

**Annotation**

This article deals with the work of Yori Khogandi, whose works played an important role in the literary life of Kokand, but whose works have not been studied, and his state, the content and formative manifestations of the poems included in it. The article also describes considerations regarding what the elements that determine the Yori skill consist of. The process focuses on the elements that define the poet's skill, and the importance of studying his work perfectly is demonstrated.

**Keywords:** Devon, manuscript, case, race, debocha, order, collection, narrative, poetry, content, form, artistry, lyrical hero, talmeh.

In the recent and distant past, it is one of the important tasks to find Nash'u namo and regularly engage in artistic creation, but to research the works of poets whose writings have not been sufficiently studied on the basis of the first sources and communicate them to their true successors. In particular, the research of ash'orini, written by the pencilers of the regions where a separate School of artistic creation was created, in the direction of textualism and source Studies has become one of the main works to date. It should be remembered that it is important to pay attention to the works of poets who have been partially studied, such as qori, Azimkhoja eshon, Mahzun, or who are waiting for their researchers. In this respect, Yormuhammad, a contemporary of the poets mentioned when viewed, urged the usurpers to condemn the Yori literary heritage to be treated separately by the demand for source-writing and textual studies.

Devon, a prominent figure in the oeuvre of Yormuhammad Yori, was given an order in the early 20th century. The handwritten manuscript describes Devon as follows: the manuscript Devonian was 233 pages long and was copied into plain Kokand paper in an intermediate Nasta'liq letter. Races are not put consistently. The text is placed in two columns per page. It is thought that when the manuscript was moved was not recorded, it was moved about the beginning of the 20th century. Bench. Black cardboard cover with three stamps. The manuscript measures 15 × 20. Text measurement 11x15. Some texts were copied in nimshikasta and mulloyi letter. Conservation is moderate. Some of the verses were also written in the margins of the book. Patterns began to fade as the period progressed. The edges of the cover were damaged and began to tear. The manuscript's inventory number is stamped inside the cover and pasted with paper at the bottom. It contains a note of the manuscript in the Abu Ray Khan Beruniy Institute of manuscripts with the number 9358. Several sheets of the manuscript contain ripped, blotched, ink-spilled niches. The texts of the poems are copied much more literate, but it is more difficult to read the texts of some poems. Therefore, we either restored them approximately, or we had to give them at many points.

Referring to Devon's arrangement in the 1900s of the previous century, which was central to Yormuhammad Yori's work, the next salkable half-century saw Yormuhammad Yori constantly engaged in creation. This greatly increased the quantitative balance of his poetry. The path of the long-lived poet's creation passed through two to three historical periods, and naturally these exchanges did not have any influence on the content of the poet's poems and on the elements of shakli. As a result, his poetry was dominated by features such as theme color, traditionalism and modernity, and shaky perfection. Taking into account the differences explained by similar signs and historical-chronological differences, it is desirable to distinguish the literary heritage of Yormuhammad Yury

in the style of poems written in the literature of the Enlightenment period, poems written in the period of jadidism and poems written in the period of the Shura regime.

Devon is finished in 9 lyrical genres of eastern classical poetry. The poems have the following content in terms of genre:

1) the amount of ghazals – 315; 2) the amount of muhammas - 211 (of which the specific mukhammas are 94, the rest are estimated); 3) the amount of murabas – 6; 4) the amount of musaddas - 6; 5) the amount of Tarje'bands - 1; 6) the amount of content - 1; 7) Ta'rikh - 3; 8) the number of muwashshahs – 20; 9) the number of muwashshahs – 5.

In addition, there is a Bayaz, which is kept in the State Museum of Literature named after Ghafur Ghulam in Kokand. This Bayaz, one of the sources of the literary heritage of Yormuhammad Yury, was composed by him himself. Its conservation number is KP 4047, inv. It is 70 and has 32 pages. It was moved around the turn of the 20th century. Bench. Nusha is written in black ink in a Nasta'liq letter on plain Kokand paper. Bayoz is written in a notebook of ordinary readers. The calligrapher is the poet himself. The text is moved from two columns per page. Races are not put consistently. Most pages are surrounded by a simple red table. Some pages have spots. The beginning does not exist. The manuscript is unfinished. The date is not specified either. Other verses include poems by other poets. This one is composed only of Yormuhammad Yori poems. Beginning 1-A. Bayaz began with this stanza:

يرم باغي ارا كرديم كولي كولزار لر يشنار

oxiri:

باشليغده بولور ايشدين ايمدي اويالينلر ديب

Manuscript measure 15x20, text measure 11x15. The total volume of poems in the manuscript Bayaz is 488.5 bytes;. 977 stanza.

The fact that the subject content of the poems in Devon and the world of ideas are in different directions confirms that Yori is a prolific creator. The poet's office is a collection in which Yormuhammad held a single and special position in the Yury nazmiyot. Devon was ordered around the beginning of the 900s. It would be more appropriate to evaluate this complex as a collection than to say devon. One case should not be forgotten that not all of Yori's contemporaries were Devonian orderlies. For example, even a prolific artist like Muqimi did not compose devons. His office (in the sense of a collection) was the Russian missionary N.Composed by Ostroumov. The first came out of print in 1907 as “Devon” and the next as “Devon maa hajviot” in 1912. Because Devonian composition is a much more complex process, not all poets can be called Devonian. To compose Zero devon, it was required to write poems of different genres in a quantity that would bear its size, first by genre (in the order of ghazals, musammats, minor genres), and then by the Arabic alphabet, to have a devon special designation, in which there was a debocha in the content of Hasbi hol. If it is taken into account that Yorie was constantly engaged in creativity both during the period when the tradition of Devonian formation was a priority, and during the period when Devonian formation was considered “fault”, it becomes clear why he did not form Devonian. There is also the fact that in Yorie's hand Devonian (where it would be permissible to consider this Devonian as a regular collection) Poems of various genres were not placed within the requirements of Devonian composition. It is true that the first of the poems came in the order of the Arabic alphabet and were given first poems of praise and then na't content. Later this arrangement (the order of the Arabic alphabet) was broken. It is assumed that the poet first began to compose devons, and later, for various reasons or with maqsud, dragged his poem into the manuscript. According to this, it would be desirable to understand Devon in the sense of “collection”.

The total number of poems in this Devonian mentioned by Yormuhammad Yori is 662. The genre composition of Devon is diverse: it is made up of poems of ghazal, mukhammas, musaddas,

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Tarje'band, tostband and other genres. If we take into account that at the age of 50, he applied classical poetry to such a number of genres, it is possible to make sure that Yormuhammad Yori had by this time grown up to be a long-skilled and sociable poet.

His Ghazali, which is noted below, alludes to his being a bokhabar from a series of examples of Oriental lyric and epic poetry. The Gazelle was built entirely on the base of talmeh. It is not difficult to notice that as early as the matter of the ghazal, the word ishqi is about the metaphor and ishqi is about the divine. The name of the heroes of the epic poem of the East, which is presented in it, refers to the fact that the poet's worldview and intrigue are full:

Manam Layli Majnun deb biyobon istasam yursam,  
Qani Laylig'a o'xshash yaxshi jonon istasam yursam.

In the verse that follows Matla, the fiery love of Farhad and Shirin is mentioned, recalling that in the Sweet Land of Farhad he cut a mountain and released water, saving el from the thirst of water, he sees his Farhad as a person, and states that he walked in the illusion of a perfect time as Shirin. In quoting the talmehs (the name of the heroes of the work) in both verses of the poem, it can be advanced that the poet meant two or more purposes. In the first case, the poet Asik describes a certain state of the lyrical hero, in the second case he essays his anchayin bokhabar from these verses. In addition, these talmehs are associated with a creative position in a portable (connotative) sense, as well as with a creative intention. Because the fact that the remaining bytes of ghazal are formed on the basis of talmehs in the same way leads to such a pause:

Manam Farhodvash SHirin kabi dilbar firoqida  
Qazib tog'larni ul zulfi parishon istasam yursam.

In the next verse, the name of Tohir and Zuhra from the heroes of folk oral art as well as folk books is essay. In folk works and books, with a special mention of Tohir taking dust in his hand and singing songs in zuhro ishki, it is also known that the epics – adventures, love for each other are familiar to him:

Manam Toxir kabi ilking'a chang olib navo aylab  
Ki, Zuhro yangli dilbar bo'lsa, xandon istasam yursam.

In the next verse of the ghazal, the East, in particular, omits its desire with the state of the heroes of the epics "Vomik and Uzro", which are common in the Oghuz ulus of the Turks. That is, the love of Womik and Uzra is that of a divine lover, whose definition does not fit into the definition of the bahri Omani (One Ocean yanglig). I wish my love was like their love. I throw in love like their love, says the poet:

Manam Vomik maftun yanglig' kezsam cho'li daryoni  
Bo'lub Uzroyi banda bahri ummon istasam yursam.

The talmehs listed in the next two bytes are vobasta with direct Islamic views. Because the Islamic narration and verses of the poet Yori, from the content of the bokhabar of the Shayan truth. The fact that he was one of the religious teachers of his time also gave impetus to the inclusion of such emblems from his poems:

Manam Yusuf kabi o'rta Zulayho jonini hardam,  
Yo'q o'lub toqatim, mahbus(i) zindon istasam yursam.

This is followed by Joseph of Zulayho, wife of an Egyptian saint (a.s. when his unparalleled love for) is mentioned, in the verse following him, Jacob (a.s.)'s own beloved child, Joseph (a.k. a.s.), in an attempt to state his plight with the incident of nolavor living in Beit ul-hazan (House of grief):

Manam Yaqubdek dilbarni ilkimdin berib barbod,

Borib Kan'ondin Misr ichra sulton istasam yursam.

The holi review of the lyrical hero (the author himself), starting with the stanza in Gal, moves again to literary heroes. Now the stories “Bahrom and Gulandom” in folk oral creativity, “Bahrom and Dilorom”, common in written and oral literature, are mentioned. In the previous verse, Bahromi draws attention to the fact that rum, courting Gulandom, is imbued with verses about his adventures on the way to CHin (China), wishing that he would also be loved as if he were a Bahrom:

Manam Bahrom Rumidek Gulandoma berib ko'ngil,  
Qilib tay CHin yo'lin gulg'uncha xandon istasam yursam.

And in the queue, the stories of khamsanavis, such as Navoi, about Bahrom and Dilorom, through their plates, with the help of seven different colors and other tamsils in it, describe their creative position:

Manam Bahrom go'ridek qilib ta'miri haft rangi,  
Dilorom ko'yida bexud bo'lubon istasam yursam.

As above, the poet not only speaks of such love stories in the creativity of Turkic peoples, but also from Love Stories, which are common mainly in Persian, partly Turkic epic poetry, he instilled his bokhabarism in the verses of bytes and managed to artistically describe this bokhabarism. The binaries “Varka ' and Gulshah”, “Sanuvbar and Gul” in the verses are unfamiliar to most readers. N. about the fact that the short story of this name was widespread in the XIV century, folk oral fiction and written literature say that the short stories of this name were finished. M. Mallaev provided information. In addition, Majlisi's short story Saifulmuluk ranks this topic among the most creatively developed short stories [3].

Manam Varqa' kabi Gulshox ko'yida nolalar aylab,  
O'shal zebo sanam dilbarni haryon istasam yursam.  
Sanubar Gulni istab bordi oxir Qof tog'iga,  
Vafosiz gul uchun faryod(i) afg'on istasam yursam.

The poet then returns again to the heroes of Turkic literature. Now Khorezm inculcates the motives of the epic “The Knight and the stranger” from the Royal works of the school of Saga into the content of the verse:

Manam yursam G'arib yanglig' Sanamni ko'yida yig'lab,  
Oni birla qilib men ahdi paymon istasam yursam.

In the lyrical retreat of the ghazal, the poet again refers to nazmiyot, inchunun, the contents of his Scrolls: “if I do like a Manam bulbul figs every time I walk, in the memory of a red flower, I wish for a springy season,” it is not difficult to notice that the poet harbors the same symbols in poetry that has become his life criterion. The praise also served to complement these views. While the emblems of “mohi paykar”, “charming” in it define his position in poetry, the word “Ghazal Khan” used in the last stanza served as a table of contents to an entire body of work (poetry):

Manam dilxasta Yoram, tushti ishqim moh paykarg'a,  
Tushub ko'yig'a dilbarni g'azalxon istasam yursam.

While the yormuhammad yoriy Devo is meant to refer to the anchayin multiple genres of the lyrical type, it can also be observed that the subject range of the poems in it is also so extensive. These poems, in the first Gal, praise and NA't, are poems of devotional content, while the rest consist of poems covering a number of aspects of one's life. A more serious look can be seen in the concentration

of poems that interpret human life morally, educationally, mystically, and socially. It can be concluded that the poems in Devon manifested as a gift of the views of the poet, which manifested an important facet of the spiritual-philosophical world. It should also be noted that these issues that manifest the poet's Worldview are expressed in his poems in an extremely clear and perfect way. These ridges, which manifest the poet's worldview in one whole form, did not appear on their own, on a dry ground, of course. They fed on eastern classical poetry with centuries of experience and tradition. In a word, eastern classical poetry has served as a template for the Yormuhammad Yori, as in other poets, as well as a foundation in the genesis of poetry. At the same time, the poet was able to find his own poetic path, his own "I", in this process of traditionalism. That is why his poetry in its time found attention in the circle of All Saints and other poets.

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