

## MANUSCRIPTS OF THE KAMOLIY DIVAN AND THEIR SCIENTIFIC DESCRIPTION

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### Abstract

This article presents a comparative study of the manuscripts of "Divoni Kamoliy" by Kamoliy, their scientific monographic description, and the specific features of each copy are cited. The structural structure of the manuscript of "Divoni Kamoliy" is also reflected in this article, and the poems in the divan are divided into genres in a table.

**Keywords:** Manuscript, "Divoni Kamoliy", Divan, monographic description, scholarly description.

### Introduction

At present, 3 manuscripts of the Kamoliy Divan are known. Considering that this is the first time that this divan has been included in the scope of research, we have preferred to give it a scientific monographic description. It is kept in the manuscript fund of the Tashkent State Institute of Oriental Studies named after Abu Raykhan Beruniy under the serial numbers 911, 7085/IV, 948. Inv. No. 948 is a manuscript on yellow European mill paper with titles and serial numbers in red, the main text and the verses in the margins are also written in black ink. The work is in Uzbek, with Persian and Arabic words in the text. Writing: Arabic. Written in **Nasata'liq** script. As mentioned above, it consists of 171 pages. The verses in the manuscript are divided into genres, and each genre has a separate serial number. Only the ghazals and musaddas written in the margins are not sorted. The size of the work is 17.5 x 27 cm. Each page consists of 17-19 lines of script. In addition, there are verses written in the margin which are not included in the general account. The first page is open, without writing, and only the stamp of the UzRFA health insurance fund is printed on it. The second page of the manuscript begins with the following words:

"Bismillahiyr rohmaniyr rohiym. Devoni Otanazar mutavalli mutaxallis bi Kamoliy ibn Muso mutavalli".

After the word "Bismillah", written in red ink, is the author's name. This signature and the handwriting of the manuscript are indistinguishable. It seems that the manuscript was copied from beginning to end by one person. After the author's name, a preface is given in the genre of ghazal. The text of the work, the poems, are written in two columns.

Beginning:

زهی وصفینگ بهاریدین قیلیب بلبل نوا پیدا  
تاییب فیضینگ نسیمی برله گل نشو نما پیدا

Zihi vasfing bahoridin qilib bulbul navo paydo,  
Topib fayzing nasimi birla gul nash'u namo paydo.

End:

عفو اتینگ نقص خطا گر بولسه نظمیم ایچره ای  
دانش اهلی ایلامای من ناتوان نی شرمسار

Afv eting nuqsi xato gar bo'lsa nazmim ichra ey,  
Donish ahli aylamay man notavonni sharmisor.

The last page of the manuscript gives the date of completion of the work, giving the book its full title.

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There are genres such as ghazal, muhammas, musaddas, musabba, tarjiband, and qasida in the devan. The ghazals in the devan are arranged in alphabetical order and meet the requirements for compiling a devan. Here we can see that some of the opinions of the tazkir scholar Bobokhon Tarrokh have not been proven; He said about the poet: "Shoir Kamoliy eski maktabni bitkazgan, xolos. Madrasa ta'limini olmag'on. She'rlarini o'zi ayta bilmas..., Kamoliy devon tartib berg'on emas. O'zi boshqa birovga she'r aytirsa, nechuk tartib beradi?"

The manuscript sources are in 3 copies, of which the copy stored under number 948 was selected as the main source, and the remaining two copies were taken as auxiliary sources because one was incomplete (7085/IV), and the other had bad handwriting and no information about the author at the end. Since the last leaves of the manuscript were missing, it was not possible to determine the year of its copying. The source stored under number 948 was copied completely compared to the others, the entire book was written at the end and the end date was written.

From the following verses, it was concluded that this source belongs to the author's work:

يا هرچيا ميمظن هسلوب رگ اطخ صقن گنيتا وفع  
راسمرش ين ناوتان نم ياماليا يلها شناد

Afv eting nuqsi xato gar bo'lsa nazmim ichra ey,  
Donnish ahli aylamay man notavonni sharmisor.

Kamoliy haqida bir nechta tazkiralarda qisqa ma'lumotlar kelgan, Bobojon Tarrox Azizovning "Xorazm navozandalari", Laffasiyning "Tazkirai shuaro" lari shular jumlasidandir. Laffasiyning keng jamoatchilikka ma'lum bo'lgan va ko'pgina tadqiqotlarga asos qilib olingan "Xiva shoir va adabiyotchilarining tarjimai hollari" tazkirasining faqat Abduqodir Murodov tomonidan ko'chirilgan 9494-raqamli nusxasida garchi oz bo'lsa-da, Kamoliy hayoti to'g'risida ma'lumot bor. Unda shunday so'zlar yozilgan: "Kamoliykim, Otanazar mutavallidur, ul Muso mutavallining o'g'li bo'lib, yoshlig' zamonida ilm tahsilini Xiva qozisi Inoyatulla ohunddin o'qib, xatmi kitob qiladur. Mutavalli demakkim bir mansabdur. Xiva xonlig' zamonlaridin o'ttiz ikki nafar umaro-vuzaroning bir nafari hisoblanadur. Mutavalli esa Xiva hazrati Pahlavon Mahmud ota alayhi rahmonning mujovur shayxlaridin bo'lib, xon huzurinda dag'i mo'tabar vuzarolar jumlasidin har bir

maraka-majlislarda o‘rinli bo‘lib kelgani aniqdur. Ammo Kamoliy dag‘i mo‘tabar umarovuzarolar jumlasidin bo‘lganidek, Feruzga payrav, g‘azal abyotlar yozib turar erdi. Ammo Kamoliyning har bir she‘rlari zohiri ishq-muhabbatdin bo‘lib hisoblansa dag‘i haqiqatda bir daryoyi ummon bo‘lib ilm g‘avvoslari bir nuqtasidin yuzlarcha ma‘niyi ma‘naviy hosil qilur erdilar. Ammo Kamoliydagi Feruzning vafotidan keyin Asfandiyorxon zamonida anchakli hurmati bo‘lmay, faqat o‘z vazifasi mutavallilik mansabida yashab, 1914-yil o‘z yostig‘ida bosh qo‘yib, safari oxirat qilib, jannat bo‘stoniga manzil qiladur”.

Although the information provided in the commentary is very limited and does not provide sufficient help in determining the specific characteristics of the poet's work, it is of great value as a document confirming that Kamoliy lived and worked during this period.

Kamoliy's Divan is arranged in alphabetical order by the end of the rhyme of the ghazals, based on the traditional requirements for compiling a Divan. The Divan is written in Nastaliq script in black ink in two columns on yellow paper. There are 159 ghazals and one in a detailed margin. This adds to the value of the manuscript. We believe that these margin poems and some of the annotations were written by the poet Kamoliy himself. The last verse of the ghazals also ends with the word Kamoliy. There are also some annotations. The pages of the manuscript were arranged when the poems were copied. Each ghazal is numbered separately. The lines at the bottom of the page are also clearly indicated. The pages are not arranged in Arabic numerals. Some confusion was not allowed in the numbering process, only the poems written in the margin are not numbered. The manuscript ends on page 171. The last page contains an ode. There is no preface to the Divan. Therefore, the chronology of the poems in the Divan is unknown. This does not allow us to trace the gradual growth of the poet's creative path. However, some of the available information suggests that the Sufi's view of the world was not always the same.

There are a great many poems in Kamoliy's work that are devoted to love and romance, and they are found in almost all of the poet's works. However, although each of Kamoliy's poems is outwardly considered to be about love and romance, in reality it embodies a Sufi meaning. When the poems in the manuscript were divided into genres and studied, the following table was presented:

T/r	Name of the genre	pages on the devan	Numbers
1	G‘azal	5-133- pages	659 ta
2	Muxammas	133-164- pages	47 ta
3	Musaddas	164-168- pages	7 ta
4	Musabba	141- page	1 ta
5	Qasida	169-171- pages	3 ta

At this point, we will try to further clarify the information on the topic by describing other sources attributed to Otazar Musa mutavalli Kamoli.

Conclusion:

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During the study, copies of the divan by Kamoli were identified and a comparative study was carried out;

A scientific monographic description of each copy was made, at the same time the structural structure of the divan was also determined and statistics of the work were carried out.

**References:**

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