but the texts of some poems are difficult to read.

Considering that this devan, which played an important role in Yori's work, was organized in the early 1900s of the last century, during the next half century, Yormuhammad Yori was engaged in continuous work and, naturally, the quantitative weight of the poet's poetry increased significantly. Developments in social and political life caused the poet to change the content and form of some of his poems.

Devon wrote in 9 lyrical genres of Eastern classical poetry. Poems have the following content in terms of genre:

- 1) number of ghazals - 315;
- 2) the number of mukhammas - 211 (of which 94 are specific mukhammas, the rest are approximate);
- 3) the number of murabbas - 6;
- 4) amount of musaddas - 6;
- 5) quantity of tarje'band - 1;
- 6) number of content items - 1;
- 7) history - 3;
- 8) number of muvashshahs - 20;
- 9) number of problems - 5.

In addition, there is a bayoz kept in the State Literary Museum named after Gafur Ghulam in Kokon (Bayozi Yori Khoqandi. KP 4047 INV. 70. RP.5). This bayoz, one of the sources of Yormuhammad Yori's literary heritage, was compiled by him. Its preservation number is KP 4047, inv. It is 70 and consists of 32 pages. It was copied around the beginning of the 20th century. Autograph. The copy is written in black ink on plain paper. Bayoz is written in ordinary students' notebooks. The calligrapher is the poet himself. Text is copied two columns per page. Races are not placed consistently. Most pages are surrounded by a simple red table. Some pages have stains. There is no traditional start. The manuscript is incomplete. No date is given. Poems of other poets are also included in Bayoz. This bayaz is composed only of Yormuhammad Yori's poems. Poems of the poet on secular and religious topics are included in Bayoz. Literary heritage has scientific and artistic value. It is complete, it contains five ghazals, twenty mukhammas, one kabih-u maleh. Changes have been made. Beginning 1-a. Bayoz begins with this verse:

يرم باغي ارا كرديم كولي كولزارلر يشنر

I entered Eram's garden and the flower beds are bright

ياشليغده بولور ايشدين ايمدي اوبالينلر ديب

When you were young, you were ashamed of your job.

Manuscript measures 15x20, text measures 11x15. The total volume of poems in the manuscript is 488.5 bytes, 977 verses.

The complex numbered KP 7048 also attracts attention as a source of artistic works of Yormuhammad Yori. This collection is also stored in the fund of the Literary Museum of Fergana region named after Gafur Ghulam in Kok. The poems in the collection have a religious content, and the beginning of the translation of the 10 verses "Mavludi Sharif" is given. The translation of "Qasidai Burda" in mukhammas form (one stanza before each stanza is a fragment of the Arabic qasida) - 146 stanzas (146 stanzas - 293 lines in a qasida), there is one 5-stanza muhammas. The number of verses related to Yori's work is 775, the total amount of the qasida together with the Arabic version is 1067 verses.

Head of copy:

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Chu ogoz etar nomi ul dilbari....

End of copy:

Khalil found a solution to your pain...

This manuscript was copied by the poet himself. The state seal is printed. And on it is marked KP 7048. The manuscript is untitled and unnumbered. The paper is plain, white Russian factory paper (general notebook), copied in black ink in nastalig letter. Texts are arranged in two columns. No cover, fair current condition. The pages of the collection have large and small stains and some pages are torn. Partially repaired, the number of sheets is 18, 36 pages. The size of the manuscript is 14 cm wide and 20 cm tall. The manuscript was found by Ahmadjon Madaminov in the village where the poet lived.

The next manuscript is kept in the fund of the Fergana Region Literary Museum named after Gafur Ghulam (numbered KP 7047). The manuscript includes poems of religious and secular content. Pages beyond page 48 of the manuscript are missing. It consists of one tarje'band epic with 30 stanzas (each stanza is 10 stanzas, but stanza 7 is 9 stanzas) (its total length is 598 stanzas), 2 ghazals (11 and 13 stanzas; 48 stanzas in length), 12 stanza mukhammas (60 stanzas in length), 17-band murabba' (68 verses), there are poems in rubai form. There are 782 verses in total. This manuscript was copied by the poet himself. Each page is surrounded by a table with an oriental pattern. On the 1st, 2nd, 3rd pages, small poems (in rubai form) are written outside the table. The first and last pages of the manuscript were stamped with the state stamp and numbered 7047. The pages are not numbered and are also not numbered. Written in black ink on Kokan paper. The text is placed in two columns in mixed form. No cover. The current condition of the stock is average. The manuscript has various stains. The poems written in the margins of the table on the first and second pages are faded and faded, some pages are torn. Partially renovated. The number of pages is 24 and it consists of 48 pages.

"Devon" consisting of Yori's poems, published in 1945 by Uzdavnashr in five thousand copies, is also kept in the mentioned museum collection (preservation mark: KP 5817. RP 87). Based on the pricing criteria of those years, each piece of the collection was valued at three soums. Charkhi worked on the poems included in the collection. Editors J. Sharifi and T. Shamsiev. The collection includes poems on religious-secular, social-political topics. The scholarly value of the collection is evident from the fact that it is provided with a preface and a glossary of 269 difficult words. The book is complete. Although the collection is called "Devon", it does not follow the procedure of creating a devon. It includes 37 poems of the poet: 32 ghazals, 2 murabbas, 3 mukhammas. There are 494 verses of ghazals, 48 verses of murabbas, 95 verses of mukhammas - a total of 637 verses.

The beginning of the manuscript:

Boqib qolaman hayron ul mohi munavvarga,
May ichmaga o'ltursa, o'xshar mayi axmarga...

End of manuscript:

Ketib aqlu hushu uyqu ko'zimdin,
Ravoni Yor uchib qushdek havoya.

The book has a state seal. Each page of the book is numbered. The texts are written in Cyrillic alphabet with black ink on Russian factory paper. The cover of the book is made of thin cardboard with an oriental decoration. Some stanzas in the ghazals have been omitted, the words have been changed from the old Uzbek alphabet, and some pages have been moved as defects of the book. The collection has 56 pages, i.e. 28 pages. Width 13 cm, height 17 cm.

The subject lines of the poems in Devon can also attract attention. Taking into account that the Poet's Divan is a unique and special collection in the poetry of Yormuhammad Yori, most of the poems presented in the following sources are in this divan, the content direction of Yori's poetry is determined on the basis of these poems in the divan.

Devon was laid out around the beginning of 1900. It would be appropriate to evaluate this complex as a set rather than a collection. It should not be forgotten that all of Yori's contemporaries did not give orders. For example, even a prolific artist like Muqimi did not create a cabinet. His divan (in the sense of a collection) was compiled by the Russian missionary N. Ostroumov. The first one was published in 1907 under the name "Devon", and the next under the name "Devon maa hajviyot" in 1912. Due to the complicated process of creating a devan, not all poets were able to do it. After all, in order to create a divan, it was necessary to write poems of various genres in a quantity that would increase its size, first to arrange them according to genres (ghazal, musammats, in the order of minor genres), then according to the Arabic alphabet, then to give a special name to the divan, and it was required to have a preface with the content of the hasbi case. If it is taken into account that Yori was constantly engaged in creativity both in the period when the tradition of making a divan was a priority and in the period when making a divan was considered a "guilt", it becomes clear why he did not make a divan. There is another aspect, that in Yori's divan in our hands (here it is permissible to understand this divan as a normal collection) poems of different genres are not placed within the requirements of creating a divan. It is true that the first poems come in the order of the Arabic alphabet, and first the poems with the content of praise and then nat are given. In our opinion, the poet first began to compose a divan, and later, for various reasons or purposes, he wrote down his poems in manuscript.

The external structure of the Constitution describes its relationship with other sources of law, the totality of relations, its place and role in the legal system and its significance in the system of social and normative regulation in society.

The article presents the role of family, forming system of upbringing, traditional-educational system and traditions in Uzbekistan.

In an article consistently revealing the principles of the Bologna process for measuring the quality of education, the dynamics of internationalization and the logic of integration in European higher education and in Eurasia.

If it is assumed that Yormuhammad Yoriy's collection refers to many genres of the lyrical genre, it can be seen that the subject range of the poems in it is so wide-ranging. The poems in Devon consist primarily of praise and praise, dedication. At the same time, most of them cover moral, educational, mystical and social aspects of human life. These poems, which constitute the summary of poems in the poet's literary heritage, indicate that he was the owner of a prolific collection.

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