



## Text Study of the Poem "Tashkent Madhi"

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**Abstract:** *The article examines a poem by Kamil Khorezmi created as a result of his impressions of his visit to Tashkent. In it, the texts of the poem from different sources are compared and the textual differences are analyzed in detail.*

**Keywords:** *devon, manuscript, lithograph, edition, poem, byte, edit, text difference, history.*

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As a potential statesman and leading enlightener of his time, Kamil Khorezmi, accompanied by Muhammad Rahimkhan II, repeatedly visited Moscow and St. Petersburg to coordinate relations between the two countries. It is known that for the cultural life of its time, many innovations were at the forefront of the introduction into the life of the khanate. In particular, it is necessary to acknowledge the invaluable services of Kamil Khorezmi in the creation of "Tanbur line" with notes of maqom melodies, the establishment of lithographic printing in Khiva and the publication of many scientific and artistic works.

The history of a number of poems by Kamil Khorezmi is connected with his activity as a mirza, mirzaboshi and devonbegi in the palace of Khiva khanate. The influence of travels on the poet's work is evident in a number of his poems. In particular, from August 28 to September 13, 1891, Kamil Khorezmi visited Tashkent as an official of the khan's political and cultural life, accompanying the Crown Prince of Khiva, Prince Asfandiyor. A number of reports about this trip were published in the press of that period. In particular, in the newspaper "Turkistan region" we read the following report: Yusuf Mahram, a senior commander of the governor, and Abdulgaffor Mahramboshi, the chief of his navkars, and others came to Tashkent together." [8]

The "Туркестанские ведомости" newspaper reported on September 17, 1891, No. 38: "On September 13, Prince Asfandiyor Tora of Khiva left Tashkent for Khiva with his entourage. The young prince made a good impression in Tashkent ... He also agreed with a lithographer working in the Lakhtin printing house to establish a lithography in Khiva" [7].

The history of Kamil's poem "Narrow description of Tashkent" and the ghazal "Ul iki sho'x" are connected with the impressions of this trip. Detailed information about this is given in the scientific articles of well-known literary scholars Sh. Yusupov and A. Abdugafurov [2; 10]. Below we will dwell on the history of the text of the poet's poem dedicated to the Tashkent anthem.

During his stay in Tashkent, Kamil N.P.Ostroumov, editor of the Turkistan Region Newspaper, Sattorkhon Abdugafforov, translator, Muhiddinkhoja Hakimkhoja ogli, Sharifkhoja Poshshahoja ogli, Mirzo Abdulla Isamuhammad ogli and others were in close contact with the most influential and active authors of the newspaper. declares [10: 166]. The details of this trip, as well as the history of the gazelle, will be clarified by the documents in the fund of N. Ostroumov, stored in the

National Archives of Uzbekistan. N. Ostroumov's personal notes describe the details of this trip down to the smallest detail. The note of the editor of the newspaper dated September 5, 1891 reads as follows: He is 55 years old (actually Kamil was 66 at the time), of medium height, rather full-bodied, but not ugly, with a puffy face and almost completely white beard." The diary describes the banquet events in detail. "After tea we went to the hotel. Polvon Mirzaboshi sat on the sofa and listened to my eldest daughter playing the piano. He played Khiva and Persian melodies, "Girl's Prayer" and some other poems. The old man listened carefully to the music and some songs of the Russian people ..." [13: 32a].

The notes from N. Ostroumov's diaries serve as a valuable source in the study of the textual history of Kamil's poem dedicated to Tashkent. A number of scientific sources on the history of creation and artistic features of this poem have given a detailed account [2; 4; 9; 10; 11; 14; 15].

During the trip, Kamil Khorezmi carefully observes and captures the changes in the picturesque places of Tashkent, cultural and everyday life. The work "Narrow description of Tashkent" is one of the best examples of Kamil Khorezmi's work. The work was also published in the October 8, 1894 issue of the "Turkestan Regional Newspaper". There are significant differences between the texts of the poems. The poem consists of fifty bytes, and the sources have three different variants of it. The Institute of Oriental Studies has three copies of the 1895 lithograph (inv. 9 8953, 8965, 15422), the text of which is manually copied as an appendix at the end of all copies. In our opinion, the poem was actually included in the publication. However, due to a technical error, some copies were dropped from the edition and later included as an appendix by the publishers. The texts in them are also the same as the 1025-digit manuscript text. There are some textual differences in them compared to the manuscript. For example, in verses 8953 and 8965, the verse consists of 49 bytes. The following byte is dropped on the 8953 digits:

*Bir qadam qo'ysa onga ul shohi mulki xofaqayn,*

*Muncha yuz obod o'lur erdi diyori Toshkand.*

The same is true of the 8965 digital copy

*Ul vasila birla hosil aylagan in'omni –*

*Aylagaylar sarf ahli ro'zgori Toshkand.*

bytes are not copied. The text of the poem, number 15422, is 50 bytes long. At this point, it is worth noting another case. Verses 7-8 of the poem in 1949, 1025 and 8953 are as follows:

*Yo'lda bir manzilda aylab ko'b ziyofatlar ayon,*

*Hokimi sharh ila oqsaqoli chori Toshkand.*

*Bo'ldi mehmon joyimiz Haq lutfidin bir bog'kim,*

*Mevadoru, lolazoru, nahldori Toshkand.*

Copies 8965 and 15422 have replaced these bytes. In our opinion, the above situation is correct according to the description of events and the sequence of the image.

There are also differences in the spelling of some words. For example,

*Suv sepib yo'llarg'a saqqolar bila farroshlar,*

*Bahri Sayhunning labidin to kanori Toshkand.*

The word "beards" in the byte is given in all sources as "سقى لار", "سقى لار". In this case, it is correct to write the word "سقا لار" in copy B, which means "sprinkler, water carrier".

The word, which is used differently in the sources, is also present in the following byte:

Chun valiahdi *saodat mahd* istiqbolig'a,  
Chiqdilar ayonu ashrofi hisori Toshkand.

The word "saodat mahd" (سعادت مهد) in the first verse, unlike other sources, is used in manuscript number 1025 as "saodatmand" (سعادتمند).

At first glance, both concepts seem to fit the byte content. The device (kajava) mounted on a horse or camel for kings and nobles to travel long distances is called mahd. This is exactly what is meant in the above verse, and it is imagined that the blessings of the Crown Prince were greeted by the great men of the city. The word "saodatmand" used in the manuscript number 1025 completely changes the meaning of the verse: the nobles and dignitaries of the Tashkent fortress came to the prospect of a blessed caliph (Asfandiyorkhan). In our opinion, the B variant of the byte is correct here:

*Chun valiahdi saodatmand istiqbolig'a,*  
*Chiqdilar ayonu ashrofi hisori Toshkand.*

The 1949 text of the poem also consists of 50 bytes. 25-30 bytes of text in 1025 and 8953 copies came before the last byte in 1949 copies. In the 1975 edition of Kamil's devon, the text of the poem (abbreviated) was taken from the same copy.

G. Karimov says that the work is also called "Qasidai Navruziya", "Qasidai Navruz" [3: 221; 4: 244]. But "Qasidai Navruz" in Kamil's manuscripts and lithographs is a completely different work. It is dedicated to Muhammad Rahim Khan.

*Laka-l-hamd, yo shohi mulki qadar,*  
*Bori shohlardur sanga hoki dar*

is a verse beginning with a byte. This work is given in manuscripts No. 1949, 1025 and 922 / III under the title "Qasidai Navruz", in other sources under the title "Masnavi".

The poem was published in the Turkistan Region Gazette on October 8, 1894 with the caption "*These are the ghazals of Pahlavon Mulaqab Shuaro, the chief of Khiva khan,*" and the text of the poem is one of the first known sources of the poem. The text of the poem consists of 48 bytes. However, there are significant changes in the manuscripts and lithographs compared to the texts. The 9 bytes in the newspaper are not found in other sources. The poem was published in the Turkistan Region Gazette on October 8, 1894 with the caption "*These are the ghazals of Pahlavon Mulaqab Shuaro, the chief of Khiva khan,*" and the text of the poem is one of the first known sources of the poem. The text of the poem consists of 48 bytes. However, there are significant changes in the manuscripts and lithographs compared to the texts. The 9 bytes in the newspaper are not found in other sources.

*Lekin ushbu yilg'a to'g'ri aylabon bead hisob,*  
*Dedi tarixini hotif: "Chashmasori Toshkand".*  
*Umr boqiy bo'lsa olti yil yana, Komil, sanga,*  
*Yolg'iz oning soli tarixin: "shumori Toshkand".*

*"Let me tell you a secret, "Chashmasori Tashkent" is a history. But the account will be one thousand three hundred and eighty-four (1384) in total. But with the rule of taste, there will be seventy-four isqats. The word "bead" in this way is a sign of this. It will be 1316. It will be appropriate in another six years. When this was practiced, the history was one thousand three hundred and ten."*[1]

As the poet notes, the poem was composed in 1310 (1892-93 AD). The sum of the phrase "*Chashmasori Tashkent*" (1384) is obtained by tasting (the sum of  $\xi$  and  $\wp$ ) 74, and 1310 is formed. Six years later it will be 1316. This corresponds to the years 1898-99 AD.

Another source included in the poem is the Tashkent lithograph of the poet's office, published in 1910, which contains only 12 bytes from various parts of the text published in the newspaper. The historical solution given at the end of the poem is almost the same as in the newspaper text. The following statement was added to the commentary: "*Shumori Tashkent*" is also a history. There are 1316 in the account. " Hence, the author gives the date of the date at the end of the poem in two phrases.

It is noteworthy that the last byte was slightly edited in 1949, 1025 and 8953:

*Yona uch yil umr boqiy bo'lsa gar, Komil, sango,*

*Yolg'iz oning soli tarixin shumori Toshkand.*

According to the sign, in three more years the history will be "Tashkent", ie 1316. Hence, the variant in these sources was written in 1313. This corresponds to 1895. In fact, the 8953 digital copy was published in 1895. Manuscript No. 1025 also mentions this date: "Tammat. That's it. 1313". Although the 1949 manuscript does not indicate the date of its copying, the Oriental Manuscripts Collection states that it was also copied in 1895 [6: 134]. This, of course, is determined by the external signs of the manuscript. However, the manuscript No. 1025 copied during Kamil Khorezmi's lifetime and the text of the poem in the lithograph, published in 1895, are the basis for the conclusion that it is relatively reliable and perfect.

Kamil's poems include a number of collections, chrestomathy, and anthologies compiled in the last century, as well as "Selected Poems" and "Devon". However, there are two editions of this poem. It is abbreviated as "Tashkent Madhi" in "Devon" [5: 215-216]. The publication contains 31 bytes of verse. 19 bytes were shortened for various reasons. In "Selected Poems" twelve verses of the poem are included in the Tashkent lithography, along with ghazals. No comment has been made on the genre or abridgment of the work. On the occasion of the 150th anniversary of Kamil Khorezmi, a series of articles on the life and work of the poet will be published in the press by literary scholars, and samples of his poems will be published. Among them is a poem entitled "Tashkent hymn" taken from various parts of the text of the poem in the manuscript.

In conclusion, it can be said that the text of the poem dedicated to the Tashkent anthem, one of the best examples of Kamil Khorezmi's lyrical heritage, is copied in the sources with various differences. So far, the perfect text of the poem has not been made available to readers. Restoring the author's text of the work and publishing it in the current spelling will fill the gap in the text of the poem and enrich our perceptions of Kamil's literary heritage.

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